DESIGN GUIDELINES

FOR THE CITY OF ST. JOSEPH, MISSOURI

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THE LANDMARK COMMISSION

The St. Joseph Landmark Commission is the City of St. Joseph's only public body charged with monitoring and protecting the City's valuable historic resources.

Created in September 1970 under Mayor William Bennett, the Landmark Commission began as an advisory body to the Mayor and City Council on matters relating to the preservation of historic structures throughout the city. Creating awareness about the City's rich legacy of historic properties included the publication of brochures describing such properties and the institution of a bronze plaque program for honorary landmarks.

Historic preservation became an officially recognized role of city government in 1984 with the incorporation of a historic preservation article in the city's zoning ordinance.

Today the Landmark Commission has evolved into a public body that is working diligently to encourage the preservation of entire neighborhoods and districts. Historic resource surveys of other neighborhoods to identify properties and sites of historical and cultural importance and the subsequent designation of National Register of Historic Places – eligible buildings and districts are on-going priorities.

WHO USES DESIGN GUIDELINES?

The design standards provide a basis for making consistent decisions about the treatment of historic resources as well as new infill within the districts.

Designing a new building or addition to fit within the character of St. Joseph's Local Historic Landmarks and districts, Museum Hill and Hall Street, requires careful thought. Preservation in a historic district context does not mean that the area must be "frozen" in time, but it does mean that, when new construction occurs, it shall be in a manner that sustains the basic visual characteristics of the historic district.

In addition, the guidelines serve as educational and planning tools for property owners and their design professionals who seek to make improvements. While the design guidelines are written for use by the layperson to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

The Landmark Commission and City of St. Joseph oversee the approval and implementation of the design guidelines.

WHAT ARE DESIGN GUIDELINES?

Note: The majority of the properties that are subject to the design guidelines are located within the Museum Hill and Hall Street local historic districts, though there are a handful of individual listings as well.

Design guidelines are regulatory provisions that promote historic preservation's best practices. They seek to manage change, so the historic character of the district is respected while accommodating compatible improvements. They reflect the city's goals to promote economic and sustainable development, enhance the image of the city, and reuse historic resources.

An essential idea is to protect historic resources in the district from alteration or demolition that might damage the unique fabric created by buildings and sites that make up the Local Historic Districts and those properties that have been individually designated.

The guidelines also promote key principles of urban design which focus on maintaining an attractive, human-scaled, and pedestrian-oriented environment.

WHY HAVE DESIGN GUIDELINES?

The Design Guidelines are a comprehensive tool to help property owners & this document is an update of the 2001 Design Guidelines.

Historic preservation design guidelines promote the community's vision for sustainable preservation. The standards also provide direction for rehabilitation, alteration, expansion, and new construction projects involving locally designated individual historic landmarks and properties in locally designated historic districts in St. Joseph.

Design guidelines also guide city staff and the Landmark Commission's evaluation of such projects, helping the city and property owners maintain the special qualities of St. Joseph's historic resources.

