

# Design Guidelines for the Sainte Genevieve National Register Historic District

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**City of Sainte Genevieve, Missouri**



# Design Guidelines for the Sainte Genevieve National Register Historic District

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prepared by:

**Winter & Company**

775 Poplar Avenue

Boulder, Colorado 80304

**June 2001**

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## Missouri Department of Natural Resources, Historic Preservation Program

### Historic Overview

Historic background information provided by John Milner & Associates, Inc.

### Historic Photographs

The historic photographs used in this document are courtesy of William J. Naeger and Merchant Street Publishing.

### Special Thanks

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## Which Chapters Apply?

Depending upon the type of construction project and its location in the City of Sainte Genevieve, property owners and developers may be required to use different chapters within this document. Use the following chart to determine which chapter contains the relevant design guidelines.

### Proposed Project:

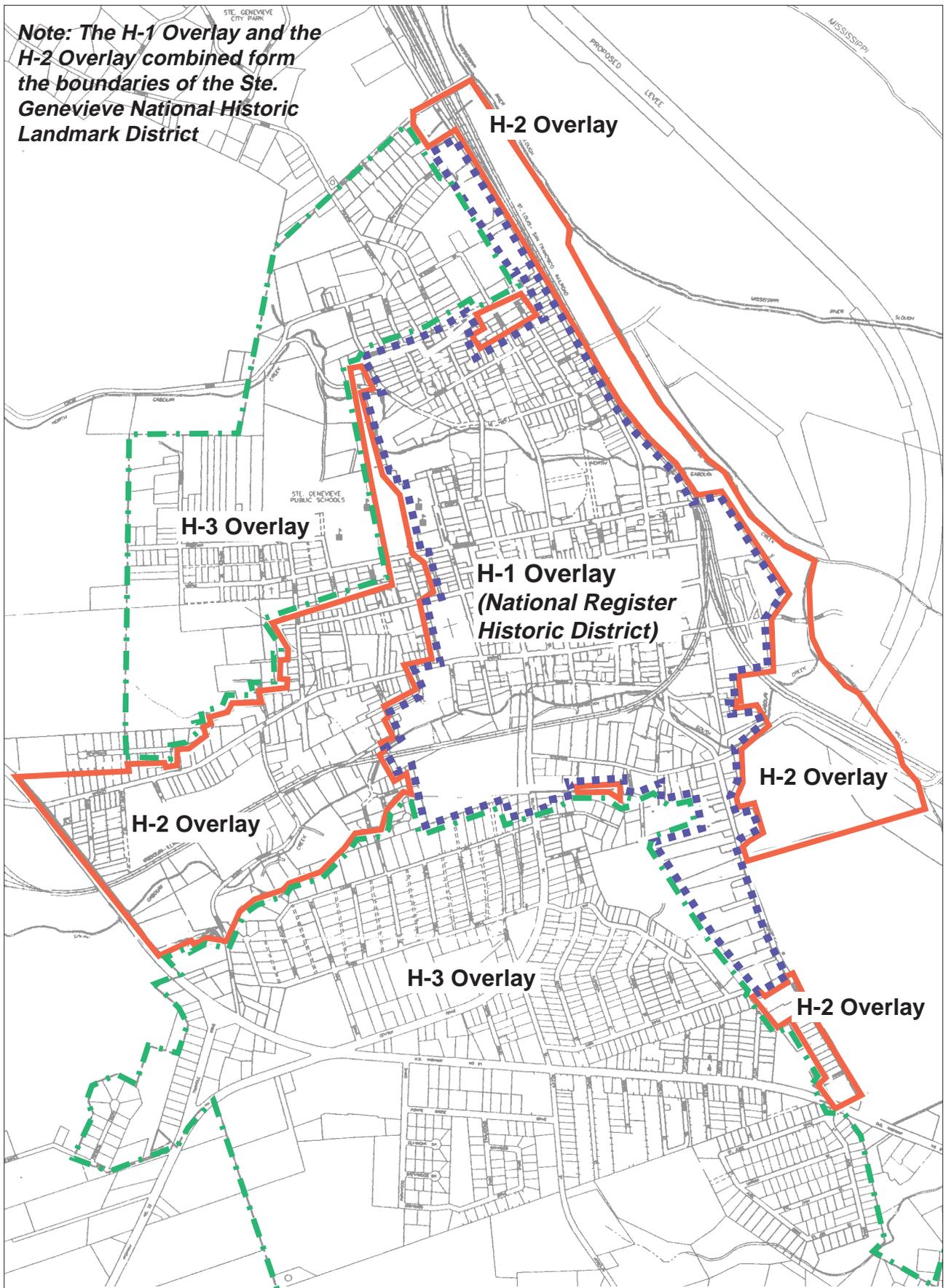
|                            |  | Introduction | Chapter 1: Historic Overview | Chapter 2: Alterations to Historic Resources | Chapter 3: Guidelines for Historic Resources | Chapter 4: Guidelines for Residential Projects | Chapter 5: Guidelines for Commercial Projects | Chapters 6: Guidelines for All Projects | Chapter 7: Guidelines for Signs |
|----------------------------|--|--------------|------------------------------|--|--|--|---|---|---------------------------------|
| Renovations or Alterations | Renovate or alter an historic residential building.    | ✓            | ✓                            | ✓  | ✓  | ✓  |   | ✓                                       |                                 |
|                            | Renovate or alter an historic commercial building.     | ✓            | ✓                            | ✓  | ✓  |  | ✓   | ✓                                       |                                 |
|                            | Renovate or alter a non-historic residential building. | ✓            | ✓                            | ✓  |  | ✓  |   | ✓                                       |                                 |
|                            | Renovate or alter a non-historic commercial building.  | ✓            | ✓                            | ✓  |  |  | ✓   | ✓                                       |                                 |
| Additions                  | Add onto an historic residential building.             | ✓            | ✓                            | ✓  |  |  |   | ✓                                       |                                 |
|                            | Add onto an historic commercial building.              | ✓            | ✓                            | ✓  |  |  |   | ✓                                       |                                 |
|                            | Add onto a non-historic residential building.          | ✓            | ✓                            | ✓  |  |  |   | ✓                                       |                                 |
|                            | Add onto a non-historic commercial building.           | ✓            | ✓                            | ✓  |  |  |   | ✓                                       |                                 |
| New Construction           | Construct a new residential building.                  | ✓            | ✓                            | ✓  |  | ✓  |   | ✓                                       |                                 |
|                            | Construct a new commercial building.                   | ✓            | ✓                            | ✓  |  |  | ✓   | ✓                                       |                                 |
|                            | Construct or alter a sign.                             | ✓            |                              |  |  |  |   |   | ✓                               |

# Introductory Materials

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|   |   |
|---|---|
| Introduction                                      | 1 |
| <b>Chapter 1</b>                                  |   |
| Historic Overview of the City of Sainte Genevieve | 7 |

**Note: The H-1 Overlay and the H-2 Overlay combined form the boundaries of the Ste. Genevieve National Historic Landmark District**



**H-2 Overlay**

**H-3 Overlay**

**H-1 Overlay  
(National Register  
Historic District)**

**H-2 Overlay**

**H-2 Overlay**

**H-3 Overlay**

**H-2 Overlay**

# Introduction

Sainte Genevieve is a very special place with a rich heritage associated with early settlement and community development in North America. It is a town with roots in the mid-eighteenth century, which are represented by rare examples of buildings from French, Anglo-American and German-American settlers and immigrants. The community recognizes that this early heritage is of national significance and has committed to preserving the cultural resources associated with that period. In addition, buildings from the later portions of the nineteenth century as well as the early twentieth century contribute to the character of the community and many of the buildings from these periods have also taken on historic significance. These later resources are also ones that the community seeks to preserve. The result is that Sainte Genevieve is a rare heritage site spanning two hundred years of history that is of value to all Americans.

A part of the preservation strategy for the community is to review proposals for improvements, alterations and new construction to assure that the historic resources are preserved and that new construction is designed to be compatible with earlier buildings. For this reason, the Sainte Genevieve Landmarks Commission (SGLC) must



*It is a town with roots in the mid-eighteenth century, which are represented by rare examples of buildings from French, Anglo-American and German-American settlers and immigrants.*

review many types of construction work for appropriateness in terms of meeting the city's preservation goals. This review applies to all work within boundaries of the Sainte Genevieve National Register Historic District (also identified as an H-1 Zoning Overlay by the City of Ste. Genevieve), as well as to any other properties that may be listed as individual landmarks by the city. In conducting its reviews, the commission employs the design guidelines in this document.

These guidelines apply to property owners who plan exterior alterations, additions or demolition to individual Landmarks or buildings within the historic district. They also apply to the design of new buildings in the historic district.

The guidelines convey community policies about the design of alterations to existing structures, additions, new buildings and site work. As such, they provide a common basis for making decisions about changes that may affect the appearance of individual properties or the overall character of the historic district. However, they do not dictate solutions. Instead, the guidelines define a range of appropriate responses to a variety of specific design issues.

These guidelines will assist property owners in understanding the historic character of their buildings and the environment in which they exist, and to help owners when making decisions about repair, maintenance, rehabilitation and new construction. The guidelines are not a rigid set of rules, and they do not require that buildings be restored to a historical period or style. Rather, their purpose is to provide information to property owners and tenants about buildings, their distinctive characteristics and how to maintain them; they suggest appropriate ways to address design, repair and rehabilitation issues; and, they recommend good maintenance practices.

A key assumption is that historic resources within the community should continue to be used and that, in some cases, alterations and improvements will occur. What is important in their use, however, is that those features that contribute to the significance of the properties, and to the district at large, be preserved. In this sense, preservation for most properties in Sainte Genevieve does not mean “freezing” a building in time, but rather means that reasonable change must be balanced with basic preservation principles.

There are, however, other cases in Sainte Genevieve in which individual structures are preserved as historic building museums. In these situations, accurate representation and interpretation of the historic character of a property at a specific point in time is the goal. In such cases, preservation of each feature takes on a higher priority and alterations, even compatible ones, are to be avoided.

For this reason, each proposal for improvement must be considered individually, with the specific goals for the property, its historic significance and context in mind. The guidelines provide a basis for consistent decision-making in which standard criteria can be applied to each situation with acknowledgment of these variables.



*A key assumption is that historic resources within the community should continue to be used and that, in some cases, alterations and improvements will occur.*

## The Landmarks Commission

The Sainte Genevieve Landmarks Commission was established by the City of Sainte Genevieve to protect, enhance and perpetuate structures, districts and elements in the city that have historical, cultural and architectural significance. The City of Sainte Genevieve requires that property owners proposing exterior improvements to Landmarks or properties within an historic district obtain a Certificate of Appropriateness (COA) from the Landmarks Commission before securing a building permit.

### What is subject to review?

No exterior portion of any building or other structure shall be erected, altered, restored, demolished or moved within the historic district until after an application for a Certificate of Appropriateness has been submitted to and approved by the Landmarks Commission. A building permit may be issued only after a proposed project has been approved by the SGLC.

Approval is necessary for any changes to the exterior of a building. Seemingly modest changes, such as adding a chain link fence or enclosing a porch, can have a dramatic effect on the visual character of the historic district and therefore are of concern. More substantial alterations, such as constructing a new wing on a historic house, are also of interest. The following is a list of changes that must be reviewed by the SGLC:

- The construction of a new structure within the National Register Historic District
- The alteration or restoration of any exterior features of any structure within the National Register Historic District or an individual Landmark
- The relocation or demolition of a Landmark or structure within the National Register Historic District
- Building a deck, fence or garage
- Enclosing a porch
- Erecting a sign
- Applying siding or adding storm windows
- Adding a dormer or bay window
- Creating a driveway or a parking facility
- Adding a satellite dish (TV)

Ordinary maintenance generally does not require a COA unless it would alter the exterior of a building.

Note that the list of work that is subject to review may be amended from time to time, and therefore, before proceeding with a project, it is best to check with the SGLC to determine if approval is necessary. This can be accomplished by contacting the City of Sainte Genevieve offices. *Please note that the City will not issue a building permit (for work that requires one) without a COA from the SGLC.*

## How Are Guidelines Used?

Property owners, real estate agents, developers, tenants and architects should use the guidelines contained in this document when considering a project. This will help establish an appropriate direction for its design. For any project subject to review, the applicant should refer to the guidelines at the outset, to avoid planning efforts that later may prove to be inappropriate.

The guidelines are employed in two formal ways:

- City staff will use the guidelines when advising property owners in administrative reviews or when making recommendations to the SGLC.
- The Landmarks Commission will use the guidelines when considering the issuance of a Certificate of Appropriateness.

*Note that institutional uses (such as churches, schools and libraries) are traditionally different in character from the rest of the historic district since they are typically located on their own, on larger sites and surrounded by a grassy lawn or landscaping. Such projects will be reviewed on a case-by-case basis by the Landmarks Commission.*

The design review process is “reactive,” in that it only applies to proposed actions initiated by a property owner. While it guides an approach to certain design problems by offering alternative solutions, it does not dictate a specific outcome and it does not require a property owner to instigate improvements that are not contemplated. For example, if an owner plans to repair a deteriorated porch, the guidelines indicate appropriate methods for such work. If porch repair is the only work proposed by the property owner, the process does not require that other building features that may be deteriorated, such as a roof in poor condition, be repaired.

Finally, the SGLC will consider the proposed projects on a case-by-case basis, to determine if an adequate number of the relevant guidelines have been met. However, there is no set number of guidelines that must be met to gain approval. In making its determination, the SGLC’s overall concerns are that the proposed work complies with the criteria in its ordinance, that the integrity of an individual historic Landmark is preserved and that the overall character of an historic district is protected. The design guidelines provide an objective basis for determining that these objectives will be achieved.

## Components of the Guidelines

This design guidelines document contains information that is organized in a “hierarchy”, to facilitate use. These include general policy statements, specific guideline directives and supplemental information that the SGLC will use when considering the issuance of a COA. It is important to note that **all** of the elements of the design guidelines (i.e., including the introductory and informational sections, the policy statement, and the sub-points) constitute the material upon which the SGLC will make its determination of the appropriateness of a proposed project. The discussion on the following pages outlines all of these elements:

### Design Element

The first is the design element category (e.g., streetscape elements, site planning, building materials and secondary structures) under which a design guideline falls.

**Policy Statement**

Second is a policy statement explaining the SGLC's basic approach to treatment of the design element. This statement provides the basis for the more detailed design guidelines that follow it. In cases where special conditions in a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement shall serve as the basis for determining the appropriateness of the proposed work. Policy statements are shown as large typeface statements.

The policy statements are numbered to indicate their relative position within a chapter and the document as a whole. For example, a policy statement in *Chapter 2: Design Guidelines for Historic Resources* would include the letters "H" before the number to indicate that it is part of the guidelines for "Historic Resources." The number does not imply a ranking of importance.

**Background Information**

Third is a brief discussion of the issues typically associated with the specific design element. This may include technical information, as well as general preservation theory or building technology that might be relevant to the topic at hand.

**Design Guidelines**

Fourth is the design guideline statement itself, which is typically performance-oriented, describing a desired design treatment. The specific design guidelines are presented as **bold face** statements under each policy statement. The guidelines are lettered alphabetically within each policy statement.

**Additional Information**

The design guideline statement is followed by supplementary information that is treated as sub-points of the guideline. These sub-points may include additional requirements, or may provide an expanded explanation. These sub-points are listed as bulleted (•) statements.

**Illustrations**

Design guidelines are further explained through the use of photographs and illustrations. Examples given should not be considered the only appropriate options. In most instances, there are numerous possible solutions that meet the intent of the design guidelines, as well as the needs of the property owner.

|                        |  |
|------------------------|--|
| Policy Statement       | <b>H.1 Original architectural details should be preserved in place whenever feasible.</b>  |
| Background Information | Architectural details—including their scale, texture and finish—contribute significantly to the character of a structure. Porches, turned columns and brackets, cornice moldings, building materials, chimneys, foundations, porch supports and window and door surrounds are examples of architectural details that should not be removed or altered. |
| Design Guideline       | <b>A. Avoid removing or altering any significant architectural detail.</b>   |
| Additional Information | <ul style="list-style-type: none"> <li>• Porches, turned columns, brackets and jigsaw ornaments, if historic, are examples of architectural features that should not be removed or altered.</li> </ul>   |
| Illustration           | <ul style="list-style-type: none"> <li>• Do not remove or alter architectural details that are in good condition or that can be repaired in place.</li> </ul>  |
|                        |    |
|                        | <p><i>Cornice moldings and window surrounds are examples of architectural details that should not be removed or altered.</i></p>   |

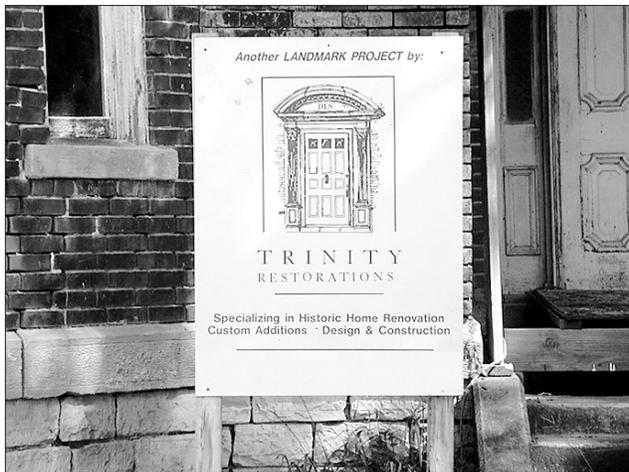
A sample of the format of a design guideline and its components, as used in this document.

## ✓'s and ✗'s

In order to quickly and easily demonstrate which design treatments are appropriate or are not acceptable, many of the illustrations that supplement the policies and design guidelines are marked with either a ✓ or an ✗. Those illustrations marked with a ✓ are considered appropriate solutions to the design issue at hand. Whereas, those illustrations marked with an ✗ present unacceptable design solutions. Note, however, that the illustrations used in this document do not represent all of the possible design solutions available, and just because an approach is not listed or illustrated does not mean that it is not acceptable. If there are any questions regarding the appropriateness of a potential design solution, City of Sainte Genevieve should be contacted.

## How the Guidelines are Organized

In addition to the hierarchical structure for the guideline topics themselves, the guidelines are grouped into chapters that reflect the type of work in general. For example, a series of chapters provide guidance for alterations and rehabilitation of historic properties. Treatment of materials, windows and doors as well as architectural details are among the topics addressed in this section. A separate section presents guidelines for new construction, while another includes a collection of miscellaneous topics that apply to both historic and new properties.



*Consider Professional Design Assistance.*

## Applying for a Certificate of Appropriateness

Use the following steps for an efficient application process for a COA:

### Step 1. Consider Professional Design Assistance.

Property owners are strongly encouraged to engage licensed architects and other design and planning professionals to assist them in developing their concepts. Doing so may facilitate a quick review process.

### Step 2. Check Other City Regulations.

The guidelines supplement other adopted Sainte Genevieve ordinances. The City of Sainte Genevieve can provide information about these regulations, which also may affect the design character of a project. Examples include:

- The Code of Ordinances of the City of Sainte Genevieve
- The City of Sainte Genevieve Comprehensive Plan
- The BOCA National Building Code
- Federal Emergency Management Agency (FEMA) or National Flood Insurance Program requirements
- Federal and State income tax credits for certified rehabilitation of historic buildings (if applicable)

### Step 3. Become Familiar with the Design Guidelines.

Review the basic organization of this guidelines document and determine which chapter(s) will apply to a project. The “Which Chapters Apply?” matrix on page iv, will be particularly helpful.

### Step 4. Review the Site Context.

Consider immediately adjacent properties and also the character of an entire block. In many cases, the character of the historic district is also an important consideration.

### Step 5. Develop a Design Concept Using the Guidelines.

The guidelines form the basis for the SGLC’s design review decisions.

**Step 6. Preliminary Review (optional).**

Prepare a packet for preliminary review by the SGLC or City staff prior to creating drawings for final review. This step is **highly recommended** for new construction, accessory buildings, major alterations and additions.

**Step 7. Prepare and Submit a Complete Application Packet for Formal Review.**

An application packet should be prepared and submitted to the SGLC for review. Adequate documentation is essential to provide a complete understanding of the work proposed. Applicants are encouraged, and may be required, to submit the following documentation:

- Completed application form
- Site plan/roof plan (drawn to scale)
- Proposed building elevations (to scale)
- Photographs of building conditions (existing and historic)
- Product literature or specifications
- Materials samples and color samples

If a drawing is to be included in the submittal package, it should be drafted to scale and executed in a manner that clearly depicts the character of the proposed work. While a professionally produced drawing is encouraged, it is not required, as the sketches that follow illustrate.

For a complete list of required submittal documents, contact the City of Sainte Genevieve.

**Step 8. Present your application before the Sainte Genevieve Landmarks Commission.**

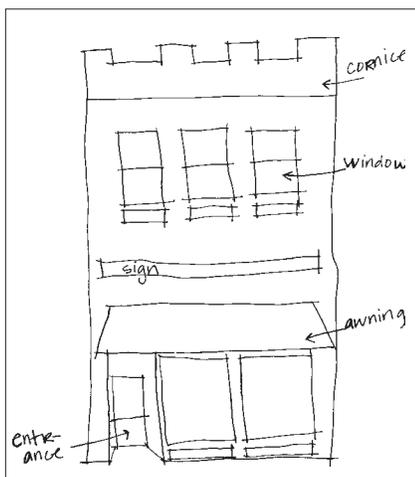
Each project will have a formal presentation by the applicant. The presentation should focus on how the proposed project complies with the design guidelines. The public will also have an opportunity to comment after the presentation has been made and a Staff report of the application has been submitted. A critique by the Commission will follow, and finally a decision will be made.

**Step 9. Issuance of a building permit.**

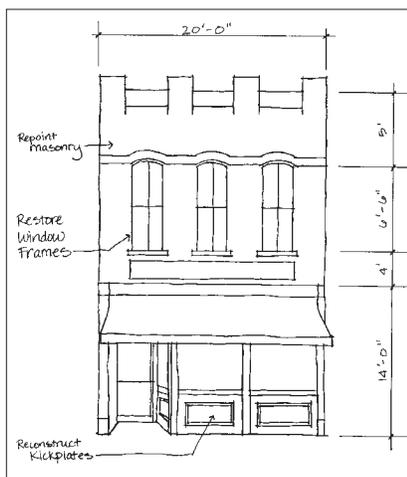
After an application has been approved by the Commission, the City will issue a Certificate of Appropriateness. This “certificate” is the applicant’s proof that the proposed design meets the intent of the City’s adopted design guidelines. At this point, the applicant can begin to acquire a building permit from the City. Remember, the building permit is a separate process from that of receiving a Certificate of Appropriateness.

**Step 10. If necessary, appeal the decision of your application.**

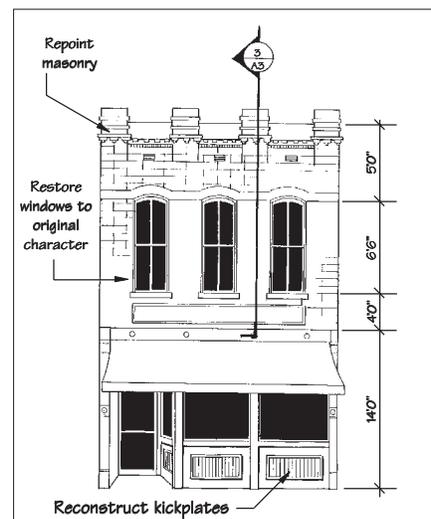
Any applicant that is aggrieved by the decision of the Commission has the right to appeal as outlined in the Historic Preservation Ordinance.



**Inappropriate drawing:** the scale and character are not clearly conveyed, nor are there any dimensions.



**Appropriate drawing:** while in free-hand, this drawing does adequately convey the scale and character of the proposed work.



**Appropriate drawing:** mechanically drafted to scale, this drawing best conveys the character of the proposed work.

# Chapter 1

## Historic Overview of the City of Sainte Genevieve

*The following historic overview was prepared by John Milner Associates, Inc., and is provided with their permission. Many other sources also exist that chronicle the history of Sainte Genevieve, and should be consulted for those readers that require more detailed information. A partial list of some of these resources can be found at the end of this chapter.*

The first settlement of Ste. Genevieve was laid out in the fertile bottomlands on the west side of the Mississippi in about 1750. Ste. Genevieve was the last community established during the French Regime in the Illinois Country.

During the first portion of the eighteenth century, no urgent need existed to extend the line of French settlement across the Mississippi River into present Missouri. For several decades, the French considered the trans-Mississippi West the domain of Native Americans. As the century progressed, farming practices resulted in the depletion of soil on the east side of the river, and some inhabitants decided to plant crops on the opposite side of the river. The first crops planted near present Ste. Genevieve were planted by residents of Kaskaskia. During the first few years of settlement, Ste. Genevieve was considered a satellite community of Kaskaskia. By 1752, the population of Ste. Genevieve is recorded to have included 22 white adults and children and two black slaves.

The pattern of initial settlement was influenced by the inhabitant's French heritage. The heart of the Ste. Genevieve economy was one of the largest compounds of arable fields in the Illinois Country. Known as le Grand Champ, it consisted of approximately 7,000 acres of land enclosed within a common fence. The parcel was divided into narrow, elongated lots extending from the Mississippi River and each containing from about 68 to 136 acres of land.

Following the Seven Years War, Ste. Genevieve's population increased significantly. The population increase can be attributed in part to the influx of French Catholics from the east bank of the Mississippi who feared religious and political persecution at the hands of the British following France's loss of that territory to England. As early as 1772, Ste. Genevieve's population was nearly 700.

The original site of Ste. Genevieve was subject to frequent flooding, flooding that threatened the inhabitant's homes. The year 1785 was known as l'annee des grandes eaux (the year of the great waters). Water between 12 and 15 feet deep inundated the town and forced rivermen to tie their boats to the tall chimneys of the larger residences. This great flood proved a major impetus in the relocation of the town, a relocation that took more than an decade to complete.



*The original site of Ste. Genevieve—le Grand Champ—was subject to frequent flooding, flooding that threatened the inhabitants' homes.*

A majority of the residents of the Old Town settled on a site at a major break in the river bluffs between the two Gabouri creeks. This site was located next to the northern end of the Point Basse fields allowing easy access to land holdings.

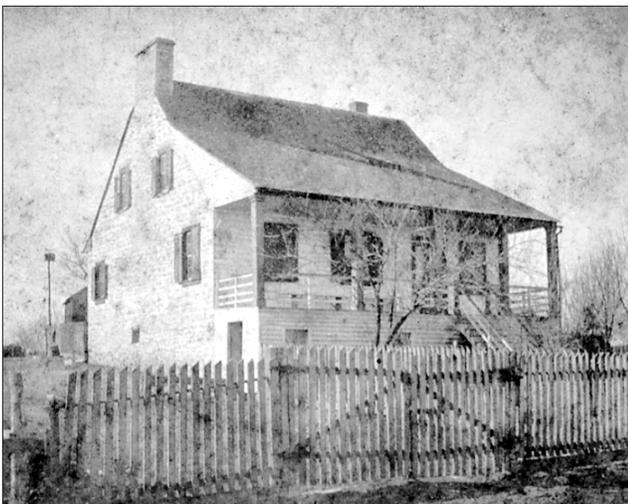
The new village of Ste. Genevieve was laid out as an imperfect grid of square blocks, measuring approximately 350 to 400 feet on a side, divided into four square terrains generally 180 feet to 190 feet on a side. Streets met at approximate right angles. Near the center of the village was a place or public square. In 1793, the old Ste. Genevieve church was disassembled and moved to the place.

The initial settlers of Ste. Genevieve were almost entirely French. After the end of the Revolutionary War, Anglo-American immigration to the Louisiana Territory began. Among the earliest Anglo-American settlers of Ste. Genevieve were brothers John and Israel Dodge who came as early as 1788. By the early nineteenth century, the influx of Anglo-Americans had begun to transform the community. In 1811, Henry Brackenridge, a former resident of Ste. Genevieve wrote:

Upon the whole, the American manners, and even language begin to predominate. The young men have already been formed by our government, and those growing up will have known no other. A singular change has taken place, which one would think ought not to be the result of a transition from a despotism to a republican government; luxury has increased in a wonderful degree, and there exists something like a distinction in the classes of society.

Ste. Genevieve experienced moderate growth during the first portion of the nineteenth century as Anglo-Americans continued to locate in the community. The third major European ethnic group that settled in Ste. Genevieve were the Germans. The first German settlers arrived in the early nineteenth century. During the 1840s, German immigration to Missouri grew to a flood, and soon after mid-century, Germans had become the largest ethnic group in Ste. Genevieve.