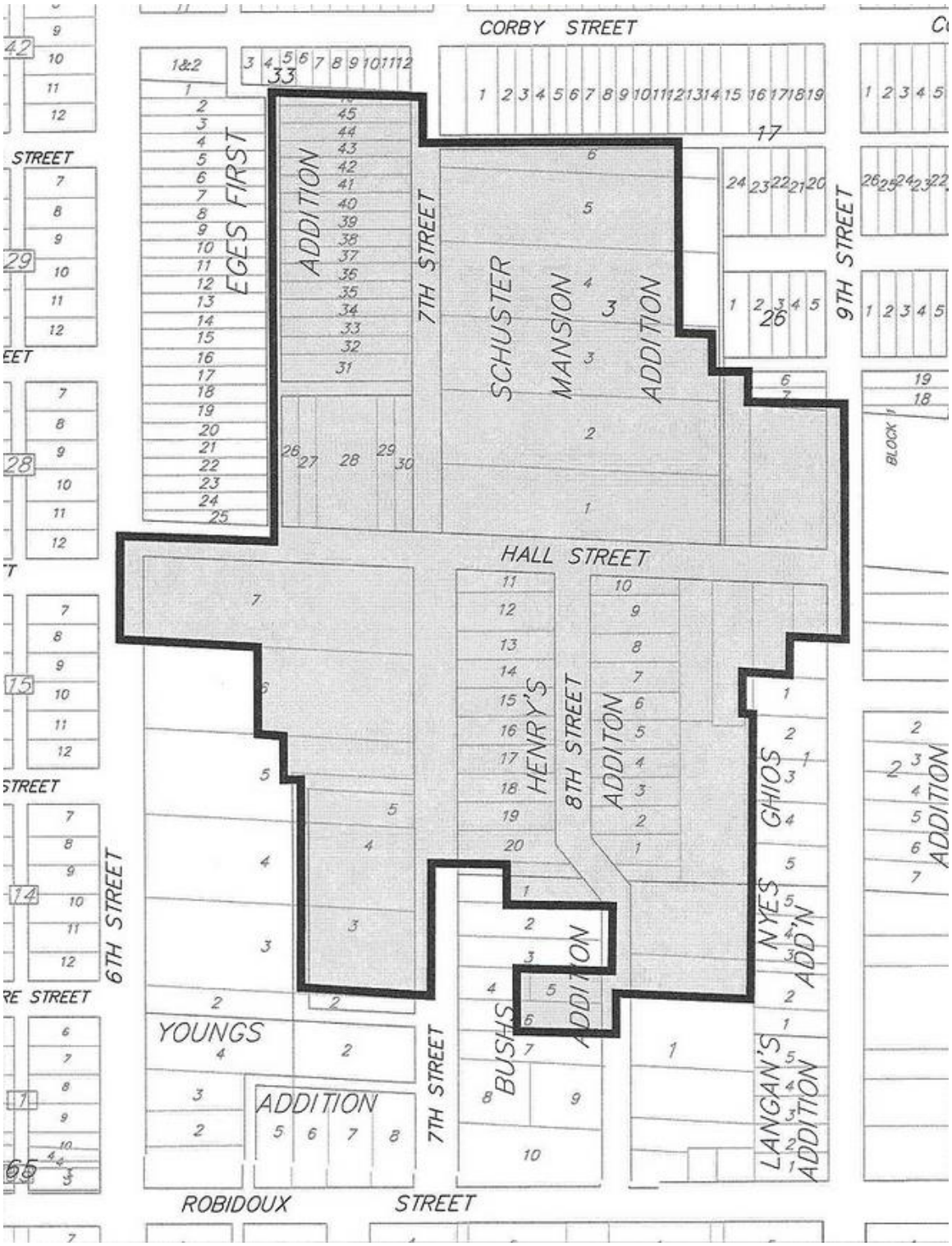
Why Do We Preserve Historic Resources?
We preserve historic resources for these reasons:

- *To honor our diverse heritage*
- *To support sound community planning and development*
- *To maintain community character and support livability*
- *To support economic, social, and environmental sustainability in our community*

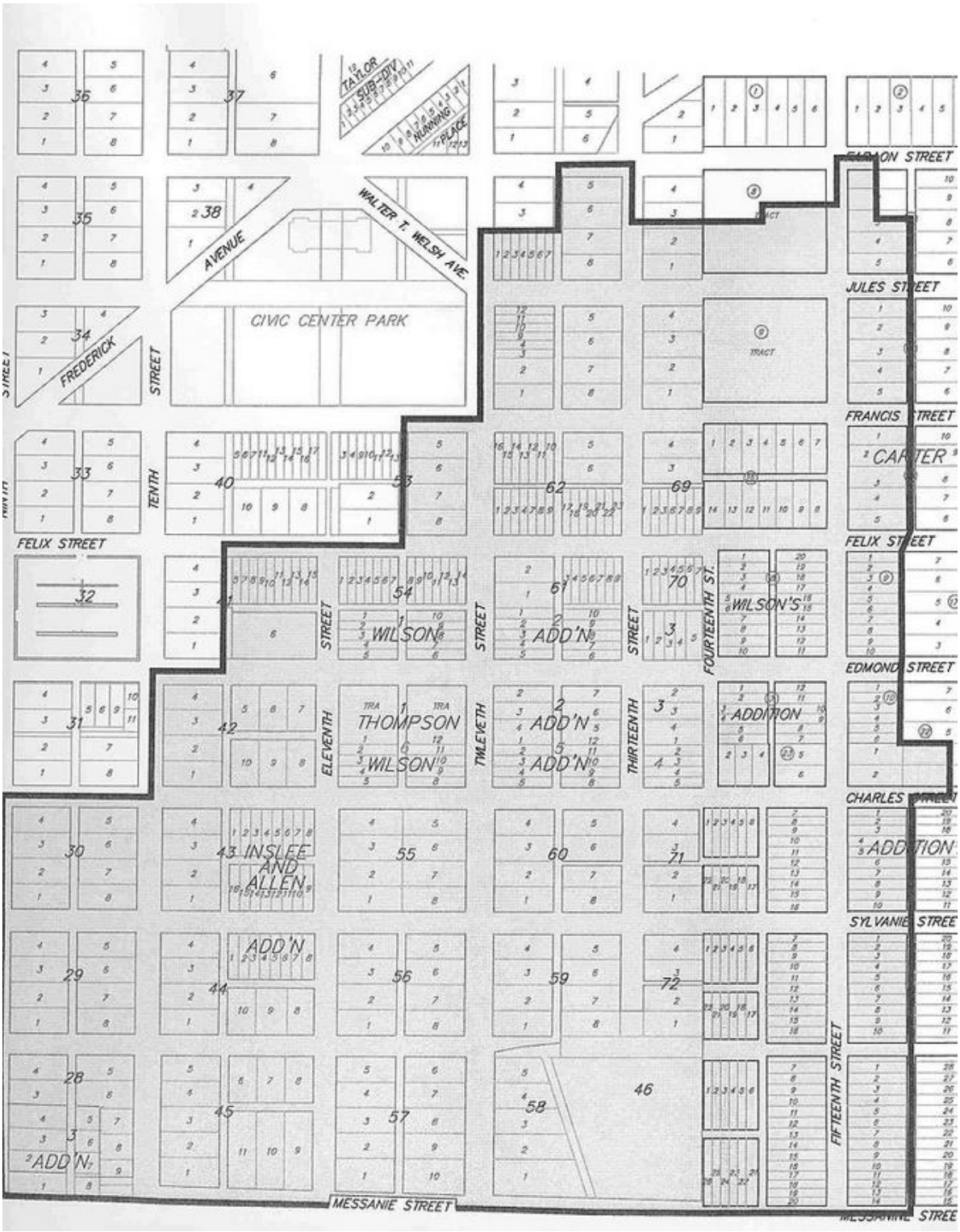
WHERE DO DESIGN GUIDELINES APPLY?

The design guidelines apply to all individually listed local landmarks and locally listed districts (Museum Hill and Hall Street). While mandatory review by the Landmark Commission is not required within National Register districts, property owners in those districts are encouraged to utilize the design guidelines when undertaking improvements to their properties. Owners of properties that are individually listed on the National Register or are in National Register listed districts are welcome and encouraged to take advantage of free technical advice and assistance offered by the Landmark Commission and the city's historic preservation planner.

HALL STREET LOCAL HISTORIC DISTRICT



MUSEUM HILL HISTORIC DISTRICT



CHAPTER ONE

CERTIFICATES OF APPROPRIATENESS

When planning, and before beginning, a new project, contact the historic preservation planner to determine if a Certificate of Appropriateness is required.

To safeguard the integrity of St. Joseph's locally designated historic districts, all proposed exterior changes to a building and/or site are closely monitored. Certain exterior changes may only occur with the issuance of a Certificate of Appropriateness (COA). COA's may be issued by the Landmark Commission or, in the case of Minor Works Items (see pg. 13FF), the city's historic preservation planner.

Applications for a COA are available on Historic Preservation page on the city of St. Joseph's website or from the Planning and Community Development Department at City Hall (1100 Frederick Avenue). The city's historic preservation planner is available to provide technical assistance in the application process.

After obtaining a COA application from the city of St. Joseph, it is important that the form be filled out completely. Proposed changes should be clearly defined and presented in sufficient detail with accompanying photographs, plans, and sketches. These supplementary materials are important in assessing the scope of the proposed project and will help to avoid confusion and expedite the approval process.

One the COA application is submitted, applicants are highly encouraged to attend the Landmark Commission meeting where it will be voted upon.