With the discovery of extensive mineral deposits west of Ste. Genevieve, the community saw the potential for economic growth as a shipment point for ore from the hinterlands. To ship these materials, a plank road was built from Iron Mountain to Ste. Genevieve, a distance of 42 miles. The road was completed in 1851, and followed, in part, the



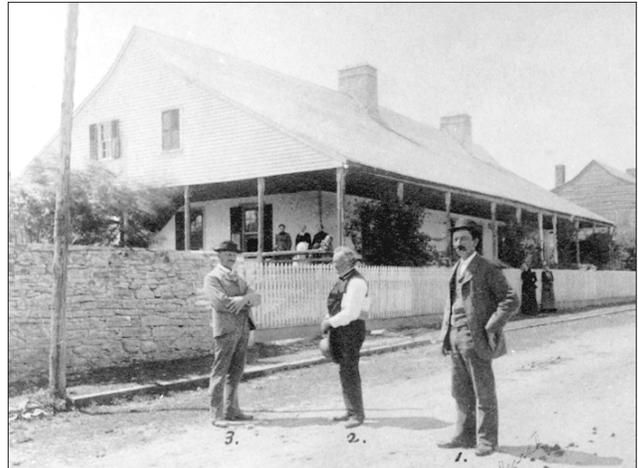
*The historic St. Gemme Stone House met with an unusual fate in 1991, when Gegg excavating decided that the abandoned house "had to go." To the firm's credit, adequate time was given for the stones and massive truss timbers to be surveyed, marked, numbered and carefully disassembled. The components are safely stored, awaiting an appropriate time and place to be reassembled into the significant circa 1799 stone house. (photo courtesy of Merchant Street Publishing)*



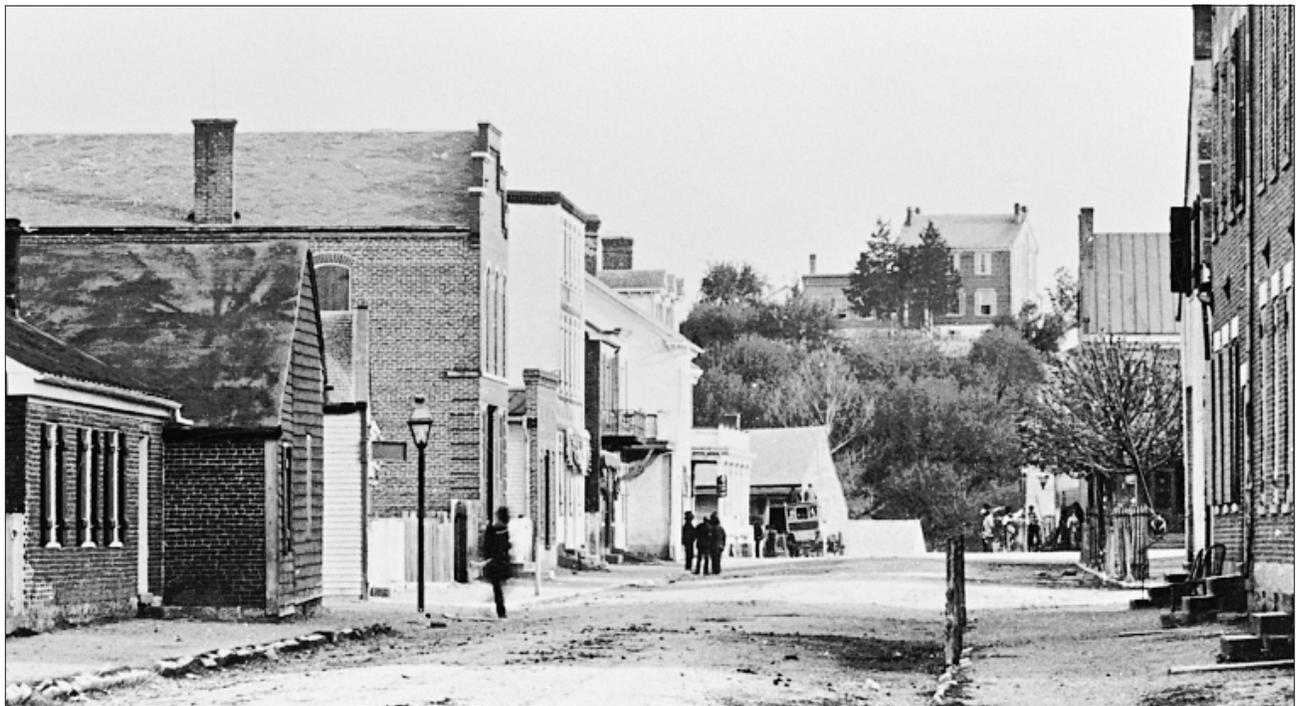
*A nineteenth century view of a dirt-lined Merchant street taken near the corner of Third Street looking east shows a number of Ste. Genevieve's earlier structures. (photo courtesy of Merchant Street Publishing)*

present Market Street. For several years, a large portion of the ore from mines to the west, marble and granite from quarries, and agricultural products were shipped along the road to Ste. Genevieve for shipment. This trade made the town one of the busiest commercial centers in the state. The road was largely superseded in 1857, when the Iron Mountain Railroad was completed to St. Louis and the community's economic boom collapsed.

For much of the second half of the nineteenth century, Ste. Genevieve remained primarily an agricultural community. L.A. Wilson's 1876 directory of southeast Missouri and southern Illinois, indicates that the community had businesses typical of a small agricultural community. Among them were a grocery store, a watchmaker and jeweler, a banker, two boot and shoe manufacturers, a merchant and tailor, an attorney, a tin shop, a stoves and tinware store, a dressmaker, a general merchandise store, and a hotel.



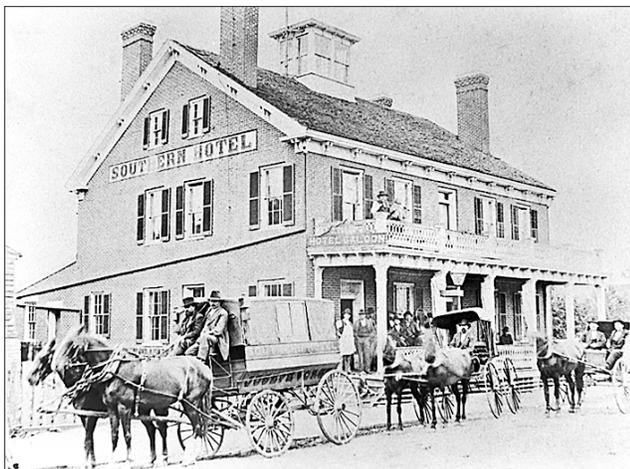
*A Jacob Silver photograph taken of the Bolduc House on July 4, 1892. Mr. Silver was a turn-of-the century St. Louis druggist-turned-photographer who had a particular interest in historic architecture and made some detailed exposures of the remaining French Creole architecture in the "old Illinois Country." (photo courtesy of Merchant Street Publishing)*



*A man crosses the street at the corner of Third and Merchant Streets in this Vincent Dunker photograph. Behind him are seen (today's) Anvill restaurant, Boverie's General Merchandise (white building), and the Old Brick House (also painted white). Further down the street, a horse-drawn bus awaits lodgers at Vorst's Southern Hotel to be transported to their steamboat at Little Rock landing. The Hettig-Nauman house sits on the Seraphin Street hill in the distance. The corner of the Okenfuss Hardware Building can just be seen behind the trees of the Courthouse Square at the right of the photo. (photo courtesy of Merchant Street Publishing)*

The character of the economic base of the city began to change with the establishment of industry. In 1856, Eloy LeCompte established a grist mill on the west side of North Main Street north of his home. The mill was later expanded and renamed the Cone Mills. Although damaged in 1880 by the explosion of its two steam boilers, the mill remained in operation into the twentieth century. A second grist mill, the Wehner and Bolle City Mill, opened on North Third Street in the late nineteenth century. In about 1895, the Ste. Genevieve Brewery and Light Company established its brewery on North Third Street.

The twentieth century witnessed the growth of the city's industrial base. Although limestone quarrying and lime making had occurred in Ste. Genevieve during the nineteenth century, it was only in the early twentieth century that this industry emerged as a major sector of the city's economy. In 1902-1903, the city's first major lime company, the Ste. Genevieve Lime and Quarry Company was established and began operations west of the city. The second company, Western Lime Works, established its quarry on the North Fork of the Gabouri. Before the end of the decade, the Peerless White Lime Company had begun operations. This growing industry substantially increased the employment and economic base of the city.



*The Southern Hotel was built by John Donuhue circa 1820. This double pile brick house was extensively enlarged and remodeled—with bracketed eaves, belvedere, dormers and an octagonal newel at the first floor landing—during the Greek Revival period in the 1870s or 1880s. (photo courtesy of Merchant Street Publishing)*

Major lime making operations were dependent not only on quarries and lime kilns but also transportation for the finished product. By the early twentieth century, two railroads, the St. Louis and San Francisco (Frisco) and the Illinois Southern, had laid tracks through the community. In 1904, the Illinois Southern Railroad began operation of a railroad ferry at Little Rock Landing to carry railroad cars across the Mississippi River to Kellogg, Illinois. Little Rock Landing also allowed river transportation of the city's products.

Robert Sidney Douglass, a historian of southeast Missouri described Ste. Genevieve in 1912:

The present town is a prosperous and flourishing community of 2,000 inhabitants. It is chiefly supported by the farming country about it, though there are some manufacturing plants, among them two large flouring mills, an ice plant, electric light plant, cigar factories, and a lime kiln. There are about fifty other business establishments. The transportation facilities are good. Much freight is handled by the river, which is only half a mile from the town, and two railroads afford ample facilities for travel by rail. The



*The Koetting's family enterprise was Ste. Genevieve's oldest continuously operated family business, from 1887 to 1999. (photo courtesy of Merchant Street Publishing)*

main line of the Frisco passes through Ste. Genevieve, and it is on the Illinois Southern which crosses the Mississippi at this place and extends to Bismarck in St. Francois county to the west.

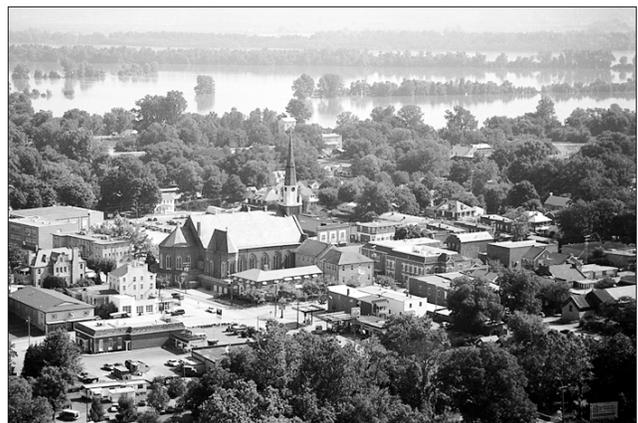
In 1930, the largest employers in the city were all lime producers: Peerless White Lime, the Ste. Genevieve Lime and Quarry Company, Bluff City Lime and Stone Company, and Western Lime Works. Housing was erected to accommodate company workers. Among this company housing were the bungalows that are still standing on the west end of Market Street and Blain Street, erected as housing for employees of the nearby Ste. Genevieve Lime and Quarry Company (present Mississippi Lime Company). Other companies with at least twenty employees included the round-house shop and other facilities of the Missouri-Illinois Railway Company; the Elder Manufacturing Company, a clothing factory; Arnold Stone Company, Ozora Marble Company, and Bussen Quarries Company.

The early twentieth century growth of the community is evidenced by the large numbers of bungalow/Craftsman, American Foursquare, and Cape Cod/Williamsburg style houses in Ste. Genevieve. At mid-century, the community began to grow further and development expanded south of the historic downtown. Areas of later development are

characterized by the ranch and split level houses that were built throughout the country to accommodate World War II veterans and their families. In Ste. Genevieve, a large development, the International subdivision was constructed to accommodate workers in the International Shoe plant (now BiltBest Windows) off Market Street.



*A large crowd gathers on Market Street in 1926 to see who will win the Ford automobile given away by Rozier's during the grand opening of their new Ste. Genevieve location. (photo courtesy of Merchant Street Publishing)*



*After the unimaginable flood of 1993 threatened so many of this historic town's French-Colonial, Anglo-American and German vernacular and commercial resources, an urban design levee has been completed that holds the promise of protecting Ste. Genevieve from future ravages of the river. (photo courtesy of Merchant Street Publishing)*



*The Merchants Bank once stood on the southwest corner of Main and Merchant Streets. Later known as the Rottler Building, it was razed in 1934 to allow for the construction of the Standard Oil Gas Station. (photo courtesy of Merchant Street Publishing)*

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# Design Guidelines for Historic Resources

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## Chapter 2

# Alterations to Historic Resources

Alterations may be considered for historic resources, however, these changes should occur in a manner that will not affect the historic integrity of the property. Many alterations to buildings that have taken place in the course of time are themselves evidence of the history of the building and merit preservation. For example, a simple wing addition to the rear of a structure early in the building's history could be considered significant and merit preservation in its own right.

On the other hand, alterations that would hinder the ability to see the original design character of an historic resource are inappropriate. This includes alterations that seek to imply an earlier historic period than that of the historic building, as well as alterations that would damage historic features or materials by obscuring them from view or removing them altogether.

Not only does this concept apply to any proposed alterations to an historic property, but also to earlier alterations that have not taken on significance. Such "inappropriate" alterations should be considered for removal. For example, metal siding may presently obscure the original building material. Such an alteration does not make a building "non-historic," but rather only masks the original, historic character. In this case, removal of this alteration, and restoration of the original material is strongly encouraged.



*Additions to an historic resource may have gained significance and merit preservation, while others may be newer and may be considered for removal.*

### Consider the Historic Significance

If a historically significant building has been altered, the building should be restored or rehabilitated. Sometimes, under certain circumstances, however, replacing the alteration with a contemporary but compatible new interpretation of the original design of the building may be appropriate.

The Commission must determine which approach is appropriate when evaluating proposals for alterations to historic resources. There are three main criteria that the Commission will use to provide guidance in handling these types of situations:

#### 1. First, what is the historic significance of the building?

- If the building is an individual landmark or is of landmark quality and significance, then reconstruction to how the building appeared historically is preferred. An example of this can be seen in the Bolduc House. Although the building had deteriorated significantly, the importance of the structure was such that restoration to the original character was appropriate.



*Design an alteration to be compatible with the historic character of the property. The addition to the right of this structure in St. Charles, MO, is inappropriate since it does not respect the size and shape of the original structure's windows or dormer, nor does it incorporate a significant set back from the primary wall plane.*



*The Salvation Army Building in Fort Collins, CO, was drastically altered in 1958 to the then-prevalent “international look.”*

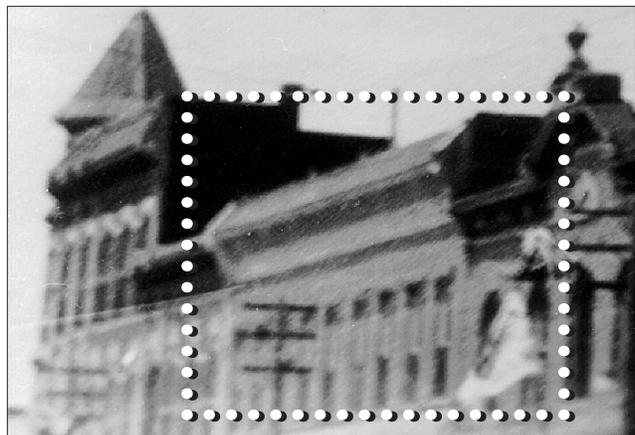


*Although not an exact reproduction, the historic photograph helped the designer of this rehabilitation develop a contemporary interpretation.*

- If the building is Contributing to the character of the Sainte Genevieve National Register Historic District, then more flexibility may be allowed. In such a case, rehabilitation of the building is more appropriate than a reconstruction. Remember, reconstruction of an historic resource to its original appearance should be reserved for those properties of the highest significance and that will be used as a house museum.

**2. Second, to what degree has the building retained its historic integrity or how important is the original character of the building that has been altered?**

- If the building has retained a high degree of its historic integrity, then the impact of any proposed alterations should be minimized. For example, an alteration should be made to the rear of the building so as to not impact the original details of the primary, character-defining facade (usually the front, street-facing facade).
- If the building has been substantially altered to a point that the original character of the building cannot be seen, or more importantly, could not be regained, then an alteration should improve the design of the building as it fits the overall character of the streetscape. For example, a commercial storefront building that has had its original display windows removed should seek to once again provide an active street edge with a contemporary interpretation of the original storefront.



*Although the Salvation Army Building had been substantially altered with the loss of its cornice, one blurry historic photograph exists that was used for the design of the new storefront (at left).*

**3. Third, what is the quality of information about the historic character of the building?**

- This criterion addresses the practical issue of whether or not the original character of the building literally can be replaced. There may not be sufficient information available about the historic character to be confident that it can be replaced accurately.
- Generally, there are three types of information that might be available about the original character:
  - historic photographs or architectural plans
  - existing remnants of the building’s original architectural features (including, marks on the building showing the outline of a feature)
  - examples of comparable features on other existing buildings that were built at the same time and of the same general design.
- If pictures, plans, or remnants exist, then reconstruction of the original design should be considered. If, however information about the original is inadequate, the simplified interpretation may be appropriate.

For each historic style, consider the basic policies and design guidelines on the following pages. These design guidelines focus on preserving the key, character-defining features of each of the architectural styles found in Sainte Genevieve. In applying those guidelines, keep this in mind:

**If an historic property is currently altered, restoring it to the original design is preferred.**

- Note that, in some cases, a building may have been altered early in the history of the building, and may itself have taken on significance. Such alterations should be preserved.
- Where no evidence of the original character exists, a new design that uses the traditional elements may be considered. However, the new design should continue to convey the character of the building’s architectural style.

Understanding how the shape, massing, fenestration and materials of a building impact the original design of a structure, and therefore the design of an alteration, is also very important. Along with this chapter, a property owner should also consult *Preservation Brief #17: Architectural Character*,

*Identifying the Visual Aspects of Historic Buildings and an Aid to Preserving their Character*, published by the National Park Service.

**Architectural Styles**

The following architectural styles are found in the Sainte Genevieve National Register Historic District and are presented on the following pages, roughly in the chronological order of their historic appearance in the city:

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|------------------------|----|
| French Colonial        | 16 |
| Federal                | 19 |
| Greek Revival          | 21 |
| Italianate             | 22 |
| Second Empire          | 24 |
| Gothic Revival         | 25 |
| Queen Anne             | 26 |
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**Policy Statements**

There are a number of policies that apply to the alteration of historic resources in Sainte Genevieve that serve as the foundation for all related design guidelines and supporting information. The SGLC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letter “A” before the number to indicate that it is part of the guidelines for “Alterations.” The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

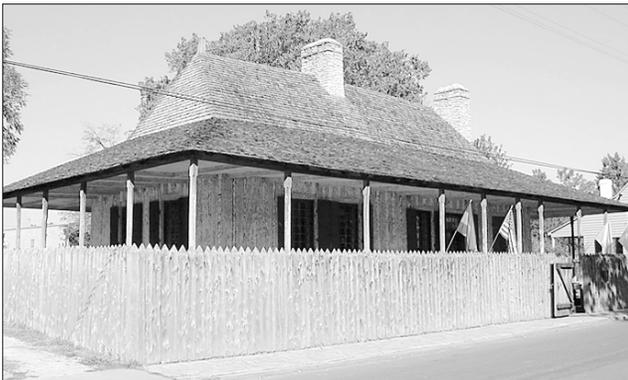
## A.1 Maintain the character-defining features of a French Colonial style building.



*A dual-pitched roof, where the roof of the porch is at a different angle from that of the main house, is fairly common in Sainte Genevieve.*



*Vertical log construction with a stucco finish is seen on many of the earliest examples.*



*The Bolduc House is one of the finest examples of French Colonial architecture in the country.*

Mostly surviving in Saint Genevieve, New Orleans and rural Louisiana, French Colonial houses are typically small, one to one-and-one half stories, cottages with hipped or side-gabled roofs. Although the more common examples were in urban areas, a rural tradition was established, and these examples are largely what remain in the country. These rural cottages differed from their urban counterparts with the use of a full-width front porch, the roof of which was an extension of the primary structure's roof. Because of their usual location in hot and humid climates, these rural cottages were often raised high on masonry foundations.

### **A. For a French Colonial building, a rehabilitation project should preserve these character-defining elements:**

- **Windows:** Tall narrow casement windows, usually with operable shutters.
- **Doors:** Heavy, solid wood doors. The entry was typically elevated above the street level and accessed with stairs.
- **Hardware:** Doors, windows and shutters were hung with heavy metal hinges.
- **Roof:** Steeply pitched hipped or dual-pitched (as on the Bolduc house). Cedar shake shingles were used to cover the roof.
- **Porch:** Full-width galleries or porches on three to four sides of the building. The porch roof is typically a continuation of the main roof form.
- **Scale:** One to one-and-one half stories.
- **Construction technique:** Half-timber construction, either *poteaux-en-terre* (post in the ground) or *poteaux-sur-sole* (post on sill).
- **Foundation:** High stone foundations.
- **Building exterior:** Typically a white wash was applied directly to the vertical logs. However, when a siding was used, wood lap siding was common.

**B. The half-timber framing construction techniques, either *poteaux-en-terre* or *poteaux-sur-sole*, should not be altered, obscured or removed.**

- Heavy upright logs, usually of cedar, were hewn flat on two or four faces and set several feet deep in the ground in *poteaux-en-terre* examples.
- Since the posts in the ground were subject to moisture they tended to rot. In order to prevent this, an improved type of construction—*poteaux-sur-sole*—employed a stone foundation topped by a timber *sole* or sill, with the upright logs resting upon it.
- These logs were spaced only a few inches apart. The spaces between were filled with either *pierrotée*, a slurry of stones and mortar, or *bouzillage*, a mixture of clay, chopped straw and animal hair.
- In the earliest examples, the walls were left exposed, so that the structural framing was visible.
- In later examples, the framing was covered with a plaster or stucco mixture. Wood lap siding was sometimes used in Sainte Genevieve.



The vertical log *poteaux-sur-sole* construction and high, stone foundation can easily be seen in this example currently being restored.



The logs were spaced only a few inches apart. The spaces between were filled with either *pierrotée*, a slurry of stones and mortar, or *bouzillage*, a mixture of clay, chopped straw and animal hair.



Although the dual-pitched roof is seen most commonly in Sainte Genevieve, this structure exhibits a single side-gable roof pitch. Also, notice how the primary facade (under the porch) has a stuccoed finish, while the rest of the structure makes use of wood-lap siding.

## Alterations to Historic Resources



*If a French Colonial building is altered, restoring it to the original design is preferred.*

*Many "in-town" examples of the style are aligned at the sidewalk edge and were originally designed for large rear yards.*

## A.2 Maintain the character-defining features of a Federal style building.

The Federal style was dominant in the Americas from 1780 to 1820. Mostly seen in port cities on the eastern seaboard, the Federal style reached as far west as St. Louis and New Orleans. However, these more western examples were more vernacular in nature, much like what is seen in Sainte Genevieve today. Buildings of the Federal style, including the vernacular examples, are most commonly a simple box, two or more rooms deep. Doors and windows were arranged with a regular symmetry to allow adequate ventilation during the hot and humid summers. Many of the buildings were designed by early French and German settlers and may have other ethnic influences.



*Maintain the character-defining features of a Federal building.*

### A. For a Federal style building, a rehabilitation project should preserve these character-defining elements:

- **Windows:** Tall narrow multi-paned, double-hung windows. Typically in six-over-six, nine-over-nine or twelve-over-twelve configurations. Operable wooden shutters were also seen.
- **Doors:** The door was typically single wide and included a transom or sidelights. The door was sometimes set back from the sidewalk in a protected recess in commercial examples. Doors elevated above the sidewalk and accessed with stairs parallel to the sidewalk were also seen.
- **Roof:** Side gabled roof—a sloping roof form with the ridge parallel to the street. Dormers, used for expanded head room in the uppermost story of the building are common. Tall, slender chimneys on both ends of a building were also typical.
- **Cornice molding:** A decorative band at the top of the building.
- **Porch:** In residential examples of the style a rear porch was sometimes used.
- **Scale:** One-and-one half to two stories.
- **Construction technique:** Wood framing with heavy timbers.
- **Building exterior:** Wood clapboards, brick or stone.



*Often, several Federal buildings were built in a continuous row along the street, each building sharing a common wall.*



*Rear porches, on residential examples of the Federal style, were sometimes seen.*

**B. The features of a Federal style building should not be altered, obscured or removed.**



*Brick and stone are the dominant materials for Federal buildings.*



*Some smaller, one-story examples of the Federal style are also found in Sainte Genevieve.*



*This Federal building is an individual landmark, or building of landmark quality and significance, in Sainte Genevieve.*

## A.3 Maintain the character-defining features of a Greek Revival style building.

The end of the 18th century brought about great interest in classical building styles throughout the United States and Europe. The Greek Revival style became quite popular during the middle of the nineteenth century. By 1850, it was seen in almost all settled areas in the nation, gaining a presence in Missouri at that time, as well.

Based on classical detailing that originated in ancient Greece, these buildings are known primarily for columns with Doric, Ionic or Corinthian capitals. Other Greek Revival detailing includes classical entablatures, simple window surrounds and door surrounds consisting of transom and side-lights.

**A. For a Greek Revival style building, a rehabilitation project should preserve these character-defining elements:**

- **Windows:** Tall, double-hung windows.
- **Doors:** Simple wood doors. Sometimes these doors are surrounded by side lights and an elaborate entry element.
- **Roof:** Gabled or hipped roof with a low pitch.
- **Architectural detailing:** A decorative band at the eave of the building and porch. Classical detailing is also common.
- **Porch:** Porches supported by prominent square or rounded columns. Examples without porches sometimes have pilasters at building corners and at a pedimented entry around the door.
- **Scale:** One, one-and-one half or two stories.
- **Building exterior:** Wood clapboards.

**B. The features of a Greek Revival style building should not be altered, obscured or removed.**



*By 1850, the Greek Revival style was seen in almost all settled areas in the nation, gaining a presence in Missouri at that time, as well.*



*This historic resource exhibits a porch design and window surrounds that are typical to the Greek Revival style.*

## A.4 Maintain the character-defining features of an Italianate style building.



The Italianate style, along with other styles of the Picturesque Movement such as Gothic Revival and the Victorian Era, were a reaction to the formal classicism of the Greek Revival. Popularized by Andrew Jackson Downing's pattern books published in the 1840s and 1850s, the Italianate style was seen more commonly in the expanding towns and cities of the Midwest. This style began to introduce more exuberant detailing to structures; such as rounded windows (often paired), decorative brackets and elaborate window hoods.



*Widely overhanging eaves with ornate brackets typify the Italianate style.*

**A. For an Italianate style building, a rehabilitation project should preserve these character-defining elements:**

- **Windows:** Double-hung, narrow windows, often with round arch heads. Bay windows, often rectangular shape, are sometimes seen.
- **Doors:** Paired and single doors are common. Large-pane glazing in the door itself is also common. Transom windows are often curved above the front door.
- **Roof:** Low-pitched hipped roof is most common. Front gabled and flat roofs may also be seen.
- **Architectural detailing:** Ornate treatment of the widely overhanging eaves, including the use of brackets, modillions and dentil courses. The use of quoins at building corners and belt courses may also be seen.
- **Porch:** Small entry porches with square posts are most common.
- **Scale:** One to three stories.
- **Building exterior:** Wood clapboards, brick or stone.

**B. The features of an Italianate style building should not be altered, obscured or removed.**



*Small entry porches with square posts are most common.*



*Some buildings have double-hung, narrow windows, often with round arch heads.*



*Decorative quoins at the building corner as well as the paired brackets under the eave identify this building as Italianate.*

## A.5 Maintain the character-defining features of a Second Empire style building.



The Second Empire refers to the French reign of Louis Napoleon, the grand-nephew of Napoleon Bonaparte, who ruled from 1852 to 1870. In both France and America, the Second Empire style coincided with a period of prosperity and materialism, and was associated with urbanity and cosmopolitan society. Classical details, such as quoins, round columns and heavy friezes were often used; however, there was usually so much going on that Second Empire buildings, at least high-style examples, took on a life of their own.



### A. For a Second Empire style building, a rehabilitation project should preserve these character-defining elements:

- **Windows:** Double-hung windows, either one-over-one or two-over-two lights. Hood moldings over the windows.
- **Doors:** The door was typically single wide and included a transom or sidelights. The door was sometimes set back from the sidewalk in a protected recess in commercial examples. Doors elevated above the sidewalk and accessed with stairs parallel to the sidewalk were also seen.
- **Roof:** Mansard roof, either straight or concave, is typically interrupted by dormers with heavy moldings.
- **Architectural detailing:** Wide eaves, often with Italianate brackets and modillions, however, the eave overhang is often less than that of the Italianate style. Wrought-iron ornament, such as cresting on roof or heavy, ornate fencing. Corbelled chimney
- **Porch:** Small entry porches or full-width or partial-width porches with elaborate columns and details.
- **Scale:** One-and-one half or two-and-one half stories.
- **Building exterior:** Wood clapboards or brick.



### B. The features of a Second Empire style building should not be altered, obscured or removed.

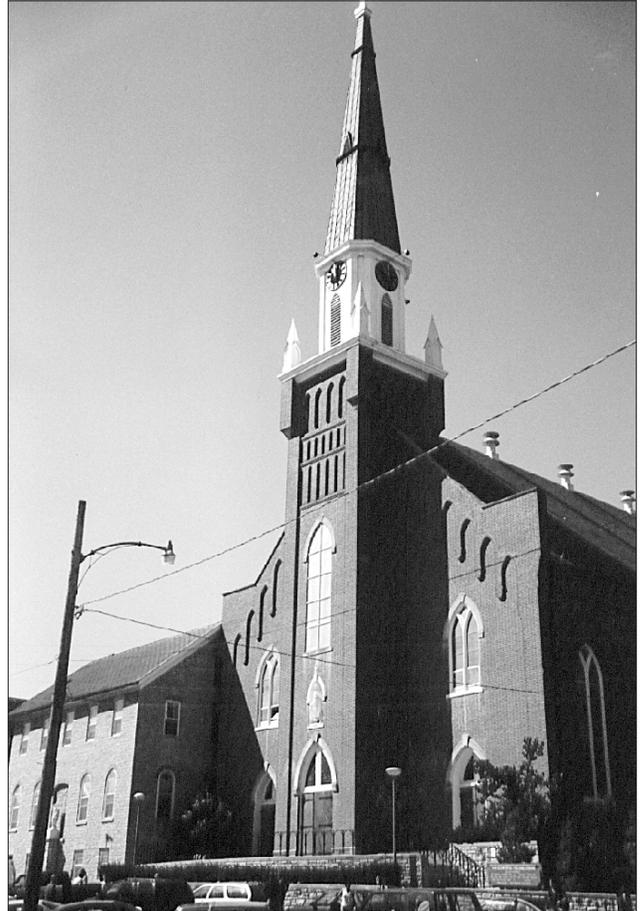
## A.6 Maintain the character-defining features of a Gothic Revival style building.