APPLICATION AND SUBMISSION REVIEW

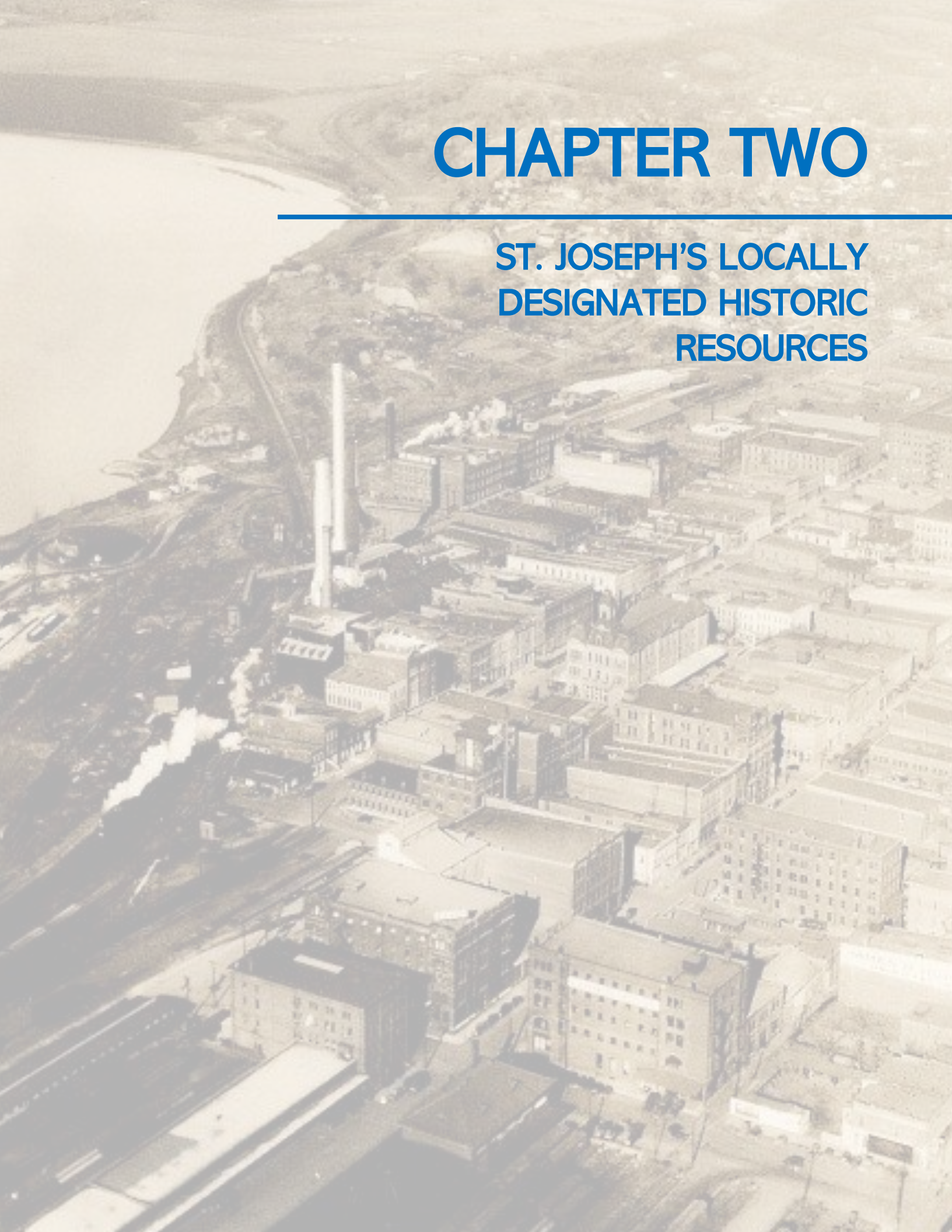
Certificate of Appropriateness applications shall be submitted at least twenty (20) days prior to the next Landmark Commission (L. C.) meeting. If your COA Application covers two or more components, for example; windows, porch, and repointing, please contact the HPP as early as possible to ensure the application is complete enough to be heard by the L. C. The L. C. meetings are held at 5:30 pm in the Third Floor Council Chambers on the first Tuesday of the month.

At that meeting the application will be reviewed for compliance with all applicable ordinances and codes. (If zoning requirements are not met, it is the city's policy that the application will not be submitted to the L.C. for consideration.)

Applicants should note that additional permits might be required in order to undertake the proposed activity.

Upon completion of the zoning review, the historic preservation planner will forward the application to the Landmark Commission for review and action. Attendance at this meeting by the applicant and interested parties is recommended should any questions or concerns regarding the proposed project arise. The public is welcome to attend the L.C. meeting and to review the application in the office of the historic preservation planner prior to the meeting.

The Landmark Commission may approve, approve with conditions, or deny an application for a COA. The L.C. must issue or deny a COA within ninety (90) days after the filling of a complete application, except when the time limit has been extended by mutual agreement between the applicant and the L.C. Most applications are decided at the initial meeting, followed up by formal mailed notice.



CHAPTER TWO

ST. JOSEPH'S LOCALLY DESIGNATED HISTORIC RESOURCES

DESIGN CHARACTER

St. Joseph's historic districts are marked by a variety of land uses, building styles, public spaces, and amenities.

Land uses include local-serving businesses, bed and breakfasts, museums, churches, and event spaces. In the historic districts one will discover a generous number of nineteenth and early twentieth century structures including mansions, farmhouses, carriage houses, cottages, duplexes, apartment buildings, and modest homes.

Most of the buildings in the historic districts are residential structures less than 35 feet high (this does not include the height of the church spires).

A variety of setbacks occur in the districts, although it can be noted that homes primarily align at the sidewalk edge with small front yards in the Museum Hill district. Properties in the Hall Street district have significant setbacks from the sidewalks.

The vision for St. Joseph's historic districts is to create an environment that celebrates one's arrival to the historic neighborhoods of the city. These neighborhoods surrounded the city's downtown and are tangible artifacts of the "Golden Age" of St. Joseph. This vision will be accomplished by highlighting the transitions into the neighborhoods and ensuring that streetscape elements are preserved. Elements such as the historic sidewalks, stone retaining walls, appropriate neighborhood signage, and streetlights reflect the character of the historic neighborhoods. The smaller lot sizes, dense blocks, narrow streets, mature trees, and sidewalks that characterize these neighborhoods serve to slow automobile traffic within the districts. The character of these streets should be retained.

A striking number of the homes in the local historic districts are grand mansions. The large number of these impressive structures is a rare commodity that few other communities share. As impressive as these structures are, there are also a sizeable number of more modest-sized homes with pedestrian orientation and a footprint that creates a human-scaled environment. Key building elements including windows, doors, and façade details have a way of transporting residents and visitors to a time past.

EXTERIOR WORK

Exterior work items are divided into three categories: 1) regular maintenance and repairs; 2) Minor Works; and 3) Major Works. Normal maintenance and repair of any exterior architectural feature which does not involve a change in material or the design of a building or site does not require a Certificate of Appropriateness. Minor Works items include those changes to a property that are judged not to have a significant impact on the property and are consistent with the St. Joseph Landmark Commission's established design guidelines. Minor Works items can be approved by the staff of the Historic Preservation Planner's office. Major Works are those items that are judged to have a potentially significant impact on the property and before undertaking these projects the property owner must complete a Certificate of Appropriateness application and have that application heard and approved by the Landmark Commission

REGULAR MAINTENANCE AND REPAIRS

The following are considered regular maintenance and do not require a COA:

1. Spot removal of paint on wooden surfaces by hand-scraping and hand-sanding;
2. Repainting of existing painted surfaces;
3. Replacement of broken glass and glazing with matching glass and glazing. May use new glass if old glass is not available on side and rear elevation;
4. Repair of deteriorated materials through consolidation according to manufacturer's specifications;
5. Removal of a damaged or deteriorated individual element and replacement in-kind to match the existing in appearance, material, dimensions, and construction (e.g., porch post, spindle, individual or small patches of decorative shingles, and siding boards);
6. Creation or removal of flower and plant beds, or earth moving, which does not disturb the ground more than two (2) feet in depth. Call 1*800) DIG-RITE [1(800) 344-7448] before digging;
7. Planting of new trees or bushes/shrubs;
8. Repair of an existing fence in-kind;
9. Replacement or repair of existing guttering in-kind or repair of a historically appropriate gutter;
10. Re-roofing with the same roofing or better quality materials where reroofing will not cover, obscure, or remove historic elements such as built in gutters and roof cresting;
11. Hardie Plank or Hardie Board may be used to patch or consolidate areas under 25 square feet on the rear of the property where it cannot be seen from public right of ways. Hardie Plank or Hardie Board may only be used if the original building material is too deteriorated to paint and repair;
12. Installation of patios and sidewalks in side and rear yard areas;
13. Removal of incongruous synthetic siding/sheathing where original siding/sheathing exists underneath;
14. Removal of non-historic fencing and retaining walls; and/or
15. Removal of diseased, structurally unsound, inappropriately sited, or dead trees;

Note: This list is not all-inclusive. Other work items that are deemed to have minor impacts may be considered "Minor Works" items. The Historic Preservation Planner may, at her/his discretion, forward at any time a minor works item to the Landmark Commission for its review and approval.

MINOR WORKS

The following Minor Works projects do not require issuance of a Certificate of Appropriateness by the Landmark Commission **but must be reviewed and approved in advance by the City of St. Joseph's Historic Preservation Planner.**

1. Repointing masonry with a suitable and compatible mortar mixture. For softer, older brick, use a mortar mixture that has a high lime and sand concentration and low Portland cement content. A mortar mixture that has been used in St. Joseph on pre-1900 buildings consists of 9 parts sand, 4 parts type "S" lime, and 1 part Type II Portland cement;

2. Installation of mechanical systems in side and rear yard areas of visual concern where such installation does not result in a major alteration to the building;

3. Installation of patios and sidewalks in side and rear yard areas;

4. Fence and masonry retaining wall installation in side and rear yard areas;

5. Change of roofing materials on flat or low slope roofs not visible from the street;

6. Installation of satellite dishes and skylights in rear yard/roof areas;

7. Installation of canvas awnings on residential and commercial buildings;

8. Installation of compatible entrance, porch, and walkway lighting;

9. Installation of compatible porch stair railings that match the style and character of existing porch railings;

10. Installation of wood or aluminum storm windows and doors with painted finish where the size of the storm window matches the size of the original opening;

11. Demolition of non-contributing accessory buildings;

12. Removal of non-historic fencing and retaining walls;

13. Installation of historic identification markers; and/or

14. Renewal of a Certificate of Appropriateness.

It is recommended for normal maintenance requiring the removal of historic materials that the staff of the Historic Preservation Planner's office be notified.

MAJOR WORKS

Major Works items constitute alterations to a building or site such as a restoration, new construction, and demolition. All major work items must be approved by the Landmark Commission and receive a Certificate of Appropriateness.

Section 31-179 of the St. Joseph Code of Ordinances requires that a Certificate of Appropriateness be issued prior to any of the following types of exterior work is done to any locally designated landmark property.

1. Erection, removal, restoration, demolition or alteration of improvements, including signs;
2. Construction of any addition to any improvements; and/or
3. Change in land surface.

Exceptions. Exterior work not visible from any public street, park or other public place does not require a Certificate of Appropriateness. Additionally, **neither Ordinary Maintenance nor Minor Works projects, as defined in these guidelines, require a Certificate of Appropriateness**, although Minor Works projects must be submitted for review and approval by the City Historic Preservation Planner.