The Gothic Revival style was part of the Romantic movement that valued emotion over rational thought. As a rejection of classicism the most vocal proponent of this style, Andrew Jackson Downing, emphasized vertical lines, deep colors and the use of applied ornament. The use of Gothic Revival stylistic elements is largely limited to churches in Sainte Genevieve.

**A. For a Gothic Revival style building, a rehabilitation project should preserve these character-defining elements:**

- **Windows:** Tall narrow lancet windows. Tracery or other decorative patterns are sometimes found in the top of pointed-arch windows.
- **Doors:** Doors commonly show pointed arches or other Gothic motifs as well as decorative crowns similar to those found on windows.
- **Roof:** Steeply pitched roof.
- **Architectural detailing:** Ornate treatment of wall surfaces and gable ends.
- **Scale:** Monumental scale, typically associated with churches or other civic structures.
- **Building exterior:** Brick or stone.

**B. The features of a Gothic Revival style building should not be altered, obscured or removed.**



*The use of Gothic Revival stylistic elements is largely limited to churches in Sainte Genevieve.*

## A.7 Maintain the character-defining features of a Queen Anne style building.



*Steeply pitched roof of irregular shape, usually with dominant front-facing gable.*



*Wooden scroll work and textured shingles on porches and in gable ends.*

Proponents of the Queen Anne style found their inspiration from the medieval art and architecture of its namesake's reign (1702-1714), growing out of recognition of vernacular, modest, pre-industrial structures and a desire to bring about a close relationship of architecture to ornamentation. In the United States, it developed from a desire to identify a national style. The new Queen Anne style used the broad gables, long sloping roofs and small pane windows of early houses for the exterior, while giant hearths, inglenooks and spacious, inviting halls influenced interior design. The style introduced a new kind of open planning and a new way of massing volumes of space; it was inherently eclectic and became available to homeowners of all income levels in various sizes.

**A. For a Queen Anne style building, a rehabilitation project should preserve these character-defining elements:**

- **Windows:** Windows with large panes of glass surrounded by small panes. Windows with leaded or stained glass are common.
- **Doors:** Paired and single doors are common. Large-pane glazing and stained glass in the door itself is also common.
- **Roof:** Steeply pitched roof of irregular shape, usually with dominant front-facing gable.
- **Architectural detailing:** Wooden scroll work and textured shingles on porches and in gable ends, as well as ornate metal railings. Also the use of bay windows, towers, turrets, dormers, gables—anything that protrudes from the wall and the roof.
- **Porch:** Partial or full-width asymmetrical porch, usually one-story high and extended along one or both side walls.
- **Scale:** One-and-one half to two stories.
- **Building exterior:** Wood clapboards or brick.

**B. The features of a Queen Anne style building should not be altered, obscured or removed.**

## A.8 Maintain the character-defining features of a Romanesque Revival style building.

Developed by the prominent Boston architect, Henry Richardson, the Romanesque, or Richardsonian Romanesque, style was commonly used for large public buildings during the 1880s—following suit to Richardson’s Trinity Church in Boston. Romanesque structures are always of masonry construction. Because of this, Romanesque buildings were much more expensive to build than were those late Victorian buildings of the same era, which could be constructed of wood. For this reason, they are mostly architect designed landmarks and were never common in a city.



*Romanesque structures are always of masonry construction.*

**A. For a Romanesque Revival style building, a rehabilitation project should preserve these character-defining elements:**

- **Windows:** Deeply inset rectangular windows.
- **Doors:** Deeply inset double doors.
- **Roof:** Two cross-gables, one front-facing and the other side-facing.
- **Architectural detailing:** Simple detailing including stone columns, decorative flashing and arch surrounds. Most have towers, usually round with conical roofs.
- **Porch:** Heavy post-and-lintel for porch if not round arched.
- **Scale:** Monumental scale, typically associated with churches or other civic structures.
- **Building exterior:** Brick or stone, usually with rough-faced, squared stonework.

**B. The features of a Romanesque Revival style building should not be altered, obscured or removed.**

## A.9 Maintain the character-defining features of a Colonial Revival style building.



*Most Colonial Revival style houses have a side gabled roof or a hipped roof with full-width porch.*

"Colonial Revival" encompasses many variants of residential architecture used from about the turn of the century through the 1930s, and was especially popular during the teens. It refers to the interest in the early English house types of the eastern seaboard. The Georgian, Adamesque and Federal style form the basis for this revival style. Details from any number of earlier styles are freely combined in many examples of the Colonial Revival style.

**A. For a Colonial Revival style building, a rehabilitation project should preserve these character-defining elements:**

- **Windows:** Tall, double-hung windows usually with multi-pane glazing in one or both sashes. Windows also frequently occur in adjacent pairs.
- **Doors:** Accentuate front door, normally with a decorative crown extended forward and supported by slender columns. Fanlights and transom lights are common as well.
- **Roof:** Side gabled roof or a hipped roof with full-width porch.
- **Architectural detailing:** Ornate treatment of the shallow eaves with dentils or modillions. Italianate brackets may also be seen.
- **Porch:** A simple entry element or a full-width porch may be seen.
- **Scale:** Two stories.
- **Building exterior:** Wood clapboards or brick.

**B. The features of a Colonial Revival style building should not be altered, obscured or removed.**

## A.10 Maintain the character-defining features of a Craftsman Bungalow.

The Craftsman Bungalow is a type of building rather than its own style. Its immense popularity in the United States springs from a rejection of the constraints of the Victorian era and from the fact that it lent itself well to both modest and impressive house designs. Although Craftsman Bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches that create a deep, recessed space. Many Craftsman Bungalows also fall readily into the Arts and Crafts categories, with exposed brackets and rafters, the use of “art” glass in windows and the combination of different textures.

### A. For a Craftsman Bungalow, a rehabilitation project should preserve these character-defining elements:

- **Windows:** One-over-one, double-hung windows, or one-light, fixed window; with fixed transom. Tripartite (divided into thirds) windows may also be seen.
- **Doors:** Solid wood door panels and stained glass in the door itself.
- **Roof:** Low-pitched gabled roof, with gabled dormers that follow the line of the roof.
- **Architectural detailing:** Wide eaves with exposed rafter ends—anything to evoke the structural composition of the building. Prominent lintels and sills.
- **Porch:** Full or partial, open porch with thick, tapered porch columns or battered piers
- **Scale:** One-and-one half stories.
- **Building exterior:** Wooden shingles or shakes, cobblestone, brick and wood-lap siding. Concrete, brick or stone foundation.

### B. The features of a Craftsman Bungalow should not be altered, obscured or removed.



*Although Craftsman Bungalows display a variety of materials and details, they are easily recognized by their wide, low-pitched roofs and broad front porches.*



*Thick, tapered porch columns typify most Craftsman Bungalows.*



*Large dormers centered over the entry are common Craftsman Bungalow features.*

## A.11 Maintain the character-defining features of a Tudor Revival style building.



*Steeply pitched, cross-gable roof.*

As with many styles, the Tudor Revival does not adhere to the source of its inspiration—sixteenth-century English architecture, but instead is a mixture of elements from an American image of medieval forms that resulted in something “quaint.” The development of the Tudor Revival style was associated with the Arts and Crafts movement, in which medieval architecture and crafts were valued as a rejection of the industrialized age. Ironically, the popularity of the style was in large part owing to its exposure through mail-order catalogues such as Sears Roebuck and the Aladdin Company, in which all of the parts of the house were pre-assembled and shipped by rail anywhere in the United States.

**A. For a Tudor Revival style building, a rehabilitation project should preserve these character-defining elements:**

- **Windows:** Casement windows, often with leaded, diamond panes.
- **Doors:** Arched doorways.
- **Roof:** Steeply pitched, cross-gable roof. Rolled edges on roofing, in an attempt to imitate thatch.
- **Architectural detailing:** Decorative half-timbering and masonry.
- **Porch:** Projecting entryway that follows slope of front gable.
- **Scale:** One-and-one half to two stories.
- **Building exterior:** Wood clapboards, brick and stucco

**B. The features of a Tudor Revival style building should not be altered, obscured or removed.**

## A.12 Maintain the character-defining features of Vernacular house types.

In addition to buildings that exhibit the characteristics of architectural styles, Sainte Genevieve, as most communities, has many houses that can be better defined by form. These forms include the gable front and wing or upright and wing, the I-house, and the foursquare. Sometimes referred to as “other,” “no style” or “folk houses,” the vernacular house type focuses on being functional. Elements from other styles found in the district will appear on the vernacular but in simple arrangements.

The Gable Front and Wing vernacular had L-plans with one section having a side-facing gable roof and the other with a front-facing gable. A long porch sometimes appears on the front elevation.

The Hall and Parlor vernacular is one-story and has a side-facing gable roof. It is two rooms wide (hence the name) and one room deep. Extensions often appear on the rear of the structure.

The I-House Vernacular is essentially a two-storied Hall and Parlor house. A full-width front porch is a typical feature.

Foursquare homes are square in plan and have hipped roofs with equal sides, or pyramidal. Some rear extensions to these homes are common. The front elevation tends to be symmetrical.



*Most Vernacular house types are small in scale with a one-story porch that faces the street.*



*Sometimes referred to as “other,” “no style” or “folk houses,” the vernacular house type focuses on being functional.*



*A varying degree of architectural detail can be seen on these three Vernacular house types.*

**A. For a Vernacular house type, a rehabilitation project should preserve these character-defining elements:**

- **Windows:** Vertically oriented, double-hung windows.
- **Doors:** Simple wooden doors.
- **Roof:** Gabled or cross-gabled roofs. Hipped roofs appeared on Foursquare examples.
- **Architectural detailing:** Detailing was at a minimum on Vernacular house types. When used, turned spindles and jig-saw trim was seen on the porch.
- **Porch:** The use of a front porch is a unifying element among most Vernacular house types. The width of the porch depended upon the form of the overall building. On “ell” shaped buildings a partial porch was seen. On foursquare examples, full-width porches were common. On I-house examples, full-width porches were common.
- **Scale:** One to two stories.
- **Building exterior:** Wood clapboards. Brick was common on Foursquare examples.

**B. The features of a Vernacular house type should not be altered, obscured or removed.**



*Hipped roofs appeared on Foursquare examples.*

## A.13 Maintain the character-defining features of the Commercial Storefront building.

With the abandonment of the early shop house commercial block in the 1840s and 1850s, came the Victorian version of the commercial strip. These Victorian commercial buildings became individual structures per individual business. Unlike the long continuous storefront typical to the Federal style commercial structures.

The new Victorian style began to focus more on the business use of the building by providing a larger expanse of glass for product display. These structures were also more ornate than their earlier predecessors, accentuating the cornice to serve as a terminus for the whole building.

As this building type evolved towards the turn-of-the century, so to did the amount of ornamentation and high-style influences. The cornice and midbelt cornice lines became more prominent, more elaborate window and door openings were used and much of the facade was covered with varying degrees of applied ornamentation. With the introduction of cast-iron, the weight of second and third stories of these early storefront commercial structures was able to be carried over larger expanses of glass on the first floor. This new type was the 20th century commercial storefront, which is the most common type of building found today in most commercial districts throughout the country. Usually limited to two to three stories, this commercial building is divided into two distinct bands. The first floor is more commonly transparent, so goods can be displayed, while the second story is usually reserved for a residential or storage space. Although construction of these buildings began as early as 1850 and continued until 1950, the majority were constructed at the turn-of-the century. Many carry Italianate detailing.



*The degree of ornamentation, however, can vary widely. Some buildings exhibit stamped metal details.*



*Roofs of Commercial Storefront buildings are flat, or slightly sloping.*



*The first floor of a Storefront Commercial building is typically more “transparent” than the upper floor.*

**A. For a Commercial Storefront building, a rehabilitation project should preserve these character-defining elements:**

- **Storefront:** The main portion of glass on the storefront, where goods and services are displayed. Transom windows, the upper portion of the display window, helps light reach further into the store itself. A kickplate, sometimes called a bulk-head panel, is found beneath the display window.
- **Upper-story windows:** Windows located above the street level. These usually have a vertical orientation.
- **Doors:** Paired and single doors are common. Large-pane glazing in the door itself is also common. Doors are usually set back from the sidewalk in a protected recess.
- **Cornice molding:** A decorative band at the top of the building.
- **Roof:** Flat, or slightly sloping roofs.
- **Architectural detailing:** A decorative cornice appears at the top of the building. The degree of ornamentation, however, can vary widely. Some buildings exhibit Italianate brackets or stamped metal details.
- **Scale:** One to two stories.
- **Building exterior:** Brick or stone.

**B. The features of a Commercial Storefront building should not be altered, obscured or removed.**

# Chapter 3

## Design Guidelines for Historic Resources

### Introduction

This chapter presents the design policies and guidelines for the rehabilitation of an historic resource located anywhere in Sainte Genevieve. The guidelines apply to both residential and commercial properties.

Preceding the guidelines in this chapter is background information that presents an overview of historic preservation theory, principles, benefits and approaches. Then the chapter is organized into relevant design topics (such as architectural features, historic building materials, site features and individual elements). The Landmarks Commission will base its decisions upon the design topics, policies and guidelines.

### Basic Preservation Theory

In basic historic preservation theory, two concepts are particularly important to understand: historic “significance” and the time period that defines it, and the physical “integrity” of a property.

#### The Concept of Significance

A building possessing architectural significance is one that represents the work of a noteworthy architect or builder, possesses high artistic value or that well represents a type, period or method of construction. A historically significant property is one associated with significant persons, or with significant events or historical trends or is a property already determined to be contributing to the significance of an established historic district.

#### The Period of Significance

The City of Sainte Genevieve has a *period of significance*, which is the time period during which the area gained its architectural and historical importance. It is generally recognized that a certain amount of time should pass before the historical significance of a property can be evaluated. The National Register of Historic Places, for example, generally requires that a property be at least 50 years old or have extraordinary importance before it may be considered for listing.

Although there are several different historical periods that have influenced the development of Sainte Genevieve—such as pre-history, early French settlement, Spanish rule, and German immigration—the city has an overall period of significance that encompasses all of these historical development events: circa 1740-1935, nearly two-hundred years. Throughout this period of significance, the city was witness to the construction of a number of buildings and alterations that have become an integral part of the overall character. Conversely, several structures have been built, or alterations have been made (e.g., covering original brick with synthetic materials) after this period that are generally considered non-contributing and may be considered for removal or replacement.

#### The Concept of Integrity

In addition to being from an historical period, a property also should have integrity. The majority of the building’s structural system and materials should date from its early history and its character-defining features also should remain intact. These may include architectural details, as well as the overall mass and form of the building. These are the elements that allow a building to be recognized as a product of its own time.

## Preservation Principles

The following preservation principles should be applied to all historic properties in Sainte Genevieve.

### Respect the Historic Design Character of a Building.

Don't try to change its style or make it look older, newer or more ornate than it really was. Confusing the character by mixing elements of different styles is also an example of disrespect.

### Seek Uses That are Compatible with the Historic Character of a Building.

Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting a residence into a bed and breakfast establishment. This can be accomplished without radical alteration of the original architecture.

Note that the Landmarks Commission does not review uses; however, property owners should consider the impacts that some changes in use would have upon their historic properties, since this may affect design considerations that are reviewed by the SGLC.

## The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

*The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings* are general rehabilitation guidelines established by the National Park Service. These standards are policies that normally serve as a basis for more detailed rehabilitation standards. The City of Sainte Genevieve has adopted *The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings* as a basis for these design guidelines. The Secretary of the Interior's Standards appear in Appendix B.

## Establishing a Preservation Approach

Preservation projects may include maintenance of existing historic elements, repairs to deteriorated ones, the replacement of missing features and construction of new additions. When planning a preservation approach, consider these definitions:

1. **Maintenance.** Some work focuses on keeping the property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. In some cases, preventive maintenance is executed prior to noticeable deterioration. Such work is considered "maintenance." Property owners are strongly encouraged to maintain their properties in good condition such that more aggressive measures of rehabilitation, restoration or reconstruction are not needed. Maintenance of a property does not need approval from the SGLC unless it will change the exterior appearance.
2. **Preservation.** The act or process of applying measures to sustain the existing form, integrity and material of a building or structure, as well as the existing form and vegetative cover of a site is defined as "preservation." It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials. Essentially, the property is kept in its current good condition.
3. **Rehabilitation.** "Rehabilitation" is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include the adaptive use of the building and additions may also occur.
4. **Renovation.** To "renovate" means to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur.

5. **Restoration.** To “restore,” one reproduces the appearance of a building exactly as it looked at a particular moment in time. This process may include the removal of later work or the replacement of missing historic features. One should use a restoration approach for replacing missing details or features of an historic building when the features are determined to be particularly significant and when the original configuration is accurately documented.
6. **Remodeling.** To remake or to make over the design image of a building is to “remodel” it. The appearance is changed by removing original details and by adding new features. Remodeling is inappropriate for historic buildings!
7. **Adaptive use.** Converting a building to a new use that is different from its original purpose is considered to be “adaptive use.” For example, converting a residential structure to offices is adaptive use. A good adaptive use project retains the historic character of the building while accommodating new functions.

## Planning a Preservation Project

The first step in planning a preservation project is to identify any significant features and materials. Retaining such details will greatly enhance the overall quality of the preservation project. If these features and materials are in good condition, then selecting an appropriate treatment mechanism will provide for proper preservation. In making the selection, follow this sequence:

1. If a feature is intact and in good condition, maintain it as such.
2. If the feature is deteriorated or damaged, repair it to its original condition.
3. If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (materials, detail, finish) to the original one. Replace only that portion that is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

In essence, the least level of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained for an historic property.

## Significance and Benefits of Historic Districts Today

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability and quality of life, minimizes negative impacts on the environment and yields economic rewards. Many property owners are also drawn to historic resources because the quality of construction is typically quite high and the buildings are readily adaptable to contemporary needs. These same reasons apply in Sainte Genevieve.

### Construction Quality

Most of the historic structures in the city are of high quality construction. Lumber used came from mature trees and was properly seasoned and it typically was milled to “full dimensions” as well, which often yielded stronger framing. These structures also were thoughtfully detailed and the finishes of materials, including fixtures, wood floors and trim are generally of high quality and are features that owners today appreciate. By comparison, in today’s new construction, materials of such quality are rarely available and comparable detailing is very expensive. The high quality of construction in historic buildings is therefore a “value” for many people.

### Adaptability

Owners also recognize that the floor plans of historic buildings easily accommodate comfortable lifestyles and support a diversity of populations. Rooms are frequently large, permitting a variety of uses while retaining the overall historic character of each structure. Open space often exists on a lot to accommodate an addition to the rear, if needed.

### Livability and Quality of Life

When groups of older buildings occur as an historic district, they create a street scene that is “pedestrian friendly,” which encourages walking and neighborly interaction. Decorative architectural features also contribute to a sense of identity that is rare and difficult to achieve in newer areas of a city. This physical sense of neighborhood can also reinforce desirable community social patterns and contribute to a sense of security.

### Environmental Benefits

Preserving an historic structure is also sound environmental conservation policy because “recycling” a building saves energy and reduces the need for producing new construction materials. Four types of energy savings occur:

- First, energy is not consumed to demolish the existing building and dispose of the resulting debris.
- Second, energy is not used to create new building materials, transport them and assemble them on site.
- Third, the “embodied” energy, that which was used to create the original building and its components, is preserved.
- Finally, the amount of debris sent to a local landfill is reduced.

By “reusing” older materials as an historic building, pressure is also reduced to harvest new lumber and other materials that also may have nega-

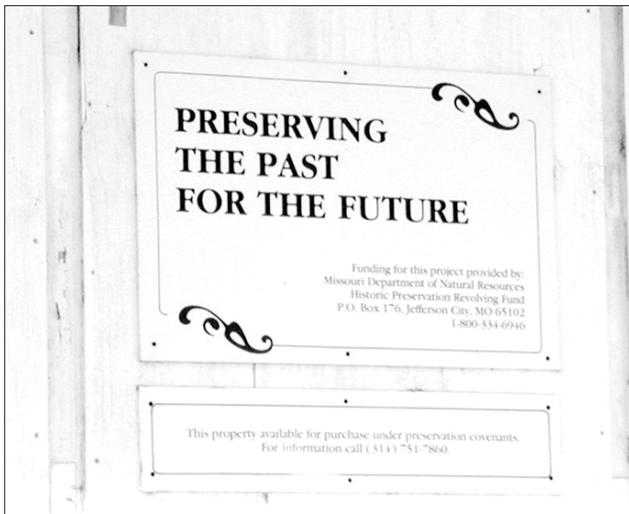
tive effects on the environment of other locales where these materials are produced. Because older buildings are often more energy-efficient than new construction, when properly used, heating and cooling needs are reduced as well.

### Economic Benefits

Historic resources are finite and cannot be replaced, making them precious commodities that many buyers seek. Therefore, preservation adds value to private property. Many studies across the nation document that, where local historic districts are established, property values typically rise, or at least are stabilized. In this sense, designation of an historic district appears to help establish a climate for investment. Property owners within a district know that the time and money they spend on improving their properties will be matched with similar efforts on surrounding lots; these investments will not be undermined by inappropriate construction next door.

An indication of the success of historic preservation is that the number of designated districts across the country has increased, due to local support, such that an estimated 1,000,000 properties, both as individual landmarks and in historic districts, are under local jurisdictions of more than 2,000 preservation commissions.

Rehabilitating an historic building also can cost less than constructing a new one. In fact, the standards for rehabilitation of historic structures presented in this chapter promote cost-saving measures. They encourage smaller and simpler solutions, which in themselves provide savings. Preserving building elements that are in good repair is preferred, for example, rather than replacing them. This typically is less expensive.



*Some rehabilitation projects may qualify for grants or tax credits.*

Policy statements in this chapter include the letters “H” before the number to indicate that it is part of the guidelines for “Historic Resources.” The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

## Character-Defining Features

This design element addresses the treatment of character-defining features on historic buildings in Sainte Genevieve.

### Policy Statements

There are a number of policies for the preservation of a building's character-defining features that serve as the foundation for all related design guidelines and supporting information. The SGLC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

## H.1 Original architectural details should be preserved in place whenever feasible.

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Architectural details—including their scale, texture and finish—contribute significantly to the character of a structure. Porches, turned columns and brackets, cornice moldings, building materials, chimneys, foundations, porch supports and window and door surrounds are examples of architectural details that should not be removed or altered. The best way to preserve many of these features is through well-planned maintenance. Wood surfaces should be protected with a good application of paint.

### A. Avoid removing or altering any significant architectural detail.

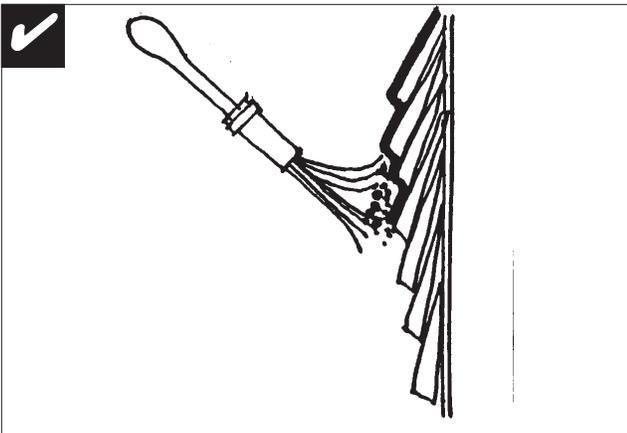
- Porches, turned columns, brackets and jigsaw ornaments, if historic, are examples of architectural features that should not be removed or altered.
- Do not remove or alter architectural details that are in good condition or that can be repaired in place.



*Cornice moldings and window surrounds are examples of architectural details that should not be removed or altered.*



*Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity.*



*All wood surfaces should be painted.*

**B. Avoid adding elements or details that were not part of the original building.**

- For example, details such as decorative millwork or shingles should not be added to a building if they were not an original feature of that structure.

**C. Protect and maintain significant stylistic elements.**

- Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity.
- The best preservation procedure is to maintain historic features from the outset so that intervention is not required.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

**D. All wood surfaces should be painted.**

- Prior to painting, remove damaged or deteriorated paint using the gentlest method.
- Prior to painting, prime the surface.
- Use compatible paints. Also use a compatible undercoat that will create a good bond for new paint layers.
- It is a common misconception that pressure-treated lumber does not need to be painted. Rather, it will weather much better if it is painted.

## H.2 Deteriorated architectural details should be repaired rather than replaced, whenever possible.

In some cases, original architectural details may be deteriorated. Horizontal surfaces such as chimney caps and window sills are likely to show the most deterioration because they are more exposed to weather and will hold water for longer periods. When deterioration occurs, repair the material and any other related problems.

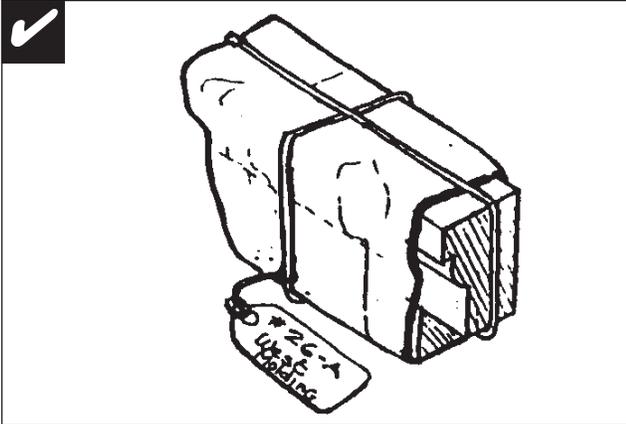
It is also important to recognize that all details weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving original materials and features that show signs of wear is preferred to replacing them.

### A. Repair only those features that are deteriorated.

- Patch, piece-in, splice, consolidate or otherwise upgrade existing materials, using recognized preservation methods.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair. Also, special masonry repair components may be used.
- Removing damaged features that can be repaired is not appropriate.
- Protect features that are adjacent to the area being worked on.



*Repair only those features that are deteriorated. Above photo is the "before" condition of the lower image. (St. Charles, MO)*



When disassembly of an historic feature is required in a restoration procedure, document its location so that it may be repositioned accurately.

**B. When disassembly of an historic element is necessary for its restoration, use methods that minimize damage to the original materials.**

- When disassembly of an historic feature is required in a restoration procedure, document its location so it may be repositioned accurately. Always devise methods of replacing the disassembled materials in their original configuration.

**C. Use approved technical procedures for cleaning, refinishing and repairing architectural details.**

- When choosing preservation treatments, use the gentlest means possible that will achieve the desired results.
- Employ treatments such as rust removal, caulking, limited paint removal and reapplication of paint.



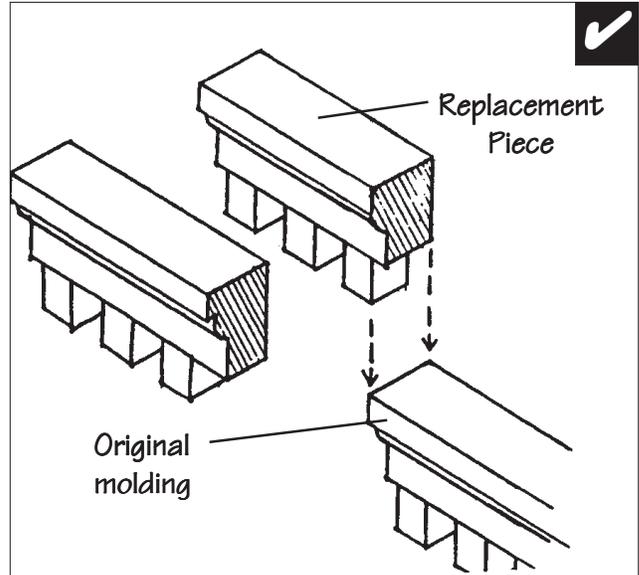
Where an architectural feature, such as this porch support and rail, is damaged it should be repaired rather than replaced. Compare this photo with the after condition at right where the porch supports have been remounted to the steps and a fresh coat of paint has been applied.



## H.3 Original architectural details that have deteriorated beyond repair should be replaced in kind.

While restoration of the original material or feature is the preferred alternative, in some situations a portion of the original building material may be beyond repair. Replacement should occur only if the existing historic material cannot be reasonably repaired. In the event replacement is necessary, the new material should match that being replaced in design, color, texture and other visual qualities.

It is important, however, that the use of replacement materials be minimized, because the original materials contribute to the authenticity of the property as an historic resource. Even when the replacement material exactly matches the original, the integrity of an historic building is compromised when material is extensively removed. Extensive replacement results in the loss of historic integrity. Original material is physical evidence of labor and craftsmanship of an earlier time and this is lost when it is replaced.



*Where replacement of a detail is required, one should remove only those portions that are deteriorated beyond repair.*

### A. Remove only that which is deteriorated and must be replaced.

- Replace only those portions that are beyond repair.
- Match the original in composition, scale and finish when replacing materials or features.
- If the original was wood clapboard siding, for example, then the replacement material should be wood. That should match the original in size, the amount of materials exposed, and finish (e.g., traditionally a smooth finish that was then painted). The amount of exposed lap should match as well.

### B. Replace missing original details in kind.

- If parts are damaged or missing, consider replacing them in kind with the same kind of material as the original.
- If substitute materials must be used, then they should convey the visual appearance of the original materials in design, scale, proportion, finish and appearance.



*Replace missing original details in kind. (Lexington, KY)*



*The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.*



*Dressing up a building with pieces of ornamentation that are out of character with the architectural style gives the building a false "history" it never had. This jigsaw ornamentation is out of character with the Bungalow style and is inappropriate. (Memphis, TN)*

**C. Repair or replacement of missing or deteriorated details should be based on original features.**

- The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.