CHAPTER THREE

DESIGN GUIDELINES FOR REHABILITATION OF EXISTING BUILDINGS

It is suggested that you contact the staff of the Historic Preservation Planner's office when you begin to plan major exterior work on your historic property.

This chapter seeks to give basic guidelines for a property owner undertaking exterior work on a historic structure. For those structures either individually listed as local landmarks or for those in the two local historic districts, Museum Hill and Hall Street, this type of work is considered Major Works and must not be started until a Certificate of Appropriateness has been granted by the Landmark Commission.

THE SECRETARY OF THE INTERIOR'S STANDARDS

The St. Joseph Landmark Commission recognizes the importance of maintaining nationally recognized standards for the treatment of its historic resources. To this end, the Commission has adopted, in addition to its own guidelines, the United States Secretary of the Interior's Standards for Rehabilitation. These ten standards, first developed in 1976 by the National Park Service and subsequently revised, form the foundation of the Landmark Commission's design review criteria. The standards are supplemented by guidelines that classify various rehabilitation activities as "recommended" and "not recommended." The ten Standards for Rehabilitation are as follows:

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 property shall be retained and 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.

ROOFS

Repair and Maintenance

Because of the important role the roof plays in providing a weather-tight covering for a building, maintenance and repair are essential to the preservation of the structure. Knowledge of the components that make up the roof system is a key to a successful monitoring of the roof to spot potential problems before they become major. The major components of a residential roof system are the roof covering, flashing, gutters, and downspouts.

Most pitched roofs in St. Joseph today are covered with asphalt or more contemporary fiberglass shingles. These roof sheathing products are available in several colors, patterns, and textures. Problems arise when these roofing materials lose their textured surface coating and begin to curl or buckle. A high-quality asphalt or fiberglass shingle will last 30-40 years.

Slate, clay, tile, metal, and wood shingles are also in evidence in St. Joseph's historic neighborhoods. Slate and clay tiles are very durable roofing material materials despite their brittle nature. Tiles should be checked regularly for cracking or spalling (flaking). Often problems occur when the original tile fasteners, setting nails, or flashing nails fail, causing leakage or the tiles to become detached. Fortunately, slate and clay tiles can be reset once repairs have been made. Such roofs have an average life expectancy of 100 years.

Metal roofing, often with soldered seams, is most used on flat roof decks and bay window projections. Metal roofs require a protective coating of paint to avoid corrosion due to moisture. Care must be taken not to introduce incompatible flashing materials or metal fasteners which can cause galvanic corrosion. Patching roofs with roofing tar also accelerates the deterioration of the metal. Certain elastomeric roof coating systems may prolong the life of a metal roof. A properly maintained metal roof will last an average of 70 years.

Flat roofs, often found on commercial buildings and multi-family residential structures, are typically covered with a built-up roof system comprised of multiple layers of roofing felt coated with hot tar or asphalt. The top layer is coated with gravel embedded in the tar or asphalt. More contemporary flat roof coverings are made of monolithic rubber-like membrane materials that are installed like huge tarps and are either cemented at the seams with a special adhesive or with a torch that bonds the material to the roof (known as the “torch-down” method).

If the property owner decides to replace the roofing material with in-kind or superior quality shingles, it is considered minor works and can be approved by staff. Make sure the existing roof structure can support the load of any new roofing materials.

Flashing, usually made of sheet metal, is used to seal out water in areas where the roof comes into contact with rooftop features such as dormers, chimneys, vent pipes, skylights, and in the valleys created where two different roof planes meet. Flashing is one of the most vulnerable aspects of the roof system. Valley flashing, if leaking and left unchecked, can cause water penetration and the eventual deterioration of roof structural elements. Because replacement costs can far exceed the initial installation cost, it is important to choose the best flashing material that you can afford from the onset. Patching defective flashing with sealants or cements is only a temporary "fix." Twenty-six (26) gauge galvanized steel and copper are the best choices for flashing due to their durability.

Guttering systems play an equally important role in protecting a building from water damage. The most common forms of guttering found on older residential buildings in St. Joseph are built-in, Yankee, and half-round (eaves trough) types. Each of these guttering systems has its own unique set of maintenance and repair problems.

Built-in gutters are typically integrated into a boxed cornice which can then be ornamented with moldings, bracketing, and panels to create a distinctive ornamental feature at the eave line. Many of these cornices are fashioned of sheet metal. Others are made of wood. The major advantage of the built-in gutter is that it is completely invisible from the ground. When repairing or replacing built-in gutters, the new sheet metal material used to line the gutter should be corrosion resistant and all joints and patches must be soldered. This precludes the use of aluminum which cannot be soldered. Galvanized steel and copper are the best choices. Care should also be taken to ensure that the wooden boxed frame that supports the gutter is in sound condition. Sagging or deflected structural members can adversely affect the slope and draining capacity of the gutter.

Yankee gutters, also known as *standing roof gutters*, are comprised of a L-shaped piece of metal that stands on the roof surface a foot or more above the eaves. These gutters allow the eaves to

be exposed to full view, thus allowing ornament such as crown molding, shaped rafter tails, or other decorative woodwork to be incorporated into the eave design.

Half-round, or *eaves trough gutters*, are attached to the roof with metal hangers or straps which are typically spaced about three (3) feet apart. Straps should be nailed beneath the shingles to prevent leakage through nail holes. The best material choice for half-round gutters is galvanized steel or copper with soldered joints. Soldered joints will ensure a strong, long-lasting, watertight system. Steel is also a rigid material that will resist damage from sliding snow and ice.

The most popular style of gutter found on the market today is the *K-style* or *ogee gutter*. Gutters and downspouts are typically made of aluminum and are advertised as being "seamless" which is a misnomer as the gutters have seams at inside and outside corners that require a slip joint or a rivet to connect the pieces. This connection should be caulked to keep a weathertight joint. The preferred material for modern guttering is galvanized steel or copper which is fabricated with soldered joints to ensure a strong, long-lasting system.

A roof restoration begins with a thorough examination of the roof. Often, physical evidence will provide a clue to a building's original roof construction and sheathing materials. For example, many of St. Joseph's houses were built with wood shingle roofs. More contemporary asphalt shing softer were applied directly over the original wood shingles. Screw holes in the sheathing of the ridge of the roof may indicate that ornamental roof cresting once graced the structure. Structural framing may reveal the location of no longer extant dormers or chimneys.

Gutter systems should be routinely cleaned of leaves, branches, and other airborne materials that may cause clogging and the backup of water. Flashing should be inspected regularly for evidence of leakage, particularly around rooftop features such as chimneys. Where a chimney is located below the roof ridge, a special piece of flashing known as a *cricket* should be used on the back side to help divert water and to prevent erosion of masonry joints. Roof sheathing materials should be examined regularly, particularly after strong winds, to determine if shingles have been lost or have loosened.

The following are general best-practices when dealing with roofs on a historic structure:

RECOMMENDED:

1. Preserve original roof shapes and forms. Alterations to roof forms such as changes in roof pitch and the introduction of dormers, skylights, antennae, satellite dishes, solar panels, and other rooftop appurtenances shall not be undertaken in primary areas unless said features have been proven to have existed at some point in the structure's history and/or are deemed to be a feature typically found on structures of that particular architectural style.

2. Locate roof ventilators, solar panels, antennae, satellite dishes, mechanical equipment, and other rooftop appurtenances on non-character defining roofs or inconspicuously on rear slopes where they are not visible from the public right-of-way.

3. Retain and repair historic roofing materials whenever possible, consider limited replacement in lieu of complete replacement.

4. Undertake a program of routine inspection, repair, and maintenance of all roof system components – sheathing, gutters, soffits, fascia, downspouts, flashing, and coping.

5. Assess the visibility and prominence of the roof from the front, side, and rear yard areas when contemplating roof material changes and weigh their impact on the character of the building or district.

6. Choose a compatible substitute or replacement for either the original or existing roof material in the event the historic roofing material is too deteriorated to repair. Said substitute shall be compatible with either the original or existing roofing material in terms of compositions, size, shape color and texture. Due to prohibitive costs of replacing deteriorating slate in-kind, a substitute material shall be considered by the Landmark Commission.

7. Metal roofs in St. Joseph were typically limited to flat roofs, porches, and low-pitched sloped roofs. In some cases, the roofs of accessory structures were covered in metal. It is not appropriate to replace a shingle or slate tile roof with a standing or soldered seam metal roof. Such roof installations may be allowed if documentary or physical evidence suggests that such a roof originally covered the structure. In cases where a standing seam roof installation is requested, the distance between standing seams shall not exceed twenty-four (24) inches on center. V-crimped metal may be used as an acceptable substitute for standing seam metal. Membrane or bitumen roof systems are acceptable substitutes for soldered seam flat or shallow sloped roofs, particularly on commercial buildings.

8. Retain rooftop architectural features such as dormers, chimneys, towers, cupolas, cresting, ridge caps finials and decorative roof patterns and colors (typically associated with slate roofs and metal shingles.)

9. Consider the use of flexible coating systems to prolong the life of metal roofs and built-in gutters.

10. Consider the visual impact of the guttering on the building. Many guttering systems were specifically designed for the building on which they are located. Is the gutter a prominent feature of the roof design and does it possess decorative elements that will be lost if the feature is removed? If so, take steps to repair the feature or replace it in kind. If replacement is necessary, evaluate the impact of alternative gutter styles on the character of the building; for example, will the installation of a hanging gutter obscure crown molding on a cornice or other decorative work? Will the roof style even accommodate a hanging gutter? Is the gutter sized properly to carry to volume of water that will come off the roof? Explore these issues before selecting an alternative gutter design.