**D. When reconstruction of an element is impossible, developing a compatible new design that is a simplified interpretation of the original is appropriate.**

- This is appropriate when inadequate information exists to allow for an accurate reconstruction of missing features.
- The new element should relate to comparable features in general size, shape, scale and finish.
- Use materials similar to those that were used historically.

**E. Avoid adding ornamentation or other decorative elements, unless thorough research indicates that the building once had them.**

- Conjectural "historic" designs for replacement parts that cannot be substantiated by written, physical or pictorial evidence are inappropriate.
- Dressing up a building with pieces of ornamentation that are out of character with the architectural style gives the building a false "history" it never had.
- Details may be copied from similar buildings within the neighborhood, when there is evidence that a similar element once existed. For example, where "scars" on the exterior siding suggest the location of decorative brackets but no photographs exist of their design, then designs for historic brackets on historic houses that are clearly similar in character may be used as a model. This is not to be interpreted to mean that adding exuberant amounts of highly decorative trim would be appropriate.

## Historic Building Materials

This design element addresses the treatment of primary historic building materials—those that compose the dominant exterior surfaces of historic buildings.

Vertical log, wood siding and brick are the typical primary building materials used throughout Sainte Genevieve. Vertical log construction is seen on some of the oldest structures. Wood siding occurred in a variety of forms but painted, horizontal clapboard is the most popular. Brick—used for commercial buildings, walls, chimneys, porch supports and foundations—is also seen. In each case, the distinct characteristics of the building material, including the scale of the material unit, its texture and finish, contribute to the historic character of a building.

The best way to preserve historic building materials is through well-planned maintenance. Wood surfaces should be protected with a good application of paint. In some cases, historic building materials may be deteriorated. When deterioration occurs, repairing the material rather than replacing it is preferred. Frequently, damaged materials can be patched or consolidated using special bonding agents.

In other situations, however, some portion of the material may be beyond repair. In such cases, consider replacement. The new material should match the original in appearance. If wood siding had been used historically, for example, the replacement also should be wood. In the case of primary materials, replacement in kind is relatively easy because these materials are readily available and are of high quality.

It is important, however, that the extent of replacement materials be minimized, because the original materials contribute to the authenticity of the property as an historic resource. Even when the replacement material exactly matches that of the original, the integrity of an historic building is to some extent compromised when extensive amounts are removed. This is because the original material exhibits a record of the labor and craftsmanship of an earlier time and this is lost when it is replaced.

It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Preserving original materials that show signs of wear is therefore preferred to their replacement.

Rather than replacing deteriorated siding, some property owners consider covering the original building material. Aluminum and vinyl are examples of materials that are often discussed. Using any material, either synthetic or conventional, to cover historic materials is inappropriate. Doing so would obscure the original character and change the dimensions of walls, which are particularly noticeable around door and window openings. The extra layer may in fact cause additional decay since it may trap moisture inside the historic wall and create cavities for insects to live. For similar reasons, if original wall materials are presently covered with a more recent siding, remove the outer layer and restore the original. When damaged, these materials also can be more difficult to repaint, repair or replace.

## Policy Statements

There are a number of policies for the preservation of historic building materials that serve as the foundation for all related design guidelines and supporting information. The SGLC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

## H.4 Original building materials should be preserved in place, whenever feasible.



*Protect materials from water deterioration. Water from a damaged downspout has washed mortar from the joints between the brick thereby weakening the structural integrity of this corner of the building.*

Building materials—including such characteristics as their scale, texture and finish—contribute significantly to the character of a structure. The best way to preserve many of these features is through well-planned maintenance. Wood surfaces should be protected with a good application of paint.

### **A. Maintain existing wall materials and textures.**

- Avoid removing materials that are in good condition or that can be repaired in place.
- Remove only those materials that are deteriorated and must be replaced.
- Avoid rebuilding a major portion of an exterior wall that could be repaired. Reconstruction may result in a building that is no longer historic.
- If portions of wood siding must be replaced, be sure to match the style and lap dimensions of the original.

### **B. Protect materials from water deterioration.**

- Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in decorative features.

## H.5 Deteriorated building materials should be repaired rather than replaced, whenever possible.

In some cases, original building materials may be deteriorated. When deterioration occurs, repair the material and any other related problems. It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Therefore, preserving original materials that show signs of wear is preferred to replacing them.

### A. Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the materials.

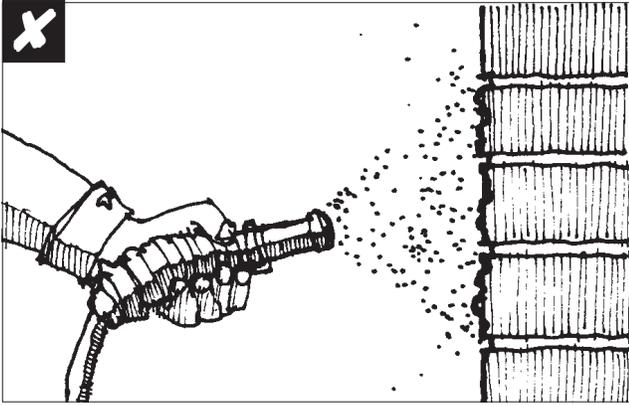
- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair. Also, special masonry repair components may be used.
- The cause of the deterioration should also be fixed, or the material may begin to deteriorate again. For example, when cracks or a loss of mortar appear in a wall, do not only repair the cracks. Also check for a leaking roof or gutter above that may be introducing too much moisture into the wall or the ground below.

### B. Use the gentlest means possible to clean a structure.

- Perform a test patch to determine that the cleaning method will cause no damage to the material's surface. Many procedures can actually have an unanticipated negative effect on materials and result in accelerated deterioration or a loss of character.
- If cleaning is appropriate, a low-pressure water wash is preferred. Chemical cleaning may be considered if a test patch is first reviewed and negative effects are not found.
- Clean masonry only when necessary to stop deterioration—and not for cosmetic reasons. Low-pressure water and detergent cleaning, using bristle brushes, is encouraged.



*Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the materials. (Lexington, KY)*



*Use the gentlest means possible to clean the surface of a structure. Harsh cleaning methods, such as sandblasting, can damage the historic materials, changing their appearance. Such procedures are inappropriate.*

**C. Use technical procedures that preserve, clean, refinish or repair historic materials and finishes.**

- Abrasive methods such as sandblasting are not appropriate, as they permanently erode building materials and finishes and accelerate deterioration.
- A company experienced in the cleaning of historic buildings should be hired to advise on the best, lowest impact method of cleaning that is appropriate for a project.
- Property owners also should note that an early paint layer may be lead-based, in which case, special procedures are required for its treatment.
- If siding materials that contain asbestos were used to cover original materials, it is highly recommended that they be removed. (*Please note that asbestos is a hazardous material and may require removal by a qualified contractor.*)
- See also *Preservation Briefs #6: Dangers of Abrasive Cleaning to Historic Buildings*, published by the National Park Service.

## H.6 Original building materials that have deteriorated beyond repair should be replaced in kind.

While restoration of the original material or feature is the preferred alternative, in some situations, a portion of the original building material may be beyond repair. Replacement should occur only if the existing historic material cannot be reasonably repaired.

It is important that the use of replacement materials be minimized, because the original ones contribute to the authenticity of the property. Even when a replacement material exactly matches that of the original, the integrity of an historic building is compromised when material is extensively removed.

### A. Match the original material in composition, scale and finish when replacing it on a primary surface.

- If the original material is wood clapboard, for example, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and finish.
- Replace only the amount required. If a few boards are damaged beyond repair, then only replace them and not the entire wall.

### B. Do not use synthetic materials, such as aluminum or vinyl siding or panelized brick, as replacements for primary building materials on an historic structure.

- In some instances, substitute materials may be used for replacing architectural details, but doing so is not encouraged. If it is necessary to use a new material, such as a fiberglass column, the style and detail should match that of the historic model.
- Primary building materials, such as wood siding and brick, should not be replaced with synthetic materials.
- See also *Preservation Briefs #16: The Use of Substitute Materials on Historic Building Exteriors*, published by the National Park Service.



*Original building materials that have deteriorated beyond repair should be replaced in kind.*



*If the original material is cedar clapboard, for example, then the replacement material should be cedar as well, such as is being done in this restoration.*

## H.7 The use of newer materials to cover original building materials or features is not appropriate.



Rather than repairing or replacing siding, some property owners may entertain the idea of covering the original building material. Aluminum and vinyl siding are examples of synthetic materials that are often considered. Using these products to cover historic materials is inappropriate. Doing so obscures the original character and changes the dimensions of walls, which is particularly noticeable around door and window openings. Coverings often conceal moisture damage and sometimes cause accelerated deterioration. For similar reasons, if original wall materials are covered with a synthetic siding, remove the outer layer and restore the original materials.



Consider removing later covering materials that have not achieved historic significance. Compare the top photo with the one below, after the synthetic siding was removed. Note how the lap dimensions on the original siding in the lower photo are much smaller. (St. Charles, MO)

### A. Historic building materials or features should not be covered with any material.

- No material should be applied as a covering to historic materials or features.
- Synthetic stucco, panelized brick, vinyl, aluminum or other composite siding materials are not appropriate.
- See also *Preservation Briefs #8: Aluminum and Vinyl Siding on Historic Buildings*, published by the National Park Service.

### B. Consider removing materials that cover original siding.

- Removing later covering materials that have not achieved historic significance is encouraged.
- An applicant may not re-side a building with another covering material if one already exists. Removing the covering to expose the original material is appropriate in such a case.
- Once the covering siding has been removed, repair the original underlying material.

## H.8 Original wood siding should be maintained with a protective coating of paint.

Wood is the dominant building material for residential buildings. To preserve the wood, it is important to maintain the painted finish of the siding.

### A. Protect wood features from deterioration.

- Provide proper drainage and ventilation to minimize rot.
- Maintain protective coatings to retard drying and ultraviolet damage.
- If a building was painted historically, it should remain painted, including all trim.
- Exterior wood walls should be painted, not stained.
- Whitewash, may also be an appropriate protective coating on some buildings. Whitewash, or calcium carbonate, is composed of microscopic interlocking crystals that binds itself together (unlike paint which requires an outside binding agent). Whitewash is simply a mixture of lime and water.

### B. Plan repainting carefully.

- Always prepare a good substrate.
- See also *Preservation Briefs #10: Exterior Paint Problems on Historic Woodwork*, published by the National Park Service.

### C. Using the historic color scheme is encouraged.

- Muted colors can help reduce the perceived scale of a building.
- See also the design guidelines for “Color” in Chapter 6.



*Protect wood features from deterioration. Loose, blistered or peeling paint usually indicate a moisture problem. Before repainting take careful measures to determine and correct the source of the problem. Otherwise, new paint will merely mask a condition which will inevitably recur.*



*Whitewash, may also be an appropriate protective coating on some buildings.*

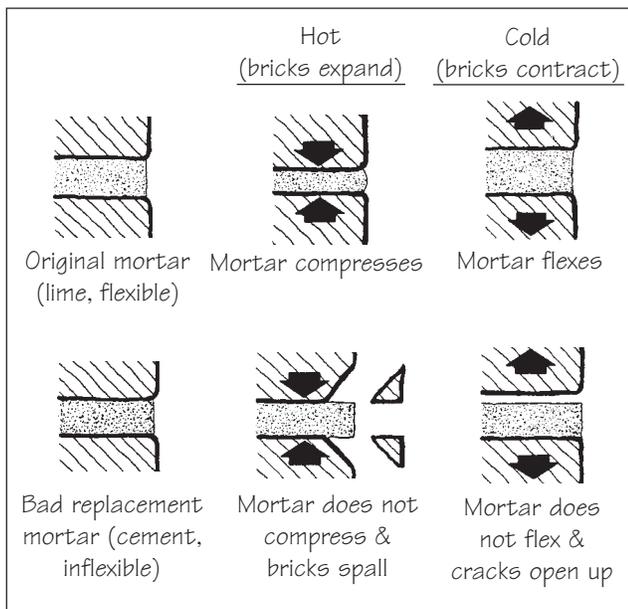


*Plan repainting carefully. (Durango, CO)*

## H.9 Masonry construction should be preserved in its original condition.



Do not use mortar with a high portland cement content. It will be harder than the brick and will not allow for expansion or contraction. The result is deterioration of the brick.



Repoint mortar joints where there is evidence of deterioration. Duplicate the mortar joints in width and profile.

Many buildings include brick for structural walls, foundation piers and chimneys. Although it is a very durable material, brick is not invulnerable.

### A. Preserve the original mortar joint and unit size, the tooling and bonding patterns, coatings and color of masonry surfaces.

- Original mortar, in good condition, should be preserved in place.
- See also *Preservation Briefs #1: The Cleaning and Waterproof Coating of Masonry Buildings*, published by the NPS.

### B. Repoint mortar joints where there is evidence of deterioration.

- Mortar should be cleared with hand tools.
- Do not use mortar with a high portland cement content. It will be harder than the brick and will not allow for expansion or contraction. The result is deterioration of the brick.
- Re-pointing mortar for most historic buildings ideally should be composed only of lime and sand. Consider one of the following:
  - Two parts of sand to one part of lime is a useful starting point.
  - Four parts of sand to one and one-quarter parts of Type N masonry cement.
  - Three parts of sand, to three parts of lime to one part of cement.
- Mortar should fill the joint but should not overfill it, and it should not be smeared on the faces of the masonry units.
- See also *Preservation Briefs #2: Repointing Mortar Joints in Historic Brick*, published by the National Park Service.

### C. Brick that was not painted historically should not be painted.

- Masonry naturally has a water-protective layer, or patina. Painting masonry walls can seal in moisture, thereby not allowing it to breathe and causing extensive damage through the freeze-thaw process.
- If a building is already painted however, removing the paint may damage the material.

## Site Features

Historically, a variety of site features appeared throughout the city. Concrete sidewalks were popular and lined many commercial streets. Wood and metal fences sometimes defined property boundaries. Each of these elements contributed to the historic character of the city. They also added variety in scale, texture and materials to the street scene, providing interest to pedestrians.

### Fences

The earliest fences in Sainte Genevieve were tall, stockade (or palisade) fences used for defense. For early settlers “banding together became necessary. The Osage Indians...weren’t killers, but they were among the world’s most brazen thieves. The settlers built their homes with this in mind. Individual properties were laid out in squares about the size of a small city block. Enclosing the square was a stockade fence of vertically-placed pointed logs, usually cedar or oak, about seven feet high. About three feet of the log was buried in the ground” (*The Story of Old Ste. Genevieve*, by Gregory M. Franzwa, the Patrice Press, 1998).

Later, low, painted wood picket fences enclosed some front yards. The vertical slats were set apart, with spaces between, and the overall height of the fence was generally less than three feet. Wrought iron and wire fences also were used in early domestic landscapes.

### Retaining Walls

Where stone retaining walls exist, they frequently align along the edges of a sidewalk. These walls typically appear where houses must be located above the road surface.

### Sidewalks

Sidewalks are also historically significant elements that contribute to a neighborhood’s inviting atmosphere and provide spaces for walking and personal interaction.

### Policy Statements

There are a number of policies for the preservation of site features that serve as the foundation for all related design guidelines and supporting information. The SGLC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

## H.10 Where an historic fence exists, it should be preserved.



*Typical historic fence types include wood picket, wrought iron, twisted wire, short stone walls and plant materials.*



*Chain link, concrete block, un-faced concrete, plastic, fiberglass, plywood, slatted "snow" fences and mesh "construction" fences are inappropriate.*

Low fences were not a strong part of the tradition in Sainte Genevieve. However, when used, they were simple wood picket or metal fences. These were relatively low in height and had a "transparent" character, allowing views into yards and providing interest to pedestrians. The height and design of a new fence should be in character with those used traditionally in the neighborhood and they should relate in character to the principal structure on the lot.

### **A. Preserve an original fence.**

- Replace only those portions that are deteriorated beyond repair.
- Typical historic fence types include wood picket, wrought iron, twisted wire, short stone walls and plant materials.
- An historic wood fence should be protected with a painted surface.

### **B. A new fence should be similar in character with those seen historically.**

- A fence that defines a front yard or a side yard on a corner lot is usually low to the ground and "transparent" in nature. A fence or wall should not exceed four feet in height.
- Solid, "stockade" fences do not allow views into front yards and are inappropriate. However, they may be considered for French-Colonial structures and in back yards.
- A wood fence should be painted.
- Note that using no fencing at all is often the best approach.

### **C. Appropriate fence materials include wood, iron, wire, stone or plants.**

- Chain link, concrete block, un-faced concrete, plastic, fiberglass, plywood and mesh "construction" fences are inappropriate.

## H.11 Where an historic retaining wall exists, it should be preserved.

Stone retaining walls are used in some areas where yards slope down to the street or where steep slopes occur. These walls are important assets and should be preserved.

### A. Preserve original retaining walls.

- Replace only those portions that are deteriorated beyond repair. Any replacement materials should match the original in color, texture, size and finish.
- If re-pointing is necessary, use a mortar mix that is similar to that used historically and apply it in a joint design that matches the original.
- Painting a historic masonry retaining wall, or covering it with stucco or other cementitious coatings, is not appropriate.

### B. Maintain the historic height, form and detailing of a retaining wall.

- Increasing the height of a wall to create a privacy screen is inappropriate.
- Where privacy is a concern, consider adding a low, transparent fence on top of a retaining wall. Such a fence should be in character with fences seen historically, however.

### C. Reduce water pressure on a retaining wall by improving drainage behind it.

- Also provide drains in the wall to allow moisture to pass through it.



*Preserve original retaining walls.*



*Where privacy is a concern, consider adding a low, transparent fence on top of a retaining wall. Such a fence should be in character with fences seen historically, however.*

## H.12 Sidewalks should be compatible with the surrounding area.



*Preserve significant sidewalk features.*

Sidewalks, where they exist, are also significant elements. Historically, sidewalks were seen throughout the city.

**A. Preserve significant sidewalk features.**

- The alignment with other original sidewalks, the street and overall town grid is of primary importance.
- Replace only those portions that are deteriorated beyond repair. Any replacement materials should match the original in color, texture, size and finish.

**B. When new sidewalks are to be installed, they should be compatible with the historic character of the streetscape.**

- A new sidewalk should align with those that already exist along a block.
- The concrete used for new sidewalks should be dyed and textured to match that of those concrete or stone sidewalks seen historically.

## Individual Building Features: Porches

Many architectural styles and building types developed with the porch as a prime feature of the front facade. Because of their historical importance and prominence as character-defining features, porches should be preserved and they should receive sensitive treatment during exterior rehabilitation.

Porches vary as much as architectural styles. They differ in height, scale, location, materials and articulation. Some are simple one-story structures, while others may be complex with elaborate details and finishes. These elements often correspond to the architectural style of the house and therefore the building's design character should be considered before any major rehabilitation work is begun.

### Policy Statements

There is one policy for the preservation of porches that serves as the foundation for all related design guidelines and supporting information. The SGLC will use this policy and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of proposed work.

## H.13 Maintain a porch and its character-defining features.

Historically, porches were popular features in residential designs. A porch protects an entrance from rain and provides shade in the summer. It also provides a sense of scale to the building and provides a space for residents to sit and congregate. A porch provides stylistic details to the house, and in some cases is an integral part of an architectural style.

### A. Porch supports should be of a substantial enough size that the porch roof does not appear to float above the entry.

- Brick or wood columns are original for most structures and should be used for replacements.
- Where wrought iron supports exist that have no historic significance, consider replacing them with more substantial columns, unless used historically.



*Avoid using a porch support that would be substantially smaller than other supports on the porch or than seen historically. (Memphis, TN)*



*This porch has experienced an inappropriate alteration; wrought iron supports have replaced wood piers. Compare it with its "twin" in the photo below. (Spartanburg, SC)*



*When replacing porch posts, use supports that are of adequate size. This porch reconstruction was based on neighboring houses of similar character and age. (Spartanburg, SC)*



*If a new porch is necessary, reconstruct it to match the original in form and detail.*

**B. Maintain an historic porch and its detailing.**

- Do not remove original details from a porch. These include the columns, balustrade and any decorative brackets that may exist.
- Maintain existing location, shape, details and columns of the porch.
- Missing or deteriorated decorative elements should be replaced with new wood, milled to match existing elements. Match the original proportions and spacing of balusters when replacing missing ones.
- Unless used historically, wrought iron porch posts and columns are inappropriate.
- Where an historic porch does not meet current code requirements and alterations are needed or required, then retrofit it to meet the code, while also preserving original features. Do not replace a porch that can otherwise be modified to meet code requirements.

**C. If a new porch is necessary, reconstruct it to match the original in form and detail.**

- One option is to reconstruct a porch to match the original in form and detail.
- Use materials similar to the original.
- Where no evidence of the historic porch exists, a new porch may be considered that is similar in character to those found on comparable buildings.
- The height of the railing and the spacing of balusters should be similar to those used historically.
- A new porch should not visually overwhelm the primary facade.

**D. Avoid enclosing an historic front porch with opaque materials.**

- Enclosing a porch with opaque materials that destroy the openness and transparency of the porch is inappropriate.
- When a porch is enclosed or screened, it should be done with a clear transparent material. This material should be placed behind porch columns.

## Individual Building Features: Windows & Doors

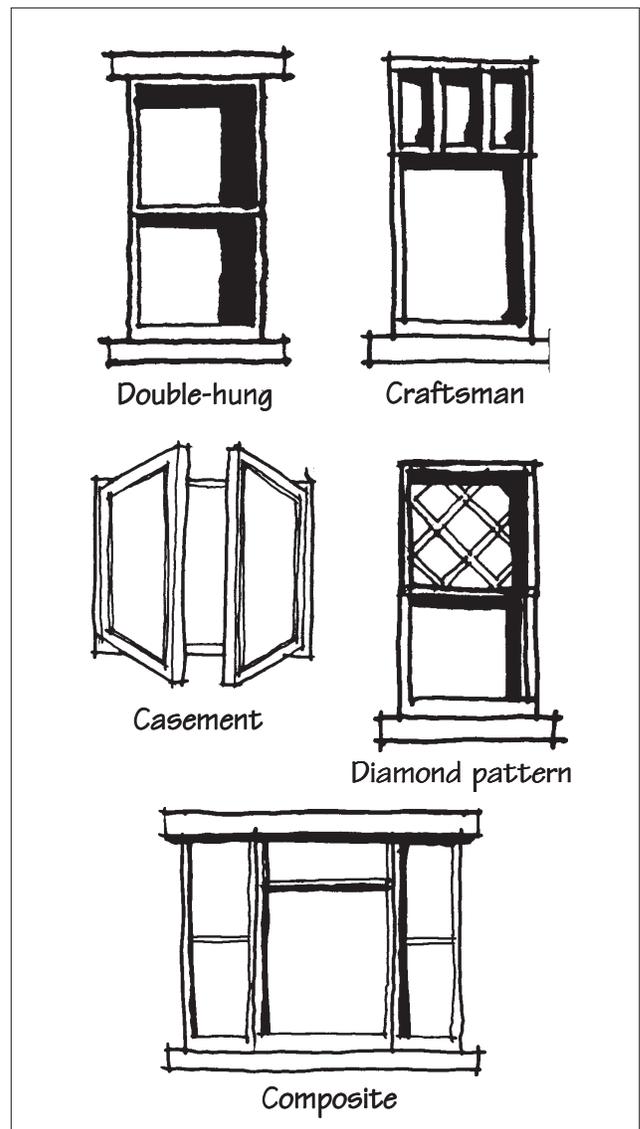
Windows and doors are some of the most important character-defining features of historic structures. They give scale to buildings and provide visual interest to the composition of individual facades. Distinct window and door designs in fact help define many historic building styles. Windows and doors often are inset into relatively deep openings or they have surrounding casings and sash components which have a substantial dimension that cast shadows which also contributes to the character of the historic style. Because window and door designs so significantly affect the character of an historic structure, their treatment and the design of a new one are therefore very important considerations.

The size, shape and proportions of historic windows and doors are among their essential features. For example, many early residential windows were vertically-proportioned. Another important feature is the number of “lights,” or panes, into which a window is divided. The design of surrounding window casings, the depth and profile of window sash elements and the materials of which they were constructed are also important features.

The manner in which windows and doors are combined or arranged on a building face also may be distinctly associated with a specific building style. For example, on some bungalows large central panes of fixed glass were flanked by pairs of vertically-proportioned casement windows. This “compound window” frequently occurred on building fronts under broad porches. All of these features are examples of elements in historic window and door designs that should be preserved.

### Policy Statements

There are a number of policies for the preservation of windows and doors that serve as the foundation for all related design guidelines and supporting information. The SGLC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.



*Typical window types on historic buildings in Sainte Genevieve.*

## H.14 Historic windows and doors significantly affect the character of a structure and should be preserved.



The size, shape and proportions of window and door openings are important features. They give scale to buildings and provide visual interest to the composition of individual facades. These features are inset into relatively deep openings in a building wall or they have surrounding casings and sash components that have substantial dimensions. They cast shadows that contribute to the character of the building.

### A. Preserve the position, number, size and arrangement of historic windows and doors in a building wall.

- Enclosing an historic opening in a key character-defining facade is inappropriate, as is adding a new opening.
- Greater flexibility in installing new windows or doors may be considered on side and rear elevations.
- Do not close down an original opening to accommodate a smaller window. Restoring original openings which have been altered over time is encouraged
- Historically, residential windows had a vertical emphasis. The proportions of these windows contribute to the character of each residence and commercial storefront.



*Enclosing an historic opening in a key character-defining facade is inappropriate, as is adding a new opening. Compare these two similar houses and note how in the bottom photograph the front door has been enclosed. This is inappropriate. (Memphis, TN)*



*Enclosing an historic opening in a key character-defining facade is inappropriate.*

**B. Preserve the functional and decorative features of an historic window or door.**

- Features important to the character of a window include its clear glass, frame, sash, muntins, mullions, glazing, sills, heads, jambs, moldings, operation, location and relation to other windows.
- Features important to the character of a door include the door itself, door frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms and flanking side-lights.
- Repair frames and sashes rather than replacing them, whenever conditions permit. If repair is not possible, replace with a similar shape, size, configuration (6/6, 4/4, 2/2, etc.), molding profile and material.
- Maintain the original number of divided lights in a window or door.
- Damaged or non-functional hardware can be repaired or replaced, but if you replace hardware be sure the new items are of commercial and not a lighter residential grade.



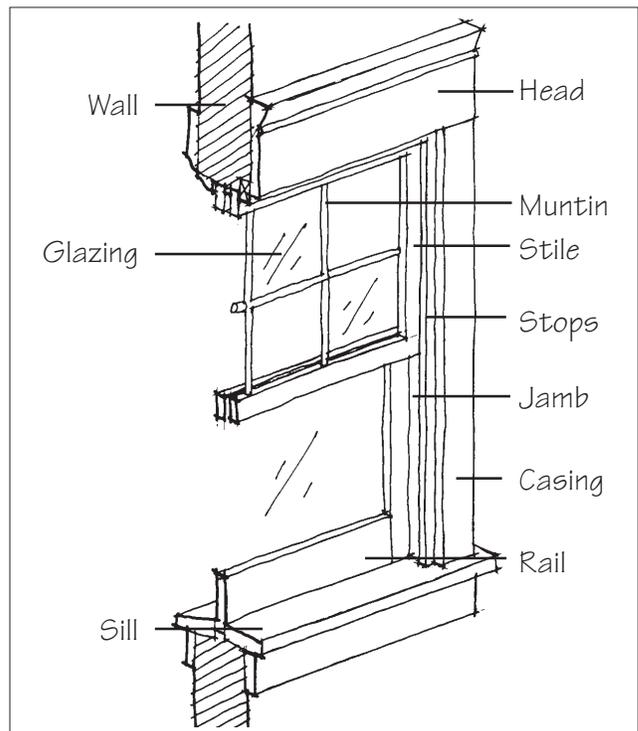
*Preserve the functional and decorative features of a historic window.*

**C. Repair wood features by patching, piecing-in, consolidating or otherwise reinforcing the wood.**

- Avoid the removal of damaged wood that can be repaired.
- See also *Preservation Briefs #9: The Repair of Historic Wooden Windows*, published by the National Park Service.

**D. Glazing in doors should be retained.**

- If it is broken or has been removed in the past, consider replacing it with new glass. If security is a concern, consider using wire glass, tempered glass, or light metal security bars (preferably on the interior).
- Remember that doors may have to meet certain requirements of the building code; check with the City of Sainte Genevieve to be sure.



*Preserve the functional features of an historic window.*



Where existing operable shutters survive, they should be retained and repaired.



Use a storm window to enhance energy conservation rather than replace a historic window. (Washington, MO)

**E. Where existing operable shutters survive, they should be retained and repaired.**

- Inoperable shutters do not typically convey the proportions of the windows they are meant to protect. For this reason only operable shutters should be used. Inoperable shutters may be considered if their combined width and height would be the same as operable ones.

**F. Installing window air-conditioners in windows on building fronts is discouraged.**

- See also the design guidelines for “Mechanical Equipment and Service Areas” in Chapter 6.

**G. If energy conservation and heat loss are a concern, consider using storm windows and doors instead of replacing an historic window or door.**

- Install a storm window on the interior, when feasible. This will allow the character of the original window to be seen from the public way. If you prefer not to use storm windows, it may be possible to re-glaze existing windows with new insulated glass units.
- If a storm window is to be installed on the exterior, match the sash design of the original windows. A metal storm window may be appropriate if the frame matches the proportions and profiles of the original window.
- Generally, wood storm doors are most appropriate.
- A metal storm door may be appropriate if it is simple in design and if the frame is anodized or painted so that raw metal is not visible.
- Storm doors and screen doors should be plain. The application of exterior metal security doors is discouraged. Historic hardware should be maintained.
- The color of sash or frame components should match the color of the original opening.
- See also *Preservation Briefs #3: Conserving Energy in Historic Buildings*, published by the National Park Service.