11. Avoid the use of PVC and other synthetic guttering systems.

12. Choose half-round guttering over K-style guttering for hanging gutter applications. K-style guttering may be deemed appropriate in certain limited applications where the fascia and cornice detailing of a building dictates a square gutter design.

13. Choose replacement gutters and downspouts that are appropriately sized to accommodate the volume of water anticipated from the roof area. Provide ample downspouts to handle anticipated water volume. Locate downspouts at the corners of the building or in areas that do not obscure or damage character-defining architectural features of the building. Coat replacement gutters and downspouts (excluding those made of copper) with paint or a baked-on enamel finish in a color appropriate to the color of the building.

14. Install low profile ridge and roof vents when desired for increased attic air circulation. Said vents should be located in inconspicuous areas and not diminish the original design of the roof or destroy character-defining architectural details. Paint ridge and roof vents a color to match the color of the body of the house. Consider soffit venting in lieu of ridge vents in residential metal roof applications.

NOT RECOMMENDED:

1. Removing a major portion of the historic roof or roofing material that is repairable and then rebuilding it with new material to achieve a more uniform or "improved" appearance.

2. Changing the configuration or shape of a roof by adding highly visible new features (such as dormer windows, vents, or skylights).

3. Stripping the roof of sound historic material, such as slate, clay tile, wood, or metal.

4. Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof features, sheathing, and the underlying roof structure.

5. Allowing flashing, caps, and exposed fasteners to corrode, thus accelerating the deterioration of the roof.

6. Leaving a leaking roof unprotected so that accelerated deterioration of historic building materials (such as masonry, wood, plaster, paint, and structural members) occurs.

7. Failing to repaint a roofing material that requires a protective coating and was painted historically as part of regularly scheduled maintenance.

8. Applying paint or other coatings to roofing material if they were not coated historically.

9. Failing to protect roof coverings when working on other roof features.

10. Failing to undertake adequate measures to ensure the protection of roof features.

11. Replacing an entire roof feature when repair of the historic roofing materials and limited replacement of deteriorated or missing components are feasible.

12. Removing a feature of the roof that is irreparable and not replacing it or replacing it with a new roof feature that does not match.

13. Using a substitute material for the replacement that does not convey the same appearance of the roof covering or the surviving components of the roof feature or that is physically or chemically incompatible.

14. Failing to reuse intact slate or tile in good condition when only the roofing substrate or fasteners need replacement.

WOOD SIDING, TRIM, & ORNAMENTATION

Historically, both brick and wood have been the predominant building materials used in St. Joseph's domestic and commercial architecture. St. Joseph's historic districts display and intermingling of brick and wood structures that reflect the prevailing architectural styles in vogue at the time of their construction.

Most wood frame houses and rare surviving commercial buildings in St. Joseph built before 1940 are made of balloon frame construction, which means that the exterior side wall studs in a two-story building are continuous from the foundation to the roof rafters. The wood frame skeleton provides the structural support for the walls, floors, and roof. Vertical framing members are called studs, while thick horizontal framing members placed on the edge to support floors and ceilings are called joists. Rafters are the sloping framing members that make up the roof. Buildings of wood frame construction are typically covered in clapboard or weatherboard siding which consists of horizontal boards that overlap. Clapboards are generally tapered with the thicker end found on the lower edge of the board. These boards are sometimes mounted directly to the wood framing of the building. In other cases, clapboards are nailed to underlying sheathing boards that are butted together and help to protect the skeletal frame from the weather. These boards also reinforce the structural integrity of the building frame.

In the late 19th century, Victorian builders introduced a variety of siding styles and other wood sheathing types that created exuberantly decorative exterior treatments. Wood shingles, cut in a variety of geometric patterns, were often used in attic gables and as belt courses between floors. These were often combined with clapboard, flush board sheathing, board-and-batten, or other siding types to create a harmonious architectural expression.

In addition to exterior siding, architectural elements such as columns, cornices, doors, sawn work gable ornamentation, balustrades, and bracketing are but a few of the features that are fashioned from the carving, sawing, splitting, planning, and turning of wood. Known as "trim work," these architectural embellishments were, for the most part, made in mass production and sold within local markets by local milling companies or nationally through catalog distribution. Railroad transportation allowed elements to be shipped to any location in the country, such technological advancements transformed architecture, making exterior ornamentation more widespread and allowing homeowners to update their buildings in the latest architectural styles. Today, many of St. Joseph's architectural resources reflect the actions of previous owners to "modernize" their structures to conform to the prevailing architectural tastes of the time.

Maintenance and Repair

While wood is easily worked, has natural insulating qualities, and is relatively durable, it does require a program of routine inspection and maintenance to keep it in good condition. Staining or mildew on wood surfaces is indicative of persistent damp conditions which can lead to fungal and insect infestation if not corrected. Wood that is moist, and consequently soft, can attract insects such as carpenter ants that destroy wood by nesting in it or termites which actually eat the wood fibers.

Dry