**H. Maintain recessed entries where they are found.**

- The repetition of recessed entries provides a rhythm of shadows along the street, which helps establish a sense of scale.
- These recessed entries were designed to provide protection from the weather and the repeated rhythm of these shaded areas along the street helps to identify business entrances. Typically, recessed entries were set back between three to five feet.
- Restore the historic recessed entry if it has been altered.
- Avoid doors that are flush with the sidewalk.

**I. Where entries were not recessed historically, maintain them in their original position.**

- However, one may also need to comply with other code requirements, including door width, swing and construction.
- In some cases, entries must comply with accessibility requirements of the Americans with Disabilities Act. Note, however, that some flexibility in application of these other regulations is provided for historic properties.
- See also *Preservation Briefs #32: Making Historic Properties Accessible*, published by the National Park Service.



*Both recessed entries (on Commercial Storefront and Federal buildings) and entries that are flush with the sidewalk (on Federal era and French Colonial buildings) are seen in Sainte Genevieve.*

## H.15 A new or replacement window or door should match the appearance of the original.



*When window or door replacement is necessary, match the replacement to the original design as closely as possible.*

While replacing an entire window or door is discouraged, it may be necessary in some cases. Although wood was used historically, vinyl and metal is common on the market today and sometimes is suggested for replacement by suppliers. It is possible to consider alternative materials, if the resulting appearance matches the original as closely as possible. The substitute also should have a demonstrated durability in this climate.

### **A. When window or door replacement is necessary, match the replacement to the original design as closely as possible.**

- Preserve the original casing, when feasible.
- If the original is double-hung, then the replacement window should also be double-hung, or at a minimum, appear to be so. Match the replacement also in the number and position of glass panes.
- Very ornate windows or doors that are not appropriate to the building's architectural style are inappropriate.
- Using the same material (wood) as the original is preferred.
- A substitute material may be considered if it will match those of the original in dimension, profile and finish.

### **B. A new opening should be similar in location, size and type to those seen traditionally.**

- All buildings which face the street should have a well-defined front entrance.
- Limit the number of doors on outbuildings.
- A general rule for a window opening is that the height should be twice the dimension of the width.
- Windows should be simple in shape, arrangement and detail.
- Unusually shaped windows, such as triangles and trapezoids may be considered as accents only.

**C. Maintain the historic ratio of window openings to solid wall.**

- Significantly increasing the amount of glass will negatively affect the integrity of a structure.
- Large surfaces of glass are inappropriate on residential structures and on the upper floors and sides of commercial buildings.
- If necessary, divide large glass surfaces into smaller windows that are in scale with those seen traditionally.

**D. On facades not visible from the public way, wooden snap-in muntins and mullions may be considered in a new or replacement window.**

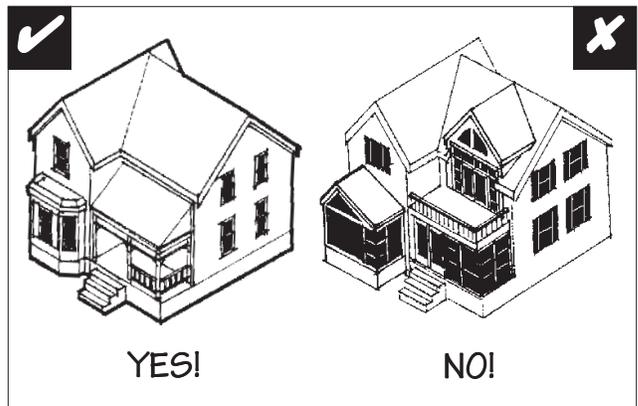
- Snap-in muntins may be an alternative if they create the same affect as true divided lights. Often, this means that muntins will need to be used on both the inside and outside of the window.
- Snap-in muntins and mullions should be made from wood and they should convey the scale and finish of those true muntins and mullions seen historically.
- Snap-in muntins and mullions should be used on both the inside and outside of the window.

**E. Windows and doors should be finished with trim elements similar to those used traditionally.**

- This trim should have a dimension similar to that used historically.
- Divided lights should be formed from smaller mullions integral to the window.



*Maintain the historic ratio of solid-to-void on a primary facade. Significantly increasing the amount of glass on a character-defining facade, such as the window in the right of the photo, will negatively affect the integrity of the structure. (Memphis, TN)*



*Maintain the historic ratio of window openings to solid wall.*

## Individual Building Features: Roofs, Gutters & Downspouts

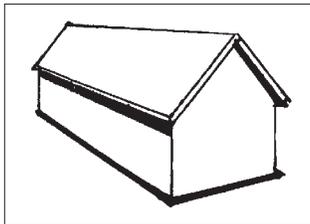
The character of the roof is a major feature for most historic structures. When repeated along the street, the repetition of similar roof forms contributes to a sense of visual continuity for the neighborhood. In each case, the roof pitch, its materials, size and orientation are all distinct features that contribute to the character of a roof. Gabled and hip forms occur most frequently, although shed and flat roofs appear on some building types.

Although the function of a roof is to protect a structure from the elements, it also contributes to the overall character of the building. Sainte Genevieve has seen the construction of various roof forms, as illustrated below.

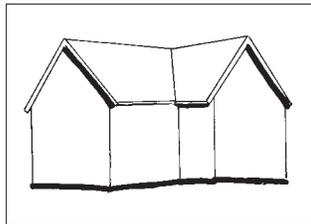
### Policy Statements

There are a number of policies for the preservation of roofs, gutters and downspouts that serve as the foundation for all related design guidelines and supporting information. The SGLC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

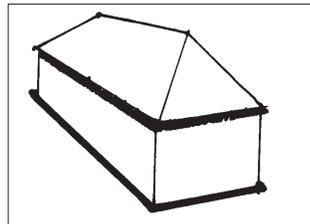
### Typical Roof Types



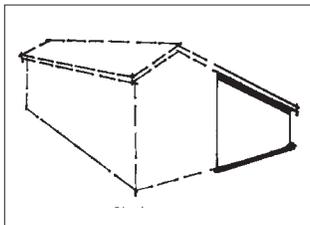
**Gabled roof**



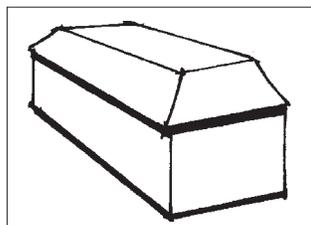
**Cross-Gabled roof**



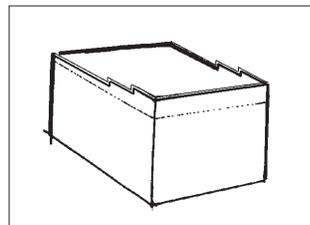
**Hipped roof**



**Shed roof**



**Mansard roof**



**Flat roof**

## H.16 Preserve the original form and scale of a roof.

Typical residential roof shapes are gabled, cross-gabled and hipped. Because roof forms are often one of the most significant character-defining elements for some of the more simple structures, their preservation is important.

### A. Preserve the original roof form of an historic structure.

- In residential areas, most roof forms are pitched, such as gable and hipped roofs. Most commercial buildings, on the other hand, have flat, or slightly sloping roofs.
- Avoid altering the angle of an historic roof. Instead, maintain the perceived line and orientation of the roof as seen from the street.
- Retain and repair roof detailing.
- Often repairing a basically sound roof can be much less expensive than a complete replacement. If a new roof is necessary, try to match the color, material, and pattern of the old as closely as possible. (Napa, CA)



*Often repairing a basically sound roof can be much less expensive than a complete replacement. If a new roof is necessary, try to match the color, material, and pattern of the old as closely as possible. (Napa, CA)*

### B. Preserve the original eave depth.

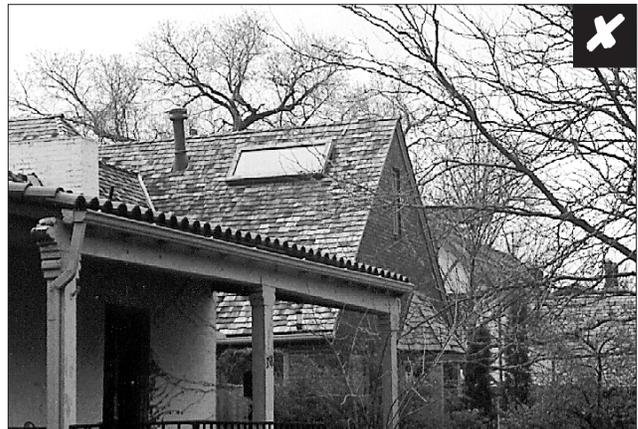
- The shadows created by traditional overhangs contribute to one's perception of the building's historic scale and therefore, these overhangs should be preserved. Cutting back roof rafters and soffits or in other ways altering the traditional roof overhang is therefore inappropriate.
- Boxing in exposed roof rafters is also inappropriate.



*Preserve the original eave depth.*

### C. Minimize the visual impacts of skylights and other rooftop devices.

- Flat skylights that are flush with the roof plane may be considered on the rear and sides of the roof. Locating a skylight or a solar panel on a front roof plane should be avoided.
- Where they are needed, skylights or solar panels should not be installed in a manner such that they will interrupt the plane of the historic roof. They should be lower than the ridgeline.



*Locating a skylight or a solar panel on a front roof plane should be avoided. (Boulder, CO)*



*Water from gutters and downspouts should drain away properly. A broken gutter or downspout should be repaired.*

**D. Regular maintenance and cleaning is the best way to keep your roof in good shape.**

- Inspect the roof for breaks, or holes in the surface, and to check the flashing for open seams.
- Watch for vegetation such as moss or grass which indicates accumulated dirt and retained moisture and can lead to damaged roof, gutter or downspout materials.
- Many commercial buildings have shallow sloping flat roofs that are hard to see, so there is a tendency to forget about them until problems develop.

**E. Water from gutters and downspouts should drain away properly.**

- A broken gutter or downspout should be repaired.
- Ideally, a downspout should empty into an underground drainpipe that takes the water to the sewer or street.
- If this is not possible, a downspout should empty onto a metal or concrete splashblock that slopes downward and away from the building.
- If splashblocks cannot be used for some reason, downspouts should have an elbow at the bottom that points away from the building, carrying water as far away as possible, before letting it drain away.

**F. Underground drain pipes should be kept clean, open and in good condition.**

- Some buildings are built without gutters and downspouts, relying instead on drainage through the soil or a trench of gravel to keep water from causing problems.
- Sometimes gravel should be cleaned of dirt or replenished where the water drains from the roof, so that moisture will soak into the ground quickly and muddy water will not splash onto the building.

## **H.17 Roof materials should be used in a manner similar to that seen historically and chosen based on their compatible appearance with a structure.**

A variety of roof materials exists in Sainte Genevieve. Today, the use of composition shingles dominates. Roof materials are the most susceptible to deterioration, and their replacement may become necessary in time.

### **A. Preserve original roof materials that are in good condition.**

- Roof materials seen historically include cedar shakes and standing seam metal.
- Avoid removing roof material that is in good condition. Replace limited areas of damage with similar materials only when necessary.
- See also *Preservation Briefs #4: Roofing for Historic Buildings*, published by the National Park Service.

### **B. Replacement roof materials should convey a scale and texture similar to those used traditionally.**

- When choosing a roof replacement material the architectural style of the structure should be considered.
- Where replacement is necessary, use similar materials to that seen historically. Earth tones with a matte, non-reflective finish are appropriate for any roof material.

### **C. A new metal roof should be applied and detailed in a manner that is compatible with the historic character and does not distract from the historic appearance of the building.**

- Metal roofing materials should be appropriate for the building style and period.
- Metal roof materials should have a matte, non-reflective finish.
- Seams should be of a low profile.
- The edges should be finished similar to those seen historically: simply bent downward at the edges with a very slight overhang. In most cases the gutters hide this detail.



*Preserve original roof materials that are in good condition. Roof materials seen historically include cedar shakes and standing seam metal.*



*Today, the use of composition shingles dominates.*



*A metal roof should be applied and detailed in a manner that is compatible with the historic character and does not distract from the historic appearance of the building.*

## Individual Building Features: Foundations

The foundation is essential to the structural stability and integrity of a building. Sometimes well-meaning actions can result in foundation damage or weakening, but lack of good maintenance practice is probably the biggest problem. More than anything else, water is the most damaging destructive agent a foundation must face.

The foundation of an older building usually consists of the footing, a concrete or masonry structure which is typically wider than the wall above it (its role is to spread the building's weight out so the surrounding soil can support it); and the foundation wall, which rises from the footing to, or above, the ground surface. Foundation wall materials vary; they may be concrete, rough or finished stone or brick. In some locales and some architectural styles, very high foundation walls may be used for practical or aesthetic reasons, but these are not typical of Sainte Genevieve. The building walls, which may be of the same or of different materials as the foundation walls, rise from the solid base provided by the foundation walls.

The foundation walls of most of the older buildings are hardly visible at all and generally were not intended to be seen. They are mostly built of rough stone, with concrete common in 20th century buildings, and some are of brick as well.

### Policy Statements

There is one policy for the preservation of building foundations that serves as the foundation for all related design guidelines and supporting information. The SGLC will use this policy and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of proposed work.

## H.18 Maintain foundations in good condition by keeping moisture from causing problems.



*Vines and other plants should not be allowed to grow on foundation walls. Plants tend to retain moisture and keep damp walls from drying.*

Keeping moisture away from a foundation is the most important thing that can be done.

### A. Vines and other plants should not be allowed to grow on foundation walls.

- Plants tend to retain moisture and keep damp walls from drying.
- Weeds and shrubs should not be allowed to come in contact with foundation walls.
- Avoid piling items such as firewood, trash, or mulch against a foundation wall, since these can hold moisture too and let it get into the wall.

**B. If the foundation walls have ventilation openings, be sure these are kept clear.**

- These help the walls dry out after getting wet (they also help keep moisture from accumulating in basements and crawl spaces).
- Ventilation openings or basement windows should not be filled in with permanent materials such as brick or concrete block; try wood or metal panels in place of window glass if windows must be blocked up, but retain the wood or metal framing and sash.

**C. Make sure the soil or pavement next to the foundation wall slopes away and not toward the wall.**

- Provide positive drainage away from foundations to minimize rising moisture.
- This will keep water from soaking down into the wall and surrounding soil. Wet soil can lose its weight-supporting capacity and result in foundation and wall cracks.
- Watch for open joints between pavement and foundation wall where water flowing down the wall can get into the soil.

**D. Avoid cutting new window and door openings in foundation walls, or enlarging existing ones.**

- This can weaken the foundation significantly. If you need to make these alterations, get qualified advice on how the foundation will be affected.

## Commercial Storefront Building Features

Ornamentation and elements such as cornices and parapets are original components that “dress up” a building and give it a sense of style and character. Ornamental items include hood molds or other trim at doors and windows; plaques and medallions; signboards or sign panels; date or name stones; or simple geometric shapes in metal, stone, or concrete.

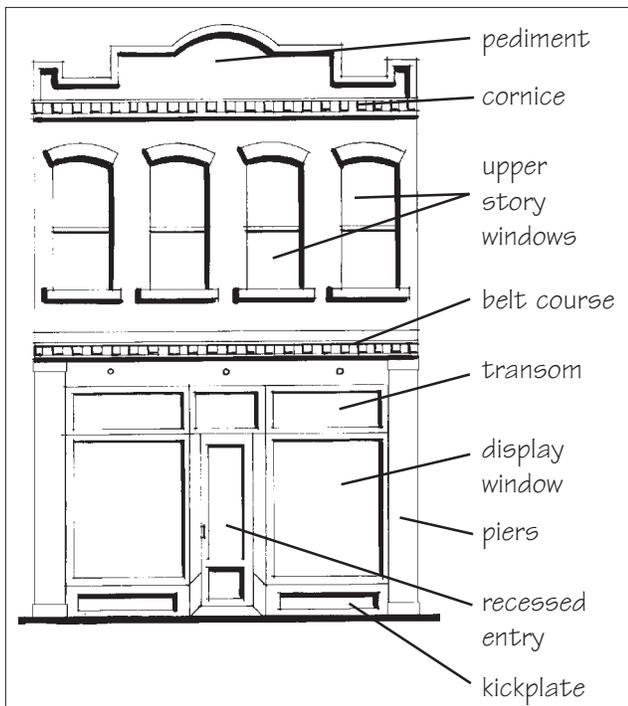
Cornices, that are usually found at the top of a building wall, and ornamental moldings or belt courses, that are located just above the storefront, are horizontal projecting elements that provide a visual break in or termination to the wall. A parapet is an upward extension of a building wall above the roofline, sometimes ornamental and sometimes plain, used to give a building a greater feeling of height or a better sense of proportion.

Cornices are most apparent on late 19th century commercial structures, when several ornate, bracketed types were used. Early 20th century buildings were, as a rule, less decorated and had simpler ornamentation. Rather than cornices, they tend to have parapets, some low and some ex-

tending several feet above the roof surface. A parapet may be capped with brick, stone or tile, and frequently decorative elements or panels are placed in it.

### Policy Statements

There is one policy for the preservation of commercial storefront buildings that serves as the foundation for all related design guidelines and supporting information. The SGLC will use this policy and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of proposed work.



Typical commercial storefront components.



If a storefront is covered or obscured with a later alteration (top photo), then restore the storefront to its historic character. (Denver, CO)

## H.19 Maintain the storefront and all of its character-defining features.

Commercial buildings should, for the most part, all relate to the street and the pedestrian in the same manner: with a clearly defined primary entrance and large windows that display goods and services offered inside. The repetition of these standard elements creates a visual unity on the street that should be preserved.

### A. For a commercial storefront building, a rehabilitation project should preserve these character-defining elements:

- **Display windows:** The main portion of glass on the storefront, where goods and services are displayed.
- **Transom:** The upper portion of the display window, separated by a frame.
- **Kickplate:** Found beneath the display window. Sometimes called a bulk-head panel.
- **Entry:** Usually set back from the sidewalk in a protected recess.
- **Upper-story windows:** Windows located above the street level. These usually have a vertical orientation.
- **Cornice molding:** A decorative band at the top of the building.
- These features should not be altered, obscured or removed.
- This will help maintain the interest of the street to pedestrians by providing views to goods and activities inside first floor windows.

### B. If a storefront is altered, restoring it to the original design is preferred.

- If evidence of the original design is missing, use a simplified interpretation of similar storefronts. The storefront still should be designed to provide interest to pedestrians.
- Note that, in some cases, an original storefront may have been altered early in the history of the building, and may itself have taken on significance. Such alterations should be preserved.
- See also *Preservation Briefs #11: Rehabilitating Historic Storefronts*, published by the National Park Service.

*If a storefront is altered, restoring it to the original design is preferred. (Compare with the two photos of the same building below.)*



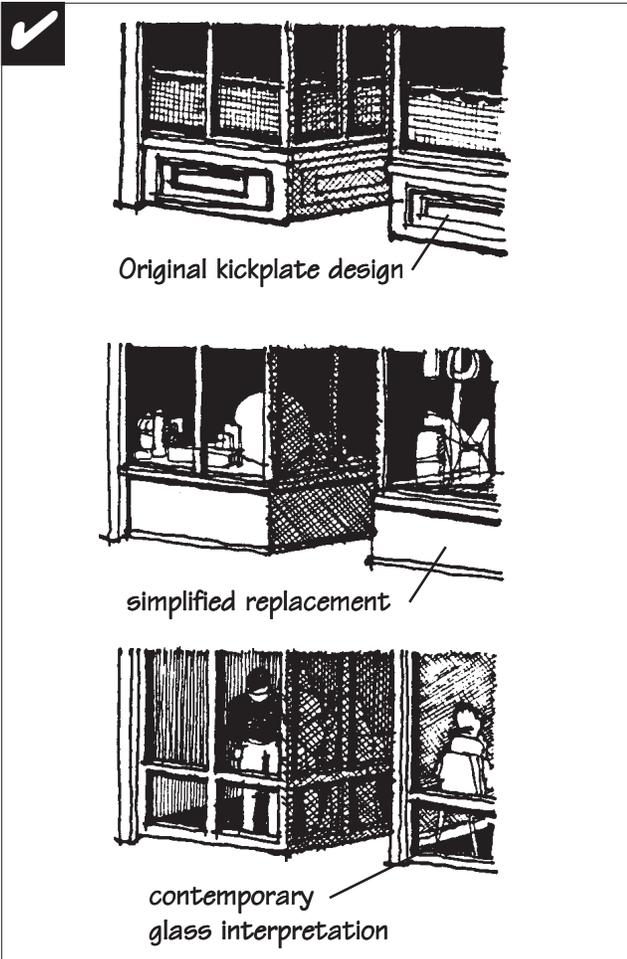
*Using historic photographs can help in determining the original character. (Compare with below.)*



*This rehabilitation preserves surviving details and reconstructs missing ones. (Ft. Collins, CO)*



*If evidence of the original design is missing, use a simplified interpretation of similar storefronts. The storefront still should be designed to provide interest to pedestrians. (Boulder, CO)*



*Retain the kickplate as a decorative panel. If the original is missing, develop a compatible replacement design.*

**C. Alternative designs that are contemporary interpretations of traditional storefronts may be considered.**

- Where the original is missing and no evidence of its character exists, a new design that uses the traditional elements may be considered.
- However, the new design should continue to convey the character of typical storefronts, including the transparent character of the display window.
- Greater flexibility in treatment of rear facades is appropriate. However, care should be taken to preserve storefronts on those buildings which have traditional commercial storefronts on more than one facade, such as a corner building.

**D. Retain the kickplate as a decorative panel.**

- The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.
- If the original kickplate is covered with another material, consider exposing the original design.

**E. If the original kickplate is missing, develop a sympathetic replacement design.**

- Wood is an appropriate material for replacements on most styles. However, ceramic tile and masonry may also be considered when appropriately used with the building style.

**F. Preserve the character of the cornice line.**

- Most historic commercial buildings have cornices to cap their facades. Their repetition along the street contributes to the visual continuity on the block.
- Many cornices are made of sheet metal, which is fairly lightweight and easy to repair. Areas that have rusted through can be patched with pieces of new metal.

**G. Reconstruct a missing cornice when historic evidence is available.**

- Use historic photographs to determine design details of the original cornice.
- Replacement elements should match the original in every detail, especially in overall size and profile. Keep sheet metal ornamentation well painted.
- The substitution of another old cornice for the original may be considered, provided that the substitute is similar to the original.

**H. A simplified interpretation is also appropriate for a replacement cornice if evidence of the original is missing.**

- Appropriate materials include stone, brick and stamped metal.

**I. Retain the original shape of the transom glass in historic storefronts.**

- Transoms, the upper glass band of traditional storefronts, introduced light into the depths of the building, saving on light costs. These bands should not be removed or enclosed.
- The shape of the transom is important to the proportion of the storefront, and it should be preserved in its historic configuration.
- If the original glass is missing, installing new glass is preferred. However, if the transom must be blocked out, be certain to retain the original proportions. One option might be to use it as a sign panel or decorative band.

**J. A parapet wall should not be altered, especially those on primary elevations or highly visible facades.**

- When a parapet wall becomes deteriorated, there is sometimes a temptation to lower or remove it. Avoid doing this because the flashing for the roof is often tied into the parapet, and disturbing it can cause moisture problems.
- Inspect parapets on a regular basis. They are exposed to the weather more than other parts of the building, so watch for deterioration such as missing mortar or excessive moisture retention.
- Avoid waterproofing treatments, which can interfere with the parapet's natural ability to dry out quickly when it gets wet.



*When a building is missing its cornice, consider the two options presented below.*



*Reconstruct a missing cornice when historic evidence is available.*



*A simplified interpretation also is appropriate for a replacement cornice if evidence of the original is missing.*

## Archaeological Sites

### Policy Statements

There is one policy for the preservation of archaeological sites in Sainte Genevieve that serves as the foundation for all related design guidelines and supporting information. The SGLC will use this policy and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of proposed work.

## H.20 Minimize the impact on potential archaeological sites.

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### A. Arrange for an archaeological survey of all terrain that must be disturbed during rehabilitation or new construction projects.

- The survey should be conducted by a professional archaeologist.
- Leave known archaeological resources intact.

### B. Minimize the disturbance of terrain around the structure.

- This will reduce the possibility of destroying unknown archaeological resources.
- Do not introduce heavy machinery or equipment into areas where their presence may disturb archaeological resources.
- *See also "Protecting Archeological Sites on Private Lands" (by Susan L. Henry, 1993) for more information.*

## Relocation

### Policy Statements

There is one policy for the relocation of historic resources in Sainte Genevieve that serves as the foundation for all related design guidelines and supporting information. The SGLC will use this policy and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of proposed work.

## **H.21 A building should be retained on its present site.**

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**A. The following criteria will be used in evaluating the appropriateness of relocation. If a building is to be relocated (after meeting the criteria), then guidelines B-H should be followed:**

- The public necessity of the proposed move.
- Public purpose or interest in buildings to be protected.
- The age and character of a structure, its condition and its probable life expectancy.
- The view of the structure from a public street or right-of-way.
- The character and setting of the structure and its surroundings.
- Whether or not the proposed relocation would have a negative or positive effect on other sites or structures within the neighborhood.
- Whether or not the proposed relocation would provide new surroundings that would be compatible with the architectural aspects of the structure.
- Whether or not the proposed relocation is the only practical means of saving the structure from demolition.
- Whether or not the structure will be relocated to another site in the neighborhood.

**B. Move buildings only after all alternatives to retention have been examined.**

- This includes a professional feasibility study.
- Seek guidance from the Sainte Genevieve Landmarks Commission staff.

**C. Contact the Sainte Genevieve Landmarks Commission for assistance prior to moving the building if there is a desire to remain listed on the National Register of Historic Places.**

**D. Seek assistance from SGLC staff on documenting the building on its original site before undertaking the move.**

- Photograph the building and its site thoroughly.
- Measure the building if the move will require substantial reconstruction.

**E. Thoroughly assess the building's structure condition in order to minimize any damage that might occur during the move.**

**F. Select a contractor who has experience moving buildings.**

- Check references with other building owners who have used this contractor.

**G. Secure a building from vandalism and potential weather damage before and after its move.**

**H. If the site is to remain vacant for any length of time, improve the empty lot in a manner consistent with other open space in the neighborhood.**

- The relocation of a structure in order to provide parking is not appropriate.

# Design Guidelines for New Construction & Alterations to Non-Contributing Buildings

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## Basic Principles for New Construction

New construction is expected to continue to occur within the historic district in Sainte Genevieve. Opportunities exist on several vacant lots, many of which are located along the outer edges of the district, although some occur within its core. In addition, some existing, non-contributing properties may be replaced over time. Such new construction should be welcomed, when it is compatible with the historic context, because it reflects a vital economy and an active community. These new buildings can enhance livability and also support preservation of historic resources by housing uses that help provide a full range of services, retail and residential as well as other activities essential for a successful town.

The key in designing new construction within the historic district is that it should not include the demolition of historic resources and that it be designed to enhance one's ability to interpret the historic character of the area. This means that new construction should not obscure historic resources and should not be so radically different from the historic framework as to detract from the perception of the history of the area. At the same time, it should not confuse the city's heritage by implying a false history. Essentially, new construction should be subordinate to the historic properties, reflecting the basic traditions of building siting, scale and orientation to the street as well as form and materials.

These design traditions can vary substantially in different locations within the historic district, and each specific context must be considered on its own. As an example, rows of commercial storefront type buildings, many dating from

the mid-to-late nineteenth century, frame the square in the downtown. These buildings align at the sidewalk edge and typically have large amounts of glass on the first floor. In such a context, a new building also should align at the sidewalk edge and reflect the tradition of windows at the street.

By contrast, other streets were historically residential in character, with lawns in front and buildings set back from the sidewalk. Often, these front yard setbacks are similar in depth and side yards separate the structures. This single-family residential character exists in many streets and provides a context that new buildings should respect.

There are other cases, however, where a mix of building types exist that reflect different periods of history. On some streets, a French colonial house may stand between two later Federal period buildings, which are then flanked by still later Queen Anne houses. This represents a more eclectic context. Each of these may merit a different response for a new building, in terms of building setbacks, form and materials.

For example, where the context is relatively consistent then new construction should more closely follow these design traditions. In the other cases, where building types are more varied, more flexibility in siting, form and materials may be appropriate. Therefore, in applying the design guidelines for new construction that follow, the commission will consider the character of the context, specifically with the degree of similarity or diversity that may be found there in the historic resources.

# *Chapter 4*

## Design Guidelines for New Residential Construction and Alterations to Non-Contributing Residential Buildings

### **Introduction**

This chapter presents the design policies and guidelines that apply to alterations of non-contributing properties (to the historic district) and the construction of a new building in a traditional single-family residential context. The chapter is organized into relevant design topics (such as site planning and landscape design; building mass, scale and form; materials; architectural character; parking; additions; outbuildings; and building color), within which are individual policies and design guidelines. The Landmarks Commission will base its decisions upon the design topics, policies and guidelines.

There are a number of features that are common among projects that are residential in character. These features define the nature and context of residential structures and form the basis of the design guidelines and policies contained in this chapter. These features are discussed below:

### **Site Planning and Landscape Design**

#### **Building Setbacks**

A front yard serves as a transitional space between the “public” sidewalk and the “private” building entry. In many blocks, front yards are similar in depth, resulting in a relatively uniform alignment of building fronts which contributes to the sense of visual continuity. Maintaining the established range of setbacks is therefore preferred.

#### **Building Orientation**

Traditionally, a typical building had its primary entrances oriented to the street. This helped establish a “pedestrian-friendly” quality. In most cases, similar entry ways were evenly spaced along a block, creating a rhythm that also contributed to the sense of visual continuity for the neighborhood. Locating the entrance of a new building in a manner that is similar to those seen traditionally is a means of doing so.

#### **Landscaping**

Private landscaping is a means of expressing individuality in a neighborhood. Front yards are developed as grassy lawns, and accent plantings occur in plant beds or along building foundations. Although diversity exists, landscaping creates continuity among buildings, especially in front yards and along the street edge. This character should be continued, as it plays an important role in establishing a context for the historic buildings.

## Building Mass, Scale and Form

### Mass and Scale

The mass and scale of a building is an important design issue in the residential areas of Sainte Genevieve. Single family houses dominate. This similarity of scale enhances the pedestrian-friendly character of many of the streets in the historic district. New buildings should therefore relate to this established context so that the visual continuity would not be compromised.

### Building and Roof Form

A similarity of building forms also contributes to a sense of visual continuity in many blocks. The traditional residential building form consists of a simple rectangular mass capped with a gabled or hipped roof. In order to maintain this sense of visual continuity, a new building should have basic roof and building forms that are similar to those seen traditionally. This includes multifamily structures as well.

The character of the roof is a major feature of residential buildings. When repeated along the street, the repetition of similar roof forms also contributes to the sense of visual continuity. In each case, the roof pitch, its materials, size and orientation are all important to the overall character of the building. New construction should not break from this continuity where it is a key feature of the block. New structures and their roofs should be similar in character to their neighbors in such cases.

Policy statements in this chapter include the letters “R” before the number to indicate that it is part of the guidelines for “New Residential Construction and Alterations to Non-Contributing Residential Buildings.” The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

## Materials

Building materials of new structures should contribute to the visual continuity of a neighborhood. They should appear similar to those seen traditionally to establish a sense of visual continuity. Wood lap siding and brick are the dominant materials.

## Architectural Character

Entries are clearly defined on many structures with porches, porticos and stoops. These features add a one-story element to the fronts of buildings, helping to establish a uniform sense of human scale along the block. They are essential elements of many of the historic neighborhoods that should be maintained.

The similarity of window and door size and location also contributes to a sense of visual continuity along the street. In order to maintain this sense of visual continuity, a new building should maintain the basic window and door proportions and placement seen traditionally.

The arrangement of windows and doors on a house also contributes to the character of a district. A typical building appeared to be a rectangular solid, with small holes “punched” in the walls for windows and doors. Most buildings had similar amounts of glass, resulting in a relatively uniform solid-to-void ratio. This ratio on a new building should be similar to that of historic buildings in the immediate context.

## Policy Statements

In order to maintain the character of the residential areas in Sainte Genevieve there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The SGLC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

# Site Planning and Landscape Design

## R.1 Maintain the line of building fronts in a block.

A front yard serves as a transitional space between the “public” sidewalk and the “private” building entry. In many blocks, front yards are similar in depth, which contributes to a sense of visual continuity. Where this is a key feature, maintaining this line is important.

**A. A building should fit within the range of yard dimensions seen in the block.**

- The front yard setback of a new building should match the established range of adjacent buildings.
- Where the setbacks are uniform, the new building should be placed in general alignment with its neighbors.
- In those areas where setbacks vary slightly but generally fall within an established range, the new building should be within ten feet of the typical setback in the block.

**B. Maintain the uniform spacing of side yards.**

- Side yard setbacks should appear similar to others in the block, as seen from the street.

**C. When new sidewalks are to be installed, they should be compatible with the historic character of the streetscape.**

- A new sidewalk should align with those that already exist along a block.



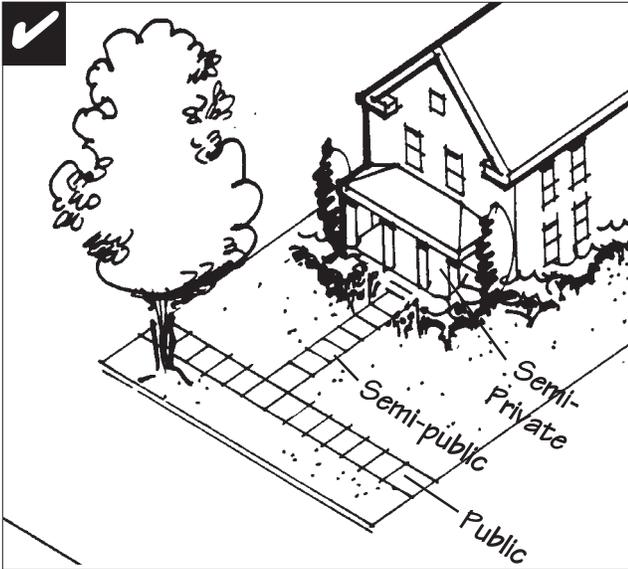
*Maintain the line of building fronts in the block.*



*A building should fit within the range of yard dimensions seen in the block. This row of new houses reflects the front and side yard spacing patterns seen traditionally and is appropriate. (Lafayette, CO)*



*In some areas buildings are setback much farther from the street. New buildings in these blocks should respect this character.*



Maintain the established progression of public-to-private spaces when considering a rehabilitation project.

**D. Maintain the established progression of public-to-private spaces.**

- This includes a sequence of experiences, beginning with the “public” sidewalk, proceeding along a “semi-public” walkway, to a “semi-private” porch or entry feature and ending in the “private” spaces beyond.
- Provide a walkway running perpendicular from the street to the front entry.
- Use paving materials that are similar to those employed historically.

## R.2 Orient the front of a building to the street.



Orient the front of a house to the street and clearly identify the front door.

A typical house faces the street and is sheltered by a one-story porch. This helps to establish a sense of scale and to “animate” the neighborhood. It is a feature that should be maintained.

**A. Orient the front of a house to the street and clearly identify the front door.**

- A prominent entry will contribute to the pedestrian-friendly character of the street.
- In some cases, the front door itself is positioned perpendicular to the street. In such a case, the entry should still be clearly defined with a walkway and porch.

**B. The use of a porch is encouraged in any residential development.**

- A porch should be similar in character, design, scale and materials to those seen traditionally.
- The size of a porch should relate to the overall scale of the primary structure to which it is attached.
- A porch should use similar materials to that of the primary structure.
- The height of the railing and the spacing of balusters should be similar to those used historically.

**C. Porch supports should be of a substantial enough size that the porch does not appear to float above the entry.**

- Brick or wood columns are best for most residences.



*The use of a porch is encouraged in any residential development. This infill building in Beaufort, SC, does not relate to any of the surrounding historic buildings and is inappropriate.*

## **R.3 Plant materials should be used to create continuity among buildings.**

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**A. Use plant materials that are adapted to the Sainte Genevieve climate.**

- Using native trees, shrubs and wildflowers is encouraged.
- The planting of shrubs at the foundation of a building is encouraged.

**B. Maintain mature trees.**

- Mature trees should not be removed unless the tree is dying, dead, diseased or poses a safety hazard to the public.
- If a tree is removed, the stump should be removed to ground level. At least one replacement tree, not less than 8 feet tall, of a similar kind should be re-planted in its place.

**C. Incorporate established plantings in new projects.**

- Replacement plant materials should be similar in size or equivalent massing to the plants removed.
- Minimize disruption to root systems in excavation and relocation activity.
- Clear-cutting existing stands of vegetation with the intent to replant is inappropriate.

**D. When plant materials are used for screening they should be designed to function year-round.**

- When installed, these materials should be of a sufficient size and number to accomplish a screening effect year-round. For example, shrubs may be selected with a branch structure that will filter views in winter time, or mix evergreens with deciduous plants for a year-round effect.
- Planting screens should include trees and shrubs. Ground covers and flowering perennials alone is not sufficient.

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## R.4 Maintain the traditional character of a front yard.

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*Minimize the amount of hard surface paving for patios, terraces or drives in front yards. (Memphis, TN)*

A typical front yard begins at a public sidewalk, continues to the porch and ends at the front door. This sequence enhances the pedestrian environment and contributes to the character of the neighborhood; it should be maintained.

If it is to be used, a fence should be in character with those seen traditionally. However, using no fence at all is often the best approach. Typically, fences were seen enclosing side and rear yards. They were low and appeared semi-transparent. Wood pickets or thin metal members were typical. Fences associated with new buildings should reflect this tradition.

**A. Use a grass lawn in the front yard.**

- Minimize the amount of hard surface paving for patios, terraces or drives in a front yard.
- The use of rock and gravel is discouraged and, if used, should only occur as an accent element.
- The front yard should be similar in depth to neighboring houses.

**B. If a fence or wall is to be used in a front yard, then it should be low to the ground and have a transparent quality, allowing views into the yard.**

- A front yard fence or wall should not exceed forty inches in height.
- Wrought iron, wood picket and twisted wire, are appropriate.
- A stone retaining wall may be considered where the topography of a site dictates its use.
- Chain link, vinyl fencing, split rail and solid “stockade” fences are not appropriate in front yards. These fencing materials may be considered in rear yards, where they are not visible from public ways. (Note that stockade fences may be appropriate for some historic building types, but their use is inappropriate for new buildings.)
- Consider using shrubbery to soften the appearance of a fence or wall.



*A side yard fence may be taller than their front yard counterparts, but the taller portion should be located behind the primary facade of the house.*

**C. A fence may be used to define a side or rear yard.**

- A side yard fence should also be low in height. It may reach taller heights once it is behind the main facade of the house.
- A rear yard fence is usually taller than the one in front, and may reach a height of six feet.
- A chain link fence may be used in a rear yard.
- A side yard fence may be taller than its front yard counterparts, but the taller portion should be located behind the primary facade of the house.

**D. If a retaining wall is considered, use materials similar to those seen historically.**

- Natural rock or stone should be used for a new retaining wall.
- Segmental retaining walls that convey the scale and texture of a stone wall (such as split-face concrete) will be considered on a case-by-case basis.
- Un-faced concrete and concrete block are not appropriate. Railroad ties and landscape timbers are not appropriate for retaining walls or borders.

## *Building Mass, Scale and Form*

### **R.5 A new building should appear similar in scale to traditional single family houses.**



*Subdivide larger masses into smaller “modules.” This multifamily development is divided into smaller building elements that are similar in size to single-family residences seen traditionally. (Boulder, CO)*



*Subdivide larger masses into smaller “modules.” This single-family residence is broken into modules so it fits within the scale of the neighborhood. (Lafayette, CO)*

The mass and scale of buildings are among the elements that have the greatest influence on compatible construction in the community. The height, width and depth of a new building should be compatible with historic buildings that are in the surrounding context to the new building.

#### **A. New construction should appear similar in mass and scale to nearby historic structures.**

- A new building should convey a sense of human scale.
- Residential structures in Sainte Genevieve range from one to two stories, but most are typically one and one-half stories.
- The primary plane of the building front should not appear taller than those of typical historic structures in the block.

#### **B. On larger structures, subdivide larger masses into smaller “modules” that are similar in size to single-family residences seen traditionally.**

- Step down a building’s height toward the street, neighboring structures and the rear of the lot. The back side of a building may be taller than the established character if the change in scale will not be perceived from public ways and when zoning regulations permit.
- Other, subordinate modules may be attached to the primary building form.

*Note that other city, state or federal regulations may apply. For example, FEMA requires that where a new building will be constructed within a 100 year flood plain, the first finished floor must be constructed one foot above the high water mark.*

## R.6 The form of a new building should be similar to those seen traditionally.

The form of a traditional residential building in Sainte Genevieve consists of a simple rectangular mass capped with a gabled or hipped roof. Additions are usually located to the rear of the main building. In a basic sense, it is the combination of these shapes that establishes a sense of scale for a neighborhood. New construction that does not respect these existing form characteristics may diminish the integrity of the historic district and the quality of life for surrounding residents.

### A. Use building forms similar to those found traditionally.

- Rectangular shapes are typical and are encouraged.
- One simple form should be the dominant element in a building design.
- Building forms that include an attached garage which protrudes from the front of a house are inappropriate. In any case, the garage should be detached and located behind the primary structure. *See also the design guidelines for “parking” in Chapter 6: Design Guidelines for All Projects.*

### B. Use traditional roof forms.

- Sloping roofs such as gable and hip roofs are appropriate for primary roof forms in most residential contexts.
- Exotic building and roof forms that would detract from the visual continuity of the street are discouraged. Geodesic domes and A-frames are not considered traditional building forms and should not be used.
- Eave depths should be similar to those seen traditionally in the neighborhood.
- Roofs should also be similar in scale to those used historically on comparable buildings.



*Use building forms similar to those found traditionally. The two “ranch” building forms (in the foreground) are too low, have shallow roof pitches and do not relate to historic building forms.*



*Sloping roofs such as gable and hip roofs are appropriate for primary roof forms.*

## *Building Materials*

### **R.7 Building materials for new construction should be similar to materials seen historically.**

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*The lap dimensions of siding should be similar to that found traditionally. (St. Charles, MO)*

Traditionally, a limited palette of building materials was used in Sainte Genevieve. Aside from some of the French Colonial buildings, wood lap siding and brick were the dominant materials. Therefore, new materials should have simple finishes, similar to those seen historically.

**A. Maintain the existing range of exterior wall materials.**

- Appropriate materials for primary structures include horizontal lap siding and brick.
- Reflective materials, such as mirrored glass or polished metals, are inappropriate.

**B. Exterior finishes should appear similar to those used historically.**

- Maintain protective coatings of paint exterior wood siding.
- The lap dimensions of siding should be similar to that found traditionally (i.e., four to five inches of lap exposure).

**C. Masonry should appear similar to that used historically.**

- Masonry unit sizes should be similar to those found traditionally.

**D. Materials should be applied in a manner similar to that used historically.**

- For example, brick veneer should not “float” above a wood clapboard wall.
- Traditionally, heavier materials (e.g., brick or stone) were used for foundation piers.
- More finished masonry or wood was used for primary walls, and wood was used for gable ends, roofs and details.
- This "hierarchy" of materials should be continued.

**E. Newer, synthetic materials may be considered for a new structure, if they appear similar in character and detailing to traditional building materials.**

- New materials should have a demonstrated durability in this climate and have the ability to be repaired under reasonable conditions.
- Details of synthetic siding should match those of traditional wood siding. The lap dimensions of synthetic siding should be similar to those of historic wood lap siding (i.e., four to five inches of lap exposure).

**F. Roofs should be composite material shingles or metal.**

- A roof should convey a scale and texture similar to that used traditionally.
- Roof materials should be earth tones and have a matte, non-reflective finish.



*Newer, synthetic materials may be considered for a new structure, if they appear similar in character and detailing to traditional building materials. (Point Royal, SC)*

## Architectural Character

### R.8 A new building should be visually compatible with historic residential structures in the area.



*Regardless of stylistic treatment, a new building should appear similar in form and detail to traditional houses in the area. (Boulder, CO)*



*Using contemporary interpretations of historic styles is encouraged for new buildings. This infill residence in Lexington, Kentucky, is a contemporary interpretation of the Federal row buildings seen historically.*

Traditionally, many buildings in Sainte Genevieve were simple in character, although some of the grander houses exhibited substantial ornament and detail. These fundamental characteristics are vital to the preservation of the historic integrity of the historic district. Regardless of stylistic treatment, a new building should appear similar in form and detail to traditional houses in the area. A new building also should be visually compatible with older structures without being a direct copy of the historic styles.

Features such as one-story porch elements which define entries, columns, posts and brackets contribute to the sense of character of the street and add visual interest to pedestrians. Their continued use in new construction is encouraged.

**A. A new building should not be designed to look old.**

- Use ornamental details with restraint.

**B. Using contemporary interpretations of historic styles is encouraged for new buildings.**

- A new design that draws upon the fundamental similarities among historic buildings in the community (without copying them) is preferred. This will allow a new structure to be seen as a product of its own time and yet be compatible with its historic neighbors.
- New designs for window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the building is new.
- New soffit details and dormer designs also could be used to create interest while expressing a new, compatible style.

**C. Use contemporary interpretations of architectural features that are common to traditional buildings in the context.**

- These include porch columns and balustrades, brackets, trim elements and shutters.

**D. If they are to be used, design ornamental elements, such as brackets and porches, to be in scale with similar historic features.**

- Ornamental elements should be appropriate to the architectural style of the building.
- Thin, fake brackets and strap work applied to the surface of a building are inappropriate uses of these traditional details.
- Use ornamental details with constraint.
- Historic details that were not found historically are inappropriate.
- New architectural details should relate to comparable historic elements in general size, shape, scale and finish.

**E. Where a deck is used, it should be unobtrusive, as seen from the street.**

- Locating a deck to the rear of the primary structure is preferred.



*Locating a deck to the rear of the primary structure is preferred. The deck on this structure is located behind the tall stockade fence in the rear yard. Notice how a low-scale fence is also provided to define the yard edge. (Lafayette, CO)*

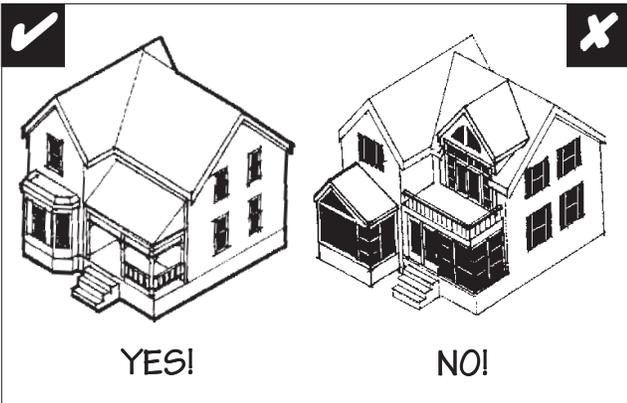
*Using contemporary interpretations of historic styles is encouraged for new buildings. In the top photograph, infill bungalows in Little Rock, Arkansas, relate to those buildings seen traditionally in the neighborhood. New houses in Memphis, Tennessee (lower photograph) are also simplified interpretations of traditional styles found there.*



Windows and doors should be similar in location, size and type to those seen traditionally. (Danville, CA)

**F. Windows and doors should be similar in location, size and type to those seen traditionally.**

- All buildings which face the street should have a well-defined front entrance.
- A general rule for a window opening is that the height should be twice the dimension of the width.
- Windows should be simple in shape, arrangement and detail. Unusually shaped windows, such as triangles and trapezoids may be considered as accents only.
- Very ornate windows or doors that are not appropriate to the building's architectural style are inappropriate.



Maintain the historic ratio of window openings to solid wall.

**G. The ratio of window openings to solid wall should be similar to that of historic buildings.**

- Large surfaces of glass are inappropriate on residential structures and on the upper floors and sides of commercial buildings.
- If necessary, divide large glass surfaces into smaller windows that are in scale with those seen traditionally.

# *Chapter 5*

## Design Guidelines for New Commercial Construction and Alterations to Non-Contributing Commercial Buildings

### **Introduction**

This chapter presents the design policies and guidelines that apply to alterations of non-contributing properties (to the historic district) and the construction of new buildings within a traditional storefront commercial building context. The chapter is organized into relevant design topics (such as site planning and streetscape design; building mass, scale and form; materials; and architectural character), within which are individual policies and design guidelines. The Landmarks Commission will base its decisions upon the design topics, policies and guidelines.

Traditional commercial streets convey a sense of a time and place, which is expressed through their numerous historic commercial buildings. This character should be maintained. When new building does occur, or an existing structure is altered, it should be in a manner that reinforces the basic character-defining features of the area. Such features include the way in which a building is located on its site typically at the sidewalk edge, the manner in which it faces the street, the overall sense of scale and the building materials that are used. When these design variables are arranged in a new building to be similar to those seen traditionally in the area, visual compatibility results.

While change is anticipated in Sainte Genevieve, it is not to be “frozen in time.” However, such change, including alterations and new construction should still occur in a manner that respects the traditional design context. The following design guidelines for new commercial buildings are based on that policy.

### **Site Planning and Streetscape Design**

#### **Building Setbacks**

In a residential context, buildings are typically set back a uniform distance from the sidewalk. By contrast, buildings in commercial areas of the historic district often are aligned immediately at the inside sidewalk edge. This contributes to a sense of visual continuity in the commercial areas.

#### **Building Orientation**

A commercial building typically has its primary entrance oriented to the street. This helps establish a “pedestrian-friendly” quality. In most cases, similar entry ways are evenly spaced along a block, creating a rhythm that also contributes to the sense of visual continuity. These entrances are also typically recessed from the sidewalk edge. Locating the entrance of a new building in a manner that is similar to those seen traditionally is strongly encouraged.

#### **Public Streetscape**

Fundamentally, streetscape designs should help to establish a sense of visual continuity in an area. This means that street furniture and open spaces should be designed to convey a sense of visual relatedness while also facilitating individual designs that will add accent to the urban setting.

## Building Mass, Scale and Form

### Mass and Scale

Patterns are created along the street by the repetition of similarly-sized building elements. For example, uniform facade widths evenly spaced along a commercial street create a rhythm that contributes to the visual continuity of the area. New buildings should therefore relate to this established context so that the visual continuity would not be compromised.

### Building Form

Commercial buildings are simple rectangular solids, some with flat roofs and some with gabled roofs. This characteristic is important and should be continued in new projects.

### Materials

Building materials of new structures should contribute to the visual continuity of the area. They should appear similar to those seen traditionally to establish a sense of visual continuity. Brick is the dominant material, although wood is seen on some of the older commercial buildings.

### Architectural Character

Although the traditional commercial storefront is the most common building type seen in downtown Sainte Genevieve, other historic styles also appear and new construction could be seen that draws upon these styles. Such styles include the Federal era buildings and early French Colonial buildings.

The repetition of similar facade elements also greatly contributes to the character of the street. In particular, windows, details, ornaments and cornice moldings reoccur frequently. These details have “depth,” such that they cast shadow lines and add a three-dimensional feel to the facade. These elements combine to form a composition for each facade that has variations of light and dark, solid and void, rough and smooth surfaces. This variety within an overall composition is an essential characteristic to be included in new construction.

## Policy Statements

In order to maintain the overall character of commercial areas there are a number of policies that serve as the foundation for all related design guidelines and supporting information. The SGLC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letters “C” before the number to indicate that it is part of the guidelines for “New Commercial Construction and Alterations to Non-Contributing Commercial Buildings.” The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

## Site Planning and Streetscape Design

### C.1 Maintain the line of building fronts in the block.

Most commercial structures contribute to a strong “building wall” along the street because they align at the front lot line and are usually built out to the full width of the parcel, to the side lot lines. Although small gaps do occur between some structures, these are exceptions. These site plan characteristics should be preserved in such settings.

#### A. Maintain the alignment of buildings at the sidewalk edge.

- Locate the front building wall at the sidewalk line when feasible.
- Where a building must be set back from the sidewalk, use landscape elements to define the sidewalk edge.

#### B. Orient the primary entrance of a building toward the street.

- A building should have a clearly-defined primary entrance. For most commercial buildings, this should be a recessed entryway.
- A secondary public entrance to commercial spaces is also encouraged on a larger building.



*Locate the front building wall at the sidewalk line when feasible.*



*Maintain the alignment of buildings at the sidewalk edge.*

## C.2 An open space within a site should be designed to maximize the potential for its active use.



*Open spaces should read as “accents” in the street wall of building fronts.*



*Locate an open space such that pedestrian circulation routes to major buildings will cross it in order to help to animate the space. (Lafayette, CO)*

Opportunities exist to create outdoor places and plazas for people. These spaces may include gardens and courtyards as part of building entries and they may also include more formal, public open spaces.

### A. Open spaces should read as “accents” in the street wall of building fronts.

- In general, the majority of the edge of a block should consist of building walls. Gaps in the street wall that occur as open space should be planned to be subordinate to the definition of the street edge with buildings.

### B. Frame public open space activities that will be in use year round.

- Locate an open space such that pedestrian circulation routes to major buildings will cross it in order to help to animate the space.
- Orient major entrances onto the open space and design circulation routes to facilitate movement through it.
- Define the edges of the open space along a sidewalk. Use changes in paving, hedges and walls to define the street edge.

### C. Site an open space to maximize opportunities for sun and shade.

- Provide shade for summer months and sun in the winter, when feasible.

## *Building Mass, Scale and Form*

### **C.3 A new commercial building should appear similar in scale to traditional buildings.**

Patterns are created along the street by the repetition of similarly sized building elements. For example, uniform facade widths evenly spaced along the street create a rhythm that contributes to the visual continuity of the area. At a smaller scale, the repetition of upper story windows across most building fronts also creates a unifying effect. New buildings should relate to this established context.

#### **A. Maintain the established building scale of one- to three-stories in height.**

- Develop a primary facade that is in scale and alignment with surrounding buildings.
- If a building must be taller, consider stepping upper stories back from the main facade, or design the lower levels to express the alignment of elements seen traditionally.

#### **B. Consider dividing a larger building into “modules” that are similar in scale to buildings seen traditionally.**

- If a larger building is divided into “modules,” they should be expressed three-dimensionally throughout the entire building.

#### **C. Floor-to-floor heights should appear to be similar to those seen traditionally.**

- In particular, the windows in new construction should appear similar in height to those seen traditionally.

*Note that other city, state or federal regulations may apply. For example, FEMA requires that where a new building will be constructed within a 100 year flood plain, the first finished floor must be constructed one foot above the high water mark.*



*Maintain the established building scale of one- to three-stories in height.*

## C.4 The form of a new building should be similar to those seen traditionally.



*Rectangular forms should be dominant on commercial facades. (St. Charles, MO)*

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

### A. Rectangular forms should be dominant on commercial facades.

- Rectangular forms should be vertically oriented.
- The facade should appear as predominantly flat, with any decorative elements and projecting or setback “articulations” appearing to be subordinate to the dominant form.

### B. Gable and flat roof forms are appropriate.

- Parapets on side facades should step down towards the rear of the building.



*The facade should appear as predominantly flat, with any decorative elements and projecting or setback “articulations” appearing to be subordinate to the dominant form. (Boulder, CO)*

## *Building Materials*

### **C.5 Building materials for new construction should be similar to materials seen traditionally.**

Traditionally, a limited palette of building materials was used in the area—primarily brick, although wood clapboard is seen on some of the older buildings. This same selection of materials should continue to be predominant. New materials also may be considered, however, when they relate to those used traditionally in scale, texture, matte finish and detailing.

#### **A. Materials should appear similar to those used traditionally on commercial blocks.**

- Brick is the traditional material for commercial buildings and is preferred for new construction. Wood and plaster are also traditional and may be considered.
- Wood and metal were used for window, door and storefront surrounds and should be continued in new construction.
- New materials will be considered on a case-by-case basis. If used, they should appear similar in character to those used traditionally. For example, stucco, cast stone and concrete should be detailed to provide a human scale.
- New materials should have a demonstrated durability. For example, some facade materials used in new construction are more susceptible to weather and simply do not last as long as stone or brick.

#### **B. A simple material finish is encouraged for a large expanse of wall plane.**

- A matte, or non-reflective, finish is preferred.
- Polished stone and mirrored glass, for example, should be avoided as primary materials.



*Materials should appear similar to those used traditionally. (Boulder, CO)*

## Architectural Character

### C.6 The street level of a building should be pedestrian friendly.



*This infill building is broken into modules and draws upon both traditional residential and commercial characteristics. (Boulder, CO)*



*New interpretations of traditional building styles are encouraged. (Boulder, CO)*

A typical commercial building has its primary entrance oriented to the street. This helps establish a “pedestrian-friendly” quality. In most cases, similar entry ways are evenly spaced along a block, creating a rhythm that also contributes to the sense of visual continuity. These entrances are also typically recessed from the sidewalk edge. Locating the entrance of a new building in a manner that is similar to those seen traditionally is strongly encouraged.

#### **A. Develop the ground floor level of a project to encourage pedestrian activity.**

- Provide at least one of the following along primary pedestrian ways:
  - A storefront
  - Display cases
  - Public art
  - Landscaping
  - Decorative wall surfaces
- Include traditional elements such as display windows, kickplates and transoms on commercial storefronts.
- Avoid a blank wall or vacant lot appearance.

#### **B. A new building should maintain the alignment of horizontal elements along the block.**

- This alignment occurs because many of the buildings are similar in height.
- Window sills, moldings and cornices are among those elements that should align.

## C.7 A new commercial building should be visually compatible with buildings seen traditionally.

The street level floors of historic commercial buildings are clearly distinguishable from the upper floors. First floors are for product displays and business functions, so large plate glass windows are the norm. Upper floors, however, are for office and residential use, and use smaller windows. The street level is also generally taller than the upper floors.

### A. Maintain the distinction between the street level and the upper floor.

- The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the lower floor.

### B. Windows with vertical emphasis are encouraged.

- A typical, double-hung window is twice as tall as it is wide. These proportions are within a limited range; therefore, windows in new construction should relate to the window proportions seen historically.
- Windows should align with others in a block. Windows, lintels and their trim elements should align with those on adjacent historic buildings.

### C. Orient the primary entrance of a building toward the street.

- A building should have a clearly-defined primary entrance.
- A primary building entrance also should be at or near street level.
- A secondary public entrance to commercial spaces is also encouraged on a larger building.
- A contemporary interpretation of a traditional building entry, which is similar in scale and overall character to those seen traditionally, is encouraged.



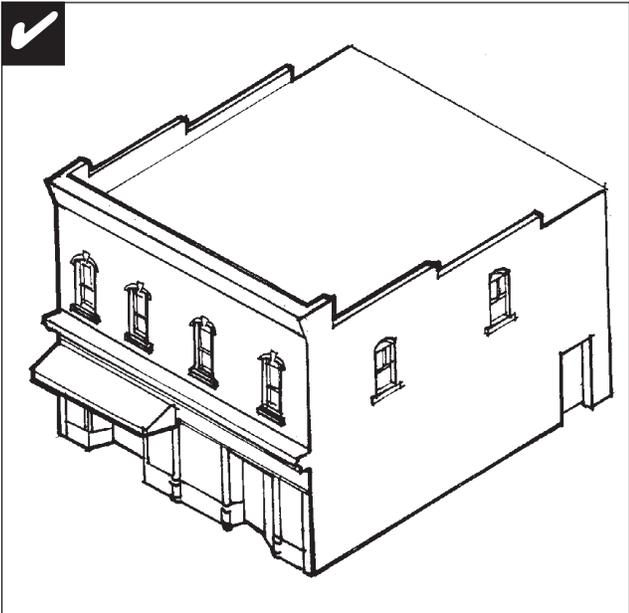
*A new commercial storefront building should incorporate display windows, a transom window, a kickplate and recessed entry. (Boulder, CO)*



*Windows with vertical emphasis are encouraged. (St. Charles, MO)*



A fixed metal canopy may be considered. (Boulder, CO)



A new commercial storefront building should incorporate those character-defining elements seen traditionally.

**D. A fabric awning is encouraged.**

- Operable awnings are encouraged on historic buildings.
- Use colors that are compatible with the overall color scheme of the facade. Solid colors or simple, muted-stripe patterns are appropriate. Extremely bright, solid colors should be avoided, however.
- Simple shed shapes are appropriate for rectangular openings.
- Odd shapes, bullnose awnings and bubble awnings are inappropriate on most historic structures.
- Internal illumination of an awning is inappropriate.

**E. A fixed metal canopy may be considered.**

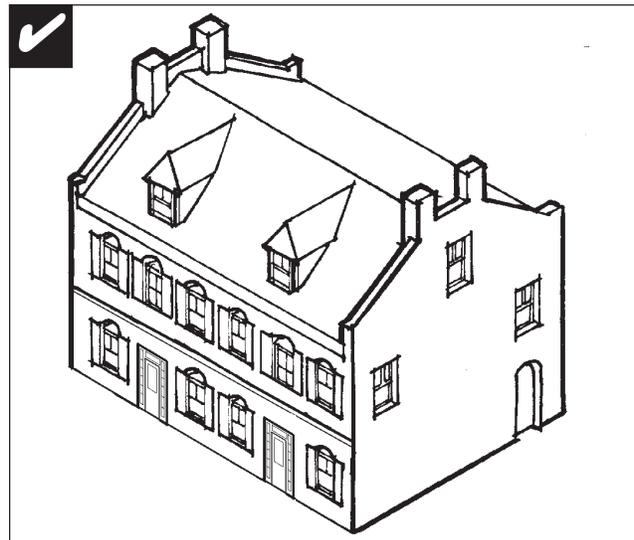
- Appropriate supporting mechanisms are wall-mounted brackets, chains and posts.

**F. Mount an awning or canopy to accentuate character-defining features of window openings.**

- It should be mounted to highlight moldings that may be found above the storefront and should match the shape of the opening.

**G. A new commercial building should draw upon the fundamental characteristics of buildings seen historically.**

- Contemporary interpretations are strongly encouraged.



A new Federal-type building should incorporate those character-defining elements seen traditionally.

# Supplementary Design Guidelines

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# *Chapter 6*

## Design Guidelines for All Projects

### **Introduction**

This chapter presents the design policies and guidelines that apply to all projects in the Sainte Genevieve Historic District—both commercial and residential. The chapter is organized into relevant design topics (such as on-going building maintenance; lighting; mechanical equipment and service areas; parking; additions; outbuildings; and building color), within which are individual policies and design guidelines. The Landmarks Commission will base its decisions upon the design topics, policies and guidelines.

### **On-Going Building Maintenance**

An historic building is an irreplaceable document of the past. Once it is gone, it is lost forever. Therefore, regular and periodic maintenance of an historic building assures that more expensive preservation and restoration measures will not be needed at a future date. Historic buildings were typically very well built and were meant to last well into the future. Preventive maintenance is intended to keep moisture from remaining in and around the structure.

### **Building and Street Lighting**

The character and level of lighting that is used on a building is a special concern. Traditionally, these exterior lights were simple in character and were used to highlight entrances and walkways. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused light should be continued.

### **Mechanical Equipment and Service Areas**

Utilities that serve properties may include telephone and electrical lines, gas meters, propane tanks, air conditioners and telecommunication systems. Adequate space for these utilities should be planned in a project from the outset and they should be designed such that their visual impacts are minimized.

Service areas for trash, recycling containers and site maintenance equipment should be carefully planned as an integral part of a site. At the same time, the visual impacts of service areas should be minimized. When laying out a site, adequate provisions should be made for service areas. They should not simply be located in “left over” side yards, for example.

### **Parking**

Public parking lots were not a part of Sainte Genevieve's early history. Therefore much of its historic character derives from a way of building in which the automobile was not a factor. The visual impacts of features associated with storage of automobiles, including driveways and parking lots, therefore should be minimized. Care should also be taken to provide pedestrian circulation that is separate from, and does not conflict with, vehicular circulation.

## Additions

Many buildings have experienced additions over time, as need for additional space occurred, particularly with a change in use. In some cases, an owner would add a wing for a new bedroom, or to expand the kitchen.

An historic addition typically was subordinate in scale and character to the main building. The height of the addition was usually positioned below that of the main structure and it was often located to the side or rear, such that the primary facade remained predominant. An addition was often constructed of materials that were similar to those in use historically. Clapboard siding was the most common. In some cases, owners simply added dormers to an existing roof, creating more usable space without increasing the footprint of the structure. This tradition of adding on to buildings is anticipated to continue. It is important, however, that new additions be designed in such a manner that they maintain the character of the primary structure.

## Outbuildings

Outbuildings include garages, carriage houses, barns and sheds. They are usually detached from the house and located at the rear of the lot. Because some large additions or new infill projects can significantly impact the scale of a neighborhood, the use of detached outbuildings on a site is strongly encouraged. This will help reduce the perceived scale of development on a site.

## Building Color

While color in itself does not affect the actual form of a building, it can dramatically affect the perceived scale of a structure and it can help to blend a building with its context.

## Accessibility

The Americans with Disabilities Act (ADA) mandates that places of public accommodation be accessible to all users. Alterations to historic properties, as well as new construction, should meet the intent of the ADA.

## Policy Statements

There are a number of policies that apply to both preservation projects and new construction that serve as the foundation for all related design guidelines and supporting information. The SGLC will use these policies and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, these general policy statements will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letter "P" before the number to indicate that it is part of the guidelines for "All Projects." The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

## *On-Going Maintenance*

### **P.1 A property owner should not allow their building to deteriorate by failing to provide ordinary maintenance.**

Although some of these design guidelines have been presented earlier in this document, they are presented here to serve as a single reference section for on-going maintenance procedures that is a part of owning an historic building.

#### **A. Use the gentlest means possible to clean the surface of materials and features.**

- Perform a test patch (in an inconspicuous place) to make sure a cleaning method will not damage to the surface. Many procedures can have an unanticipated negative effect upon building materials and result in accelerated deterioration or a loss of character.
- Harsh cleaning methods, such as sandblasting, can damage the historic materials, make them vulnerable to moisture, accelerate deterioration and change their appearance. Such procedures are inappropriate.
- If cleaning is necessary, a low pressure water wash is preferred.

#### **B. Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the material.**

- Avoid the removal of damaged materials that can be repaired.
- Isolated areas of damage may be stabilized or fixed, using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair components also may be used.



*Repair deteriorated primary building materials by patching, piecing-in, consolidating or otherwise reinforcing the material.*



*Plan repainting carefully. (Wichita, KS)*



*Re-point only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.*



*Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.*

**C. Plan repainting carefully.**

- Note that frequent repainting of trim materials may cause a build up of paint layers that obscures architectural details. When this occurs, consider stripping paint layers to retrieve details. However, if stripping is necessary, use the gentlest means possible, being careful not to damage architectural details and finishes.
- Good preparation is key to successful repainting, but the buildup of old paint layers is an important historic record of the building. The removal of old paint, by the gentlest means possible, should be undertaken only if necessary to the success of the repainting.
- Old paint may contain lead. Precautions should be taken when sanding or scraping is necessary.
- Prepare a good substrate and use compatible paints. Some latex paints will not bond well to earlier oil-based paints without a primer coat.

**D. Maintain masonry walls in good condition.**

- Original mortar, in good condition, should be preserved in place.
- Re-point only those mortar joints where there is evidence of moisture problems or when sufficient mortar is missing.
- Duplicate the old mortar in strength, composition, color, texture and joint width and profile.
- Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage the adjacent brick.
- Avoid using mortar with a high portland cement content, that will be substantially harder than the brick and does not allow for expanding and contracting. The result is deterioration of the brick itself.
- Generally, brick that was not painted should remain unpainted. Masonry naturally has a water-protective layer, or patina, to protect it from the elements. Painting masonry walls can seal in moisture already in the masonry, thereby not allowing it to breathe and causing extensive damage over the years.

**E. Maintenance of windows.**

- Wash upper story windows.
- Clean debris from upper story windows.
- Replace loose or broken glass. This will reduce air leaks.
- Install weather-stripping. This will enhance energy conservation significantly.

**F. Maintenance of storefronts.**

- Wash display windows.
- Repair damaged kickplates.
- Re-caulk display windows to reduce air infiltration.
- Install weather-stripping around doors.

**G. Maintenance of roofs.**

- Clean debris from gutters and downspouts to prevent the backing up of water.
- Patch leaks in the roof. This should be a high priority for building maintenance.
- Replace deteriorated flashing. Copper and lead flashing was used historically.
- Re-point eroded mortar in the parapet wall, using the appropriate mortar mix.
- Re-solder downspout connections to prevent water from leaking into walls.
- Connect downspouts to underground storm water drains where possible. Do not allow water to disperse at the foundation of a building. This water may cause damage to the foundation.

**H. Maintenance of awnings and canopies.**

- Replace worn fabric awnings or damaged metal canopies.
- Re-secure loose hardware.
- Wash fabric awnings regularly. This will help extend the life of the fabric. Spray with water from the underside first, to lift dirt particles, then rinse them off.
- Paint metal canopies regularly, to reduce the potential for rust.

**I. Maintenance of signs.**

- Re-secure sign mounts to the building front.
- Repaint faded graphics.
- Repair worn wiring.
- Replace burned out bulbs.
- Remove non-historic, obsolete signs.
- Preserve historic painted signs in place as decorative features.



*Replace loose or broken glass. This will reduce air leaks.*

## **P.2 If a building is unoccupied, secure it in a way that respects its basic character.**

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At times, it may be necessary to "mothball" a building in order to keep it safe until it can be improved.

### **A. Secure the building against vandalism, break-ins and natural disasters.**

- Maintain a weather-tight roof. Temporary roofing may be installed if needed.
- Structurally stabilize the building, if needed.
- When closing window and door openings, it is inappropriate to damage frame and sash components. Mount wood panels on the interior of the building to fit within the openings. Also, paint the panels to match the building color.
- *See also Preservation Brief #31: Mothballing Historic Buildings.*

### **B. Provide adequate ventilation to the interior of the building.**

### **C. The building should be treated for animal and insect infestation before it is closed.**

- Protect against termites and rodents.

### **D. Secure the mechanical and utility systems.**

- Terminate the utilities.
- Remove flammable items from the building.

### **E. Monitor the building to insure the effectiveness of the mothballing program.**

- The building's site should be kept free and clear from the collection of debris.
- If a grassy lawn exists, it should be mowed periodically. Shrubbery should also be pruned.

## Street Furniture

### P.3 Street furnishings should enhance the pedestrian experience without being an obstacle to traffic or commerce.

Street furnishings should be considered to enhance the area. As feasible, street furnishings, such as benches, planters, lighting, newspaper racks, vending machines and waste receptacles, should be located only in a “furnishings zone,” which maintains a clearly defined pedestrian travel lane.

**A. All street furniture in the public right-of-way should be of designs such that they may be combined with other street furniture in a coherent composition.**

**B. Street furnishings should be clustered in “groupings,” when feasible.**

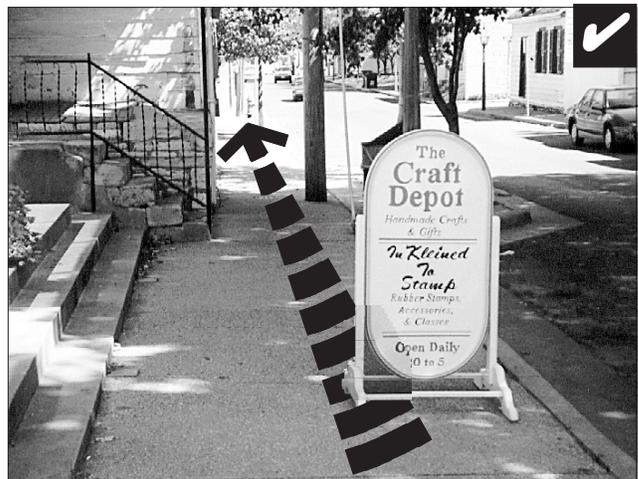
- Street furnishings should not interfere with pedestrian traffic.
- Use planters and waste receptacles to frame spaces for benches, for example.
- Install benches in high pedestrian traffic areas and/or areas of interest.

**C. Position a bench to provide a sense of comfort.**

- Buffer the bench from traffic; for example, position a planter between the bench and the curb.
- Avoid locating a bench close to the curb.



*Street furnishings should be clustered in groupings, similar to that seen in downtown.*



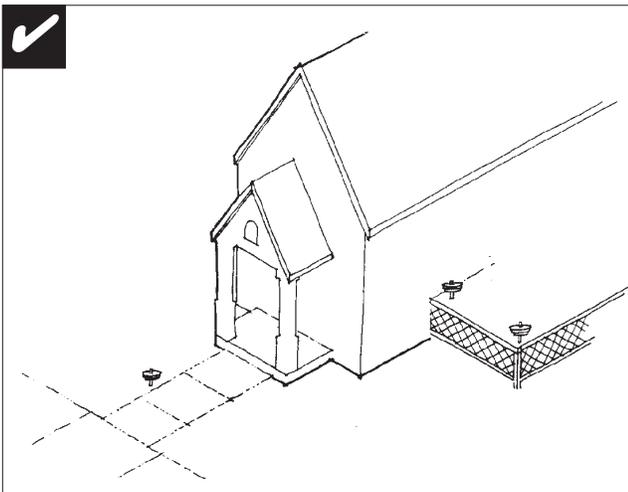
*Street furnishings should not interfere with pedestrian traffic.*

# Lighting

## P.4 Minimize the visual impacts of exterior lighting.



Lighting should be used to accent building entrances and to illuminate sidewalks. (Beaufort, SC)



Prevent glare onto adjacent properties by using shielded and focused light sources that direct light onto the ground. The use of downlights, with the bulb fully enclosed within the shade, is strongly encouraged.

The character and level of lighting that is used on a building is a special concern. Traditionally, these exterior lights were simple in character and were used to highlight signs, entrances and first floor details. Most fixtures had incandescent lamps that cast a color similar to daylight, were relatively low in intensity and were shielded with simple shade devices. Although new lamp types may be considered, the overall effect of modest, focused building light should be continued.

### A. Use lighting for the following:

- To accent architectural details
- To accent building entrances
- To illuminate sidewalks
- To accent signs

### B. Exterior lights should be simple in character and low in intensity.

- The design of a fixture should be simple in form and detail.
- Lights that cast a color similar to that of daylight are preferred.
- All exterior light sources should have a low level of luminescence.
- Lighting fixtures should be appropriate to the building and its surroundings in terms of style, size and intensity of illumination.

### C. Prevent glare onto adjacent properties by using shielded and focused light sources that direct light onto the ground.

- The use of downlights, with the bulb fully enclosed within the shade, or step lights that direct light only on to walkways, is strongly encouraged.
- Lighting should be carefully located so as not to shine into residential living space (on or off the property) or into public rights-of-way.
- Shield lighting associated with service areas and parking lots.

**D. Minimize the visual impacts of site and architectural lighting.**

- Un-shielded, high intensity light sources and those that direct light upward are inappropriate.
- Do not wash an entire building facade in light.

## **P.5 Street lighting should be used to enhance the pedestrian experience at night by providing a well-lit environment.**

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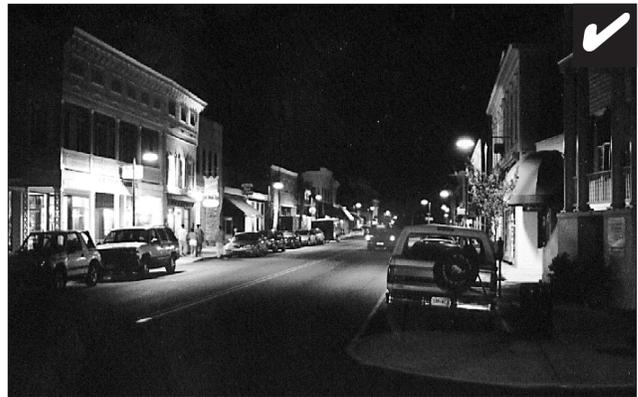
Street lighting should also reinforce the visual continuity of a district. The light fixtures (luminaires) and poles (standards) should be unifying design elements that promote visual interest and variety.

**A. Streets lights should convey a pedestrian-oriented scale.**

- Lighting along the right-of-way should be a combination of pedestrian-scaled street lights and spillover from lights on adjacent buildings. Lighting in this location should be designed to be comfortable to pedestrians.
- A lamp that conveys the color spectrum similar to daylight is preferred. For example, metal halide and color-corrected sodium are appropriate.

**B. The light pole, or standard, should be designed to accommodate special decorative accessories.**

- Mounts for hanging planter baskets and banners, for example, should be included.
- Mounts for seasonal lighting schemes also should be considered.



*Street lighting should be used to enhance the pedestrian experience at night by providing a well-lit environment. (Beaufort, SC)*

## Mechanical Equipment and Service Areas

### P.6 Minimize the visual impacts of mechanical equipment and service areas as seen from the public way.



Do not locate window air conditioning units on a building's primary facade. (Oskaloosa, IA)



Locate a satellite dish or other telecommunication device out of public view to the extent feasible and in compliance with other regulations.

Utility service boxes, telecommunication devices, cables and conduits are among the variety of equipment that may be attached to a building which can affect the character of the area. Trash and recycling storage areas also are concerns. To the greatest extent feasible, these devices should be screened from public view and negative effects on any historic resource should be avoided.

**A. Screen mechanical equipment from view.**

- Do not locate window air conditioning units on a building's primary facade.
- Use low-profile mechanical units on rooftops that are not visible from public ways.
- Locate a satellite dish or other telecommunication device out of public view to the extent feasible and in compliance with other regulations.
- See also *Preservation Briefs #24: Heating, Ventilating and Cooling Historic Buildings*, published by the National Park Service.

**B. Do not locate utility connections and service boxes on the primary facade.**

- Locate them on secondary walls when feasible.
- Provide adequate space for utilities. They should not simply be put into "left over" space that abuts the public right-of-way.
- Vents for direct-vent fireplaces should not be installed on the building front.

**C. Locate standpipes and other service equipment such that they will not damage facade materials.**

- Cutting channels into facade materials damages the building and is inappropriate.
- Avoid locating such equipment on the front facade.

**D. Place new telephone and electrical lines underground when feasible.**

- During construction, consider locating other, adjacent electrical lines below grade as well.

**E. A service area should not be visible from a public way.**

- Locate a service area along the rear of a site.
- Consider placing gates on a trash storage area to further diminish its visual impact.
- Trash areas, including large waste containers or dumpsters, should also be screened from view, using a fence, hedge or enclosure. For a larger storage area, consider using a shed to enclose it.
- Appropriate materials for a trash enclosure include brick and wood.
- Provide adequate trash storage capacity so that debris will not overflow the containers.

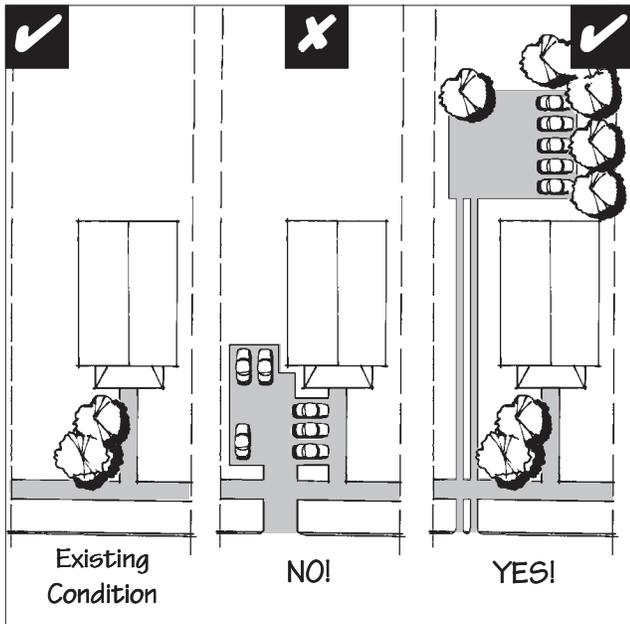
**F. Trash storage should be designed to be secure from animals.**



*Trash areas, including large waste containers or dumpsters, should also be screened from view, using a fence, hedge or enclosure. (bottom photo: St. Charles, MO)*

# Parking

## P.7 The visual impacts of parking should be minimized.



Do not use a front yard for parking. Instead, use a long driveway, or alley access, that leads to parking located behind a building.



A garage should be located to the side or rear of a lot, and detached from the main structure.

New parking facilities should be designed to be attractive, compatible additions to the streetscape. In general, a new parking facility should remain subordinate to the street scene.

### A. Minimize the visual impact of a parking area.

- A parking area should be located to the rear of a site.
- Do not use a front yard for parking. Instead, use a long driveway, or alley access, that leads to parking located behind a building.
- This is especially true for sites where expanded areas of parking are needed to meet code requirements (such as when a residence is adapted for use as a business).

### B. A parking pad, carport or garage should be located to the side or rear of a lot, and detached from the main structure.

- Consider providing only ribbon paving. This will reduce visual impacts—as well as allow more drainage through soils.
- Consider sharing a single drive and curb cut where multiple driveways are needed.
- A driveway should lead straight from the street to the parking area.
- A parking pad located in the front of a residence is inappropriate.

### C. Although it is not encouraged, where a garage or carport must be “attached” to the primary structure, consider the following options:

- Locate the garage or carport at least ten feet behind the front of the main structure.
- A garage and the garage doors should not be visually overpowering to the main structure. It should be detailed similar to that of the main structure.
- A carport should have a painted, non-metallic finish. Consider a carport constructed from wood.

**D. Locate a surface lot in the interior of a block whenever possible.**

- This is especially true for a corner lot, as they are generally more visible than interior lots, serve as landmarks and provide a sense of enclosure to an intersection.

**E. Site a parking lot so it will minimize gaps in the continuous building wall of a block.**

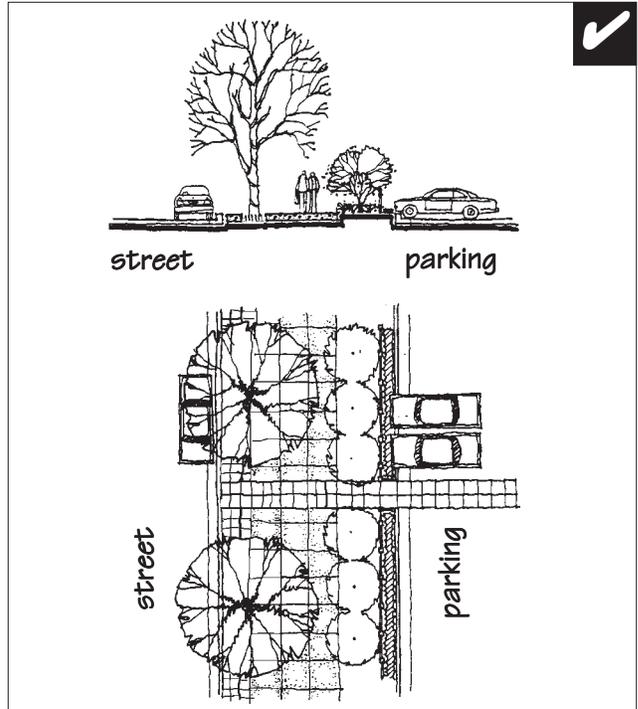
- Where a parking lot shares a site with a building, place the parking at the rear of the site.

**F. Where a parking lot abuts a public sidewalk, provide a visual buffer.**

- This may be a landscaped strip or planter.
- Consider the use of a wall as screen for the edge of the lot. Materials should be compatible with those of nearby buildings.
- Use a combination of trees and shrubs to create a landscape buffer.

**G. Where more parking is needed, consider providing shared parking on the interior portion of a block.**

- The demolition of structures to provide parking is not appropriate.
- Minimize the number of curb cuts when providing access. Creating a new alley may be an acceptable approach for access.



Where a parking lot abuts a public sidewalk, provide a buffer.



Locate a surface lot in the interior of a block whenever possible, not on a corner lot.



Where a parking lot abuts a public sidewalk, provide a visual buffer. This may be a landscaped strip or planter. Use a combination of trees and shrubs to create a landscape buffer. (Bellingham, WA)

## Additions

### **P.8 Some additions may have developed significance in their own right, and should be preserved.**

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*Preserve an older addition that has achieved historic significance in its own right.*

Many historic buildings have experienced additions over time, as need for additional space occurred, particularly with a change in use. In some cases, an owner would add a wing for a new bedroom, or to expand the kitchen.

An early addition typically was subordinate in scale and character to the main building. The height of the addition was usually positioned below that of the main structure and it was often located to the side or rear, such that the primary facade remained predominant. In some cases, owners simply added dormers to an existing roof, creating more usable space without increasing the footprint of the structure.

**A. Preserve an older addition that has achieved historic significance in its own right.**

- For example, a porch or a kitchen wing may have been added to the original building early in its history. Such an addition is usually similar in character to the original building in terms of materials, finishes and design.

**B. A more recent addition that is not historically significant may be removed.**

- For example, a sun room or greenhouse may have been added within the last several decades and not achieved historic significance. In this case, removal of this addition and restoration of the original facade would be encouraged.

## P.9 Design an addition to be compatible with the primary building.

An addition to a structure can radically change its perceived scale and character if inappropriately designed. When planning an addition, consider the effect the addition will have on the building itself. When creating an addition, keep the size of the addition small, in relation to the main structure. If an addition must be larger, it should set apart from the main structure and connected with a smaller linking element. A design for a new addition that would create an appearance inconsistent with the character of the building, especially an historic one, is discouraged.

One also should consider the effect the addition may have on the character of a street or neighborhood, as seen from the public right-of-way. For example, a side addition may change the sense of rhythm established by side yards in the block. Locating the addition to the rear could be a better solution in such a case.

### A. Design a new addition such that the original character can be clearly seen.

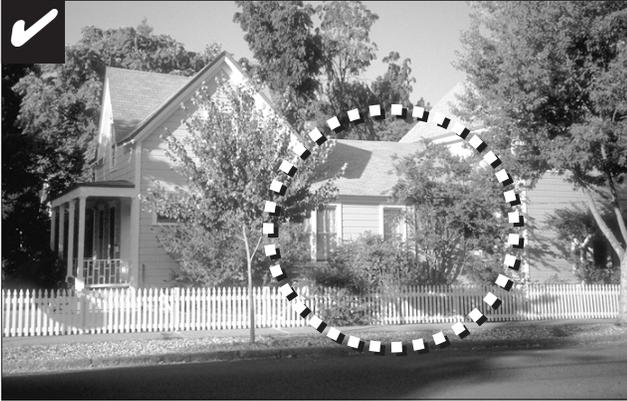
- In this way, a viewer can understand the history of changes that have occurred to the building.
- An addition should be made distinguishable from the original building, even in subtle ways, such that the character of the original can be interpreted.
- Creating a jog in the foundation between the original and new structures may help to define an addition.
- Even applying a new trim board at the connection point between the addition and the original structure can help define the addition.
- See also *Preservation Briefs #14: New Exterior Additions to Historic Buildings*, published by the National Park Service.



*Design a new addition such that the original character can be clearly seen. Locating an addition at the front of a structure, such as this one, is inappropriate. (Memphis, TN)*



*Design a new addition such that the original character can be clearly seen. Creating a jog in the foundation between the original and new structures may help to define an addition.*



*Design an addition to be compatible in size and scale to the main building. The addition to the rear of this structure in Napa, California, appears to be in scale with the original building because it is separated with a smaller connecting structure.*



*An addition should be set back from any primary, character-defining facade. An addition should be to the rear of the building, when feasible.*

**B. Place an addition at the rear of a building or set it back from the front to minimize the visual impacts.**

- This will allow the original proportions and character to remain prominent.
- Locating an addition at the front of a structure is inappropriate.

**C. Do not obscure, damage, destroy or remove original architectural details and materials of the primary structure.**

- When preserving original details and materials, follow the guidelines presented in Chapter 3.

**D. An addition should be compatible in scale, materials and character with the main building.**

- An addition should relate to a building in mass, scale and form. It should be designed to remain subordinate to the main structure.
- While a smaller addition is visually preferable, if a residential addition would be significantly larger than the original building, one option is to separate it from the primary building, when feasible, and then link it with a smaller connecting structure.
- An addition should be simple in design to prevent it from competing with the primary facade.

**E. An addition should be set back from any primary, character-defining facade.**

- An addition should be to the rear of the building, when feasible.

**F. The roof form of a new addition should be in character with that of the primary building.**

- Typically, gable, hip and shed roofs are appropriate for residential additions. Flat roofs are appropriate for commercial buildings.
- If the roof of the primary building is symmetrically proportioned, the roof of the addition should be similar.

## **P.10 A roof-top addition should not visually overpower the primary structure.**

Additional space can be created by adding dormers to a roof. If these alterations are designed to be in proportion with the main structure, they may have a smaller design impact on the structure as compared to other approaches. In some cases, an additional level may be considered, although this usually occurs to a small, one-story building. When this occurs, it should be designed such that the proportions of the main structure are retained. Generally, setting back such an addition from the front of the house is the best approach.

### **A. When constructing a rooftop addition, keep the mass and scale subordinate to the primary building.**

- The addition should not overhang the lower floors of the primary building in the front or to the side.

### **B. Set a rooftop addition back from the front of the building when this will help preserve the building's proportions as seen from the street.**

- This will help maintain the original profile of the building.

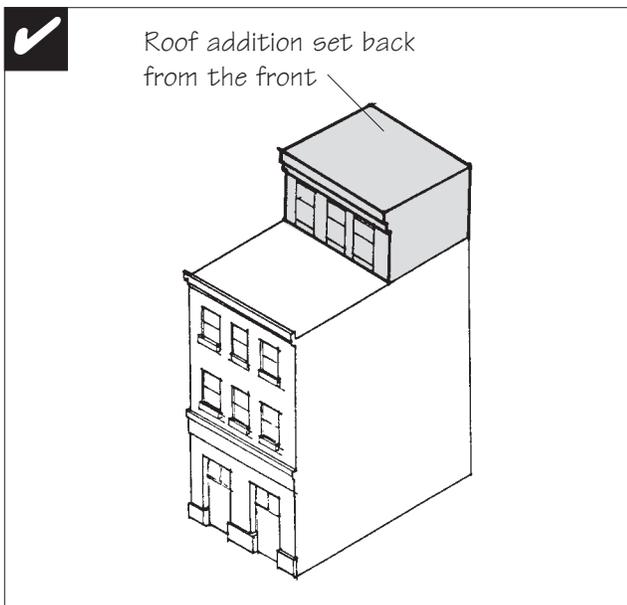
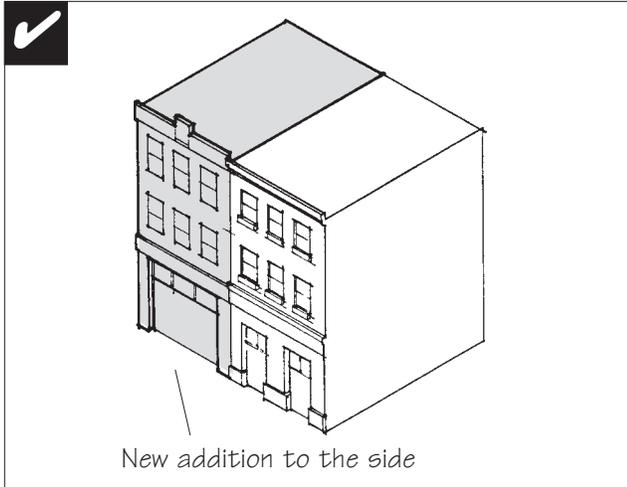
### **C. When adding a dormer to an existing roof, it should be in character with the primary structure's design.**

- A dormer should be subordinate to the overall roof mass and should be in scale with older ones on similar structures.
- A dormer addition should be lower than the primary ridge line.
- A dormer addition should not overhang the eaves.



*In some cases, adding vertically, through construction of dormers, will help to minimize the impacts of additions and preserve rear yards.*

## P.11 Minimize the visual impacts of an addition to a commercial building.



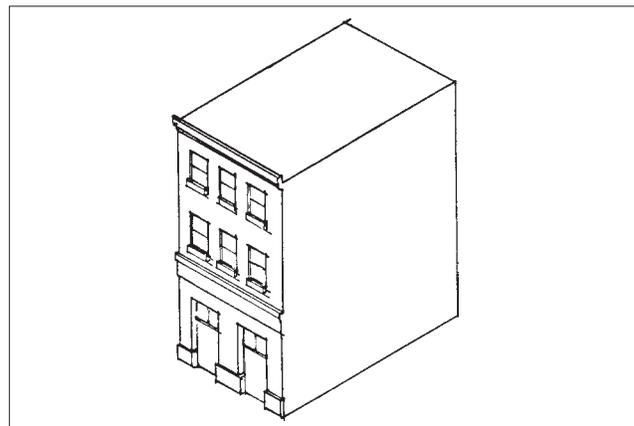
*Appropriate alternative approaches to additions.*

Two distinct types of additions to commercial buildings may be considered. First, a ground-level addition that involves expanding the footprint of a structure may be considered. Such an addition should be to the rear or side of a building. This will have the least impact on the character of a building, but there may only be limited opportunities to do this.

Second, an addition to the roof may be designed that is simple in character and set back substantially from the front of a building. In addition, the materials, window sizes and alignment of trim elements on the addition should be compatible to those of the existing structure.

### A. An addition should be compatible in scale, materials and character with the main building.

- An addition should relate to the building in mass, scale and form. It should be designed to remain subordinate to the main structure. An addition with a pitched roof is inappropriate.
- An addition to the front of a building is inappropriate.



*An original three-story building, before an addition. Compare with sketches at left.*

**B. An addition should not damage or obscure architecturally important features.**

- For example, loss or alteration of a cornice line should be avoided.

**C. An addition may be made to the roof of a building if it does the following:**

- An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building.
- Its design should be modest in character, so it will not attract attention from the historic facade.
- The addition should be distinguishable as new, albeit in a subtle way.



*An addition should be set back from the primary, character-defining facade, to preserve the perception of the historic scale of the building. This addition not only is setback, but is finished with a contrasting material to let the pedestrian know that it is an addition. (Boulder, CO)*

## Outbuildings

### **P.12 Because outbuildings help interpret how an entire lot was used historically, their preservation is strongly encouraged.**

Outbuildings include garages, carriage houses, barns, sheds and guest houses, and should be maintained in place.

**A. Maintain the existing pattern of historic outbuildings.**

- When treating an historic outbuilding, respect its character-defining features such as primary materials, roof materials, roof form, historic windows, historic doors and architectural details.
- Avoid moving an historic outbuilding from its original location.
- If an outbuilding does not date from the period of significance of the primary structure, then its preservation is optional.



*Maintain existing pattern of historic outbuildings.*

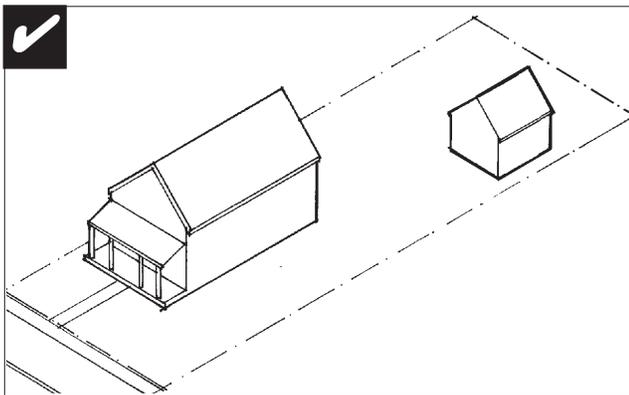
**B. New uses that require minimal change and maintain the utilitarian character of an outbuilding are preferred.**

- New uses which significantly alter the character or size of an outbuilding are not appropriate.

**C. If an existing outbuilding is beyond repair, then replacing it in-kind is encouraged.**

- An exact reconstruction of the outbuilding is not necessary in these cases. The replacement should be compatible with the overall character of the historic structure, while accommodating new uses.

## **P.13 A new outbuilding should be subordinate to the primary structure on a site.**



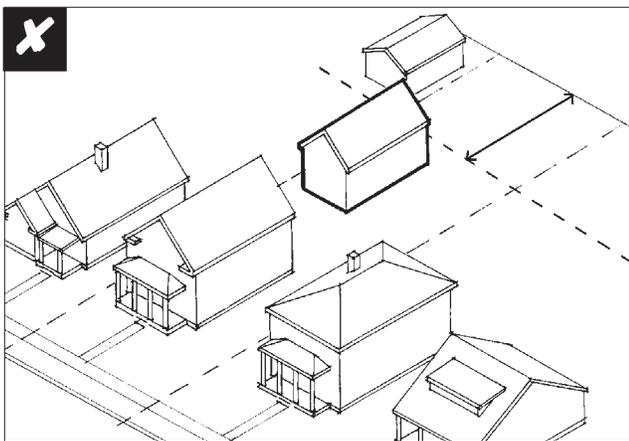
*Locate an outbuilding to the rear of a lot.*

**A. Locate an outbuilding to the rear of a lot.**

- Locating an outbuilding to the side of a primary structure, but set back substantially may also be considered where zoning regulations allow.

**B. Construct an outbuilding that is subordinate in size and character with the primary structure.**

- Smaller, secondary buildings should be simple rectangular shapes, as well.
- In general, outbuildings should be unobtrusive and not compete visually with the house. While the roof line does not have to match the house, it is best that it not vary significantly.
- An outbuilding should remain subordinate, in terms of mass, size and height, to the primary structure.



*Not only is this outbuilding too big, but it is located too close to the primary structure.*

**C. An outbuilding should be similar in character to those seen traditionally.**

- Basic rectangular forms, with hip, gable or shed roofs, are appropriate.
- A contemporary interpretation of an outbuilding may be considered.
- Metal or plastic prefabricated sheds are inappropriate.

**D. Maintain the simple detailing found on outbuildings.**

- Ornate detailing on outbuildings is inappropriate.
- Avoid details that may give an outbuilding a residential appearance. Outbuildings should not mimic primary structures.



*Construct an accessory structure that is subordinate in size and character with the primary structure. (Cambridge, MA)*



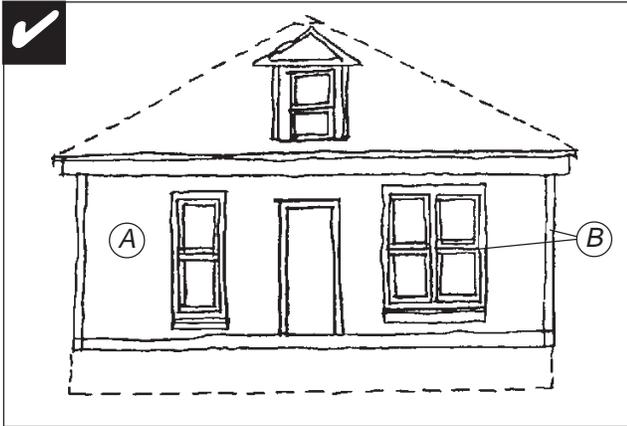
*Maintain the simple detailing found on outbuildings.*



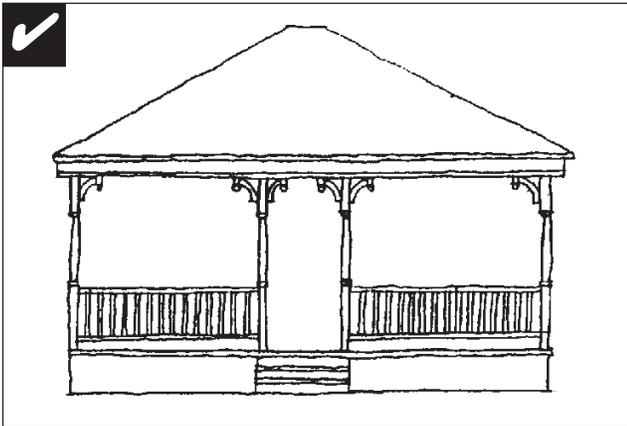
*This new outbuilding breaks up its mass into several smaller, additive forms. (Cambridge, MA)*

## Building Color

### P.14 Use colors to create a coordinated color scheme for a building.



Apply a base color to the main plane of the facade (A). Next, apply the first trim color to window frames and edge boards (B).



When developing a color scheme, use a limited number of colors. Apply one or two colors to porch elements; avoid making the scheme too busy. Consider using a different shade of the first trim color—or even matching it exactly for porch trim.

**A. The facade should “read” as a single composition.**

**B. Employ color schemes that are simple in character.**

- Using one base color for the building is preferred.
- Using only one or two accent colors is also encouraged, although precedent does exist for using more than two colors in some situations.

**C. Base or background colors should be muted.**

- Use the natural colors of the building materials, such as the buff color of limestone, as the base for developing the overall color scheme.
- Use matte finishes instead of glossy ones.

**D. Reserve the use of bright colors for accents only.**

- Bright colors may highlight entries.



When designing a color scheme, consider the entire composition:

- a) The back plane of the main facade is a major surface for which a scheme should be devised, and
- b) A color scheme for the front plane, composed of a porch in this case, also should be designed.

**E. Consider the following when choosing paint colors for a building based on the date of construction:**

- From 1750 to 1850, paint colors typically seen were whites, reds, yellows and blues (primary colors), and some combinations such as browns and greens.
- From 1850 to 1870, paint colors typically seen were muted earth tones such as yellows, browns, russets and greens.
- From 1870 to 1900, a deepened color palette, with a more diverse variety of colors was seen. Almost all colors and combinations were in use.
- From 1890 to 1930, a shift back to the earlier color schemes—with whites, yellows and grays—was seen.

**F. Consider the following when choosing paint colors for a building based on the style of architecture:**

- French Colonial and Federal Era: Walls are pale colors such as white, off-white, beige or gray with a lighter trim of white, buff or pale yellow. Doors are either black or natural.
- Second Empire: Walls are natural earth and stone colors with trim in a contrasting shade of the basic color.
- Victorian-era: These buildings are generally very simple designs with one color used for the trim and a contrasting color for the wall.
- Victorian-era (high-style examples): Deep, rich colors such as greens, rusts, reds and browns can be used on the exterior trim and walls of late-Victorian-era houses.
- Bungalows: Natural earth tones and stains of tans, greens and grays.

## Accessibility

### **P.15 The design guidelines introduced herein should not prevent or inhibit compliance with accessibility laws.**

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*The design guidelines introduced herein should not prevent or inhibit compliance with accessibility laws.*

**A. All new construction shall comply completely with the Americans with Disabilities Act (ADA).**

**B. Owner of historic properties also should comply with the ADA to the fullest extent, while also preserving the integrity of the character-defining features of their building.**

- Special provisions for historic buildings exist in the law that allow some alternative solutions in meeting the ADA standards. For example, some building owners may have placed ramps within interior spaces so as not to interfere with an historic storefront.
- Consult with the City of Sainte Genevieve or the Missouri Department of Natural Resources, Historic Preservation Program, for more information regarding compliance or alternative solutions in meeting the ADA.

# Chapter 7

## Design Guidelines for Signs

### Introduction

This chapter presents the design policies and guidelines that apply to the modification or replacement of any existing sign or the construction of a new sign in Sainte Genevieve. The Landmarks Commission will base its decisions upon the design topics, policies and guidelines.

### Background

Traditionally, a variety of signs were seen in Sainte Genevieve. Five different types occurred:

- Small, freestanding signs mounted on a pole or post; located near the sidewalk because the primary structure or business was set-back from the street (e.g., an area with residential character); printed on both sides
- Medium-sized, square or rectangular-shaped signs that projected from the building above the awnings or canopies; printed on both sides
- Small, horizontally-oriented rectangular signs that protruded from the building below the awnings or canopies but above pedestrians' heads; printed on both sides
- Medium- to large-sized, horizontally-oriented rectangular signs attached flat against the building, above and/or below the awnings; printed on one side only
- Window signs, painted on glass; used at the street level and on upper floors

Historically, signs that were mounted on the exterior advertised the primary business of a building. Typically, this use occupied a street level space and sometimes upper floors as well. In the case of a large structure that included several businesses on upper floors, the name of the building itself was displayed on an exterior sign. Tenants relied on a directory at the street level.

The earliest signs probably had no lights, but in time a variety of methods were used. Many signs in the early twentieth century had incandescent lamps focused on the sign panel. By the 1930s, some were outlined in lights and by the 1950s, neon appeared occasionally. Even so, throughout the history of the area, signs have remained subordinate to the architecture.

In addition, signs were mounted to fit within architectural features. In many cases, they were mounted flush above the storefront, just above moldings. Others were located between columns or centered in "panels" on a building face. This method also enabled one to perceive the design character of individual structures.

### Policy Statements

In order to maintain the character of the streetscape in Sainte Genevieve there is one policy that serves as the foundation for all related design guidelines and supporting information. The SGLC will use this policy and associated design guidelines in making its decisions for a Certificate of Appropriateness. In cases where special conditions of a specific project are such that the detailed design guidelines do not appear to address the situation, this general policy statement will serve as the basis for determining the appropriateness of proposed work.

Policy statements in this chapter include the letter "S" before the number to indicate that it is part of the guidelines for "Signs." The policy statements also are numbered to indicate their relative position within this chapter and the document as a whole, but do not reflect any order of priority or importance.

## S.1 Design a sign to be in balance with the overall character of the property.



*The overall facade composition, including ornamental details and signs, should be coordinated.*

A sign typically serves two functions: first, to attract attention, and second to convey information, essentially identifying the business or services offered within. If it is well designed, the building front alone can serve the attention-getting function, allowing the sign to be focused on conveying information in a well-conceived manner. All new signs should be developed with the overall context of the building and of the area in mind.

### A. Consider the building front as part of an overall sign program.

- Coordinate a sign within the overall facade composition.
- A sign should be in proportion to the building, such that it does not dominate the appearance.
- Develop a master sign plan for the entire building; this should be used to guide individual sign design decisions.



*A sign should be subordinate to the overall building composition. This sign is too large. (Oskaloosa, IA)*

### B. A sign should be subordinate to the overall building composition.

- A sign should appear to be in scale with the facade.
- Locate a sign on a building such that it will emphasize design elements of the facade itself. On an historic building a sign should not obscure architectural details or features.
- Mount a sign to fit within existing architectural features. Use the shape of the sign to help reinforce the horizontal lines of moldings and transoms seen along the street.

**C. Freestanding or pole mounted signs may be considered in areas where the primary structure or business is set back from the street.**

- A freestanding sign may be used in the front yard of a residential type structure with a commercial use.

**D. A flush-mounted wall sign may be considered.**

- When feasible, place a wall sign such that it aligns with others on the block.
- When planning a wall sign, determine if decorative moldings exist that could define a “sign panel.” If so, locate a flush-mounted sign such that it fits within a panel formed by moldings or transom panels. When mounted on a building with historic significance a sign should not obscure significant facade features.



*A flush-mounted wall sign may be considered.*

**E. A window sign may be considered.**

- A window sign may be painted on a window.
- A window sign should cover no more than approximately twenty (20%) of the total window area.
- It may be painted on the glass or hung just inside a window.



*A window sign may be considered. A window sign may be painted on or hung just inside a window.*



A projecting sign is easier for a pedestrian to read than other sign types and is encouraged. (Greenville, SC)



Symbol signs add interest to the street, are quickly read and are remembered better than written words. (New Orleans, LA)

**F. A projecting sign may be considered.**

- A small projecting sign should be located near the business entrance, just above the door or to the side of it.
- A large projecting sign should be mounted higher, and centered on the facade or positioned at the corner.
- A projecting sign is easier for a pedestrian to read than other sign types and is encouraged.
- Note that other approvals may be required to allow a sign to overhang the public right-of-way.

**G. A directory sign may be considered.**

- Group small, individual signs on a single panel as a directory to make them easier to locate.

**H. Sign materials should be compatible with that of the building facade.**

- Painted wood and metal are appropriate materials for signs. Their use is encouraged. Unfinished materials, including unpainted wood, are discouraged because they are out of character with the context.
- Highly reflective materials that will be difficult to read are inappropriate.
- Painted signs on blank walls were common historically and may be considered.

**I. Using a symbol for a sign is encouraged.**

- A symbol sign adds interest to the street, can be read quickly and is remembered better than written words.

**J. Use colors for the sign that are compatible with those of the building front.**

- Also limit the number of colors used on a sign. In general, no more than three colors should be used.

**K. A simple sign design is preferred.**

- Typefaces that are in keeping with those seen in the area traditionally are encouraged. Select letter styles and sizes that will be compatible with the building front.
- Avoid hard-to-read or overly intricate typeface styles.

**L. Preserve an historic painted sign where it exists, when feasible.**

**M. Lighting that is directed at a sign from an external, shielded lamp, is preferred.**

- A warm light, similar to daylight, is preferred.

**N. If internal illumination is used on a sign, it should be designed to be subordinate to the overall building composition.**

- Internal illumination of an entire sign panel is discouraged. If internal illumination is used, a system that backlights sign text only is preferred.
- Neon and other tubular illumination may be considered. However, use neon in limited amounts so it does not become visually obtrusive.



*Lighting that is directed at a sign from an external, shielded lamp, is preferred. (Greenville, SC)*



# Appendices

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# Appendix A

## Interpretation of Terms

These definitions apply to terms related to compliance in the preceding text.

*Appropriate* - In some cases, a stated action or design choice is defined as being “appropriate” in the text. In such cases, by choosing the design approach referred to as “appropriate,” the reader will be in compliance with the guideline. However, in other cases, there may be a design that is not expressly mentioned in the text that also may be deemed “appropriate” by the SGLC.

*Consider* - When the term “consider” is used, a design suggestion is offered to the reader as an example of one method of how the design guideline at hand could be met. Applicants may elect to follow the suggestion, but may also seek alternative means of meeting it. In other cases, the reader is instructed to evaluate the ability to take the course recommended in the context of the specific project.

*Context* - In many cases, the reader is instructed to relate to the context of the project area. The “context” relates to those properties and structures adjacent to, and within the same block as, the proposed project.

*Contributing* - Architecturally, historically or geographically significant buildings or structures are generally considered to be “contributing” to a local historic district.

*Guideline* - In the context of this document, a “guideline” is a requirement that must be met, in order to be in compliance with the City of Sainte Genevieve’s design review process.

*Historic* - In general, an historic property is one that is at least 50 years old or older, associated with significant people or events or conveys a character of building and design found during the city’s period of significance. In the context of this document, an “historic” property is one that is designated as an individual Landmark by the City.

*Imperative mood* - Throughout this document, many of the guidelines are written in the imperative mood. The reader is often instructed to “maintain” or “preserve” an established characteristic. For example, one guideline states: “Preserve significant storefront components.” In such cases, the user *shall* comply. The imperative mood is used, in part, because this document is intended to serve an educational role as well as a regulatory one.

*Inappropriate* - Inappropriate means impermissible. When the term “inappropriate” is used, the relevant design approach shall not be allowed. For example, one guideline states: “Signs that are out of character with those seen historically, and that would alter the historic character of the street, are inappropriate.” In this case, a design out of character with those seen historically would not be approved.

*Non-contributing* - Recent buildings and those fifty years old or older which have lost their integrity are considered “non-contributing.” These buildings or structures do retain value as commercial properties, but do not possess the significance and/or physical integrity necessary to be considered an individual Landmark.

*Preferred* - In some cases, the reader is instructed that a certain design approach is “preferred.” In such a case, the reader is encouraged to choose the design option at hand. However, other approaches may be considered.

*Should* - If the term “should” appears in a design guideline, then compliance is required, unless specific circumstances of a project make it impractical to do so. In such cases where the SGLC determines that compliance is not required, then the applicant must demonstrate how the related policy statement still will be met.

## *Appendix B*

# The Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Alterations and additions to existing properties should not be discouraged when such alterations and additions do not destroy significant historical, architectural or cultural material. Such design should be compatible with the size, scale, color, material and character of the property, neighborhood and environment.

# Appendix C

## Glossary of Terms

**Alignment.** The arrangement of objects along a straight line.

**Appurtenances.** An additional object added to a building; typically includes vents, exhausts hoods, air conditioning units, etc.

**Asphalt Shingles.** A type of roofing material composed of layers of saturated felt, cloth or paper, and coated with a tar, or asphalt substance, and granules.

**Association.** As related to the determination of “integrity” of a property, *association* refers to a link of a historic property with a historic event, activity or person. Also, the quality of integrity through which a historic property is linked to a particular past time and place.

**Baluster.** A short, upright column or urn-shaped support of a railing.

**Balustrade.** A row of balusters and the railing connecting them. Used as a stair rail and also above the cornice on the outside of a building.

**Bargeboard.** A projecting board, often decorated, that acts as trim to cover the ends of the structure where a pitched roof overhangs a gable.

**Bouzillage.** (pronounced: boo-zi-fa) A mixture of clay, chopped straw, and animal hair used to fill the spaces between the upright logs of *poteaux-en-terre* or *poteaux-sur-sole* French Colonial buildings.

**Bracket.** A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L and sometimes as a solid piece or a triangular truss.

**Building.** A resource created principally to shelter any form of human activity, such as a house.

**Clapboards.** Narrow, horizontal, overlapping wooden boards, usually thicker along the bottom edge, that form the outer skin of the walls of many wood frame houses. The horizontal lines of the overlaps generally are from four to six inches apart in older houses.

**Column.** A slender upright structure, generally consisting of a cylindrical shaft, a base and a capital; pillar: It is usually a supporting or ornamental member in a building.

**Composition Shingles.** See asphalt shingles.

**Cornice.** The continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

**Design.** As related to the determination of “integrity” of a property, *design* refers to the elements that create the physical form, plan, space, structure and style of a property.

**Doorframe.** The part of a door opening to which a door is hinged. A doorframe consists of two vertical members called *jamb*s and a horizontal top member called a *lintel*.

**Double-Hung Window.** A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

**Dormer.** A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

**Eave.** The underside of a sloping roof projecting beyond the wall of a building.

**Elevation.** A mechanically accurate, “head-on” drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

**Facade.** Front or principal face of a building, any side of a building that faces a street or other open space.

**Fascia.** A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or “eaves,” sides of a pitched roof. The rain gutter is often mounted on it.

**Feeling.** As related to the determination of “integrity” of a property, *feeling* refers to how a historic property evokes the aesthetic or historic sense of past time and place.

**Fenestration.** The arrangement of windows and other exterior openings on a building.

**Form.** The overall shape of a structure (i.e., most structures are rectangular in form).

**Frame.** A window component. See window parts.

**Gable.** The portion, above eave level, of an end wall of a building with a pitched or gambrel roof. In the case of a pitched roof this takes the form of a triangle. The term is also used sometimes to refer to the whole end wall.

**Glazing.** Fitting glass into windows and doors.

**Head.** The top horizontal member over a door or window opening.

**In-Kind Replacement.** To replace a feature of a building with materials of the same characteristics, such as material, texture, color, etc.

**Integrity.** A property retains its integrity, if a sufficient percentage of the structure date from the period of significance. The majority of a building’s structural system and materials should date from the period of significance and its character defining features also should remain intact. These may include architectural details, such as dormers and porches, ornamental brackets and moldings and materials, as well as the overall mass and form of the building.

**Lap Siding.** See clapboards.

**Location.** As related to the determination of “integrity” of a property, *location* refers to a historic property existing in the same place as it did during the period of significance.

**Mass.** The physical size and bulk of a structure.

**Masonry.** Construction materials such as stone, brick, concrete block or tile.

**Material.** As related to the determination of “integrity” of a property, *material* refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic property.

**Module.** The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

**Molding.** A decorative band or strip of material with a constant profile or section designed to cast interesting shadows. It is generally used in cornices and as trim around window and door openings.

**Muntin.** A bar member supporting and separating panes of glass in a window or door.

**Orientation.** Generally, orientation refers to the manner in which a building relates to the street. The entrance to the building plays a large role in the orientation of a building; whereas, it should face the street.

**Panel.** A sunken or raised portion of a door with a frame-like border.

**Pediment.** A triangular section framed by a horizontal molding on its base and two sloping moldings on each of its sides. Usually used as a crowning member for doors, windows and mantles.

**Period of Significance.** Span of time in which a property attained the significance.

**Pierrotée.** (pronounced: pee-air-o-tā) A slurry mixture of stones and mortar used to fill the spaces between the upright logs of *poteaux-en-terre* or *poteaux-sur-sole* French Colonial buildings.

**Porch Piers.** Upright structures of masonry which serve as principal supports for porch columns.

**Post.** A piece of wood, metal, etc., usually long and square or cylindrical, set upright to support a building, sign, gate, etc.; pillar; pole.

**Poteaux-en-terre.** (pronounced: pō'tō-on-ter) Early French construction technique where heavy upright logs, usually of cedar, were hewn flat on two or four faces and set several feet deep in the ground.

**Poteaux-sur-sole.** (pronounced: pō'tō-sir-sōl) Early French construction technique where a stone foundation was topped by a timber sill (sole), with heavy upright logs, usually of cedar, were resting upon it.

**Preservation.** The act or process of applying measures to sustain the existing form, integrity and materials of a building or structure, and the existing form and vegetative cover of a site. It may include initial stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.

**Property.** Area of land containing a single historic resource or a group of resources.

**Protection.** The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack or to cover or shield the property from danger of injury. In the case of buildings and structures, such treatment is generally of a temporary nature and anticipates future historic preservation treatment; in the case of archaeological sites, the protective measure may be temporary or permanent.

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

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

**Renovation.** The act or process of returning a property to a state of utility through repair or alteration which makes possible a contemporary use.

**Restoration.** The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

**Sash.** See window parts.

**Scale.** The size of structure as it appears to the pedestrian.

**Setting.** As related to the determination of "integrity" of a property, *setting* refers to the physical environment of a historic property.

**Shape.** The general outline of a building or its facade.

**Side Light.** A usually long fixed sash located beside a door or window; often found in pairs.

**Siding.** The narrow horizontal or vertical wood boards that form the outer face of the walls in a traditional wood frame house. Horizontal wood siding is also referred to as clapboards. The term “siding” is also more loosely used to describe any material that can be applied to the outside of a building as a finish.

**Sill.** The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

**Size.** The dimensions in height and width of a building's face.

**Stile.** A vertical piece in a panel or frame, as of a door or window.

**Stabilization.** The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property while maintaining the essential form as it exists at present.

**Standing Seam Metal Roof.** A standing seam roof is a roof with vertical panels. Historically, the panels were fitted together with hand rolled seams.

**Streetscape.** Generally, the streetscape refers to the character of the street, or how elements of the street form a cohesive environment.

**Traditional.** Based on or established by the history of the area.

**Transom Window.** A small window or series of panes above a door, or above a casement or double hung window.

**Vernacular.** This means that a building does not have details associated with a specific architectural style, but is a simple building with modest detailing and form. Historically, factors often influencing vernacular building were things such as local building materials, local climate and building forms used by successive generations.

**Visual Continuity.** A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

**Window Parts.** The moving units of a window are known as *sashes* and move within the fixed Frame. The *sash* may consist of one large *pane* of glass or may be subdivided into smaller panes by thin members called *muntins* or *glazing bars*. Sometimes in nineteenth-century houses windows are arranged side by side and divided by heavy vertical wood members called *mullions*.

**Workmanship.** As related to the determination of “integrity” of a property, *workmanship* refers to the physical evidence of the crafts of a particular culture, people or artisan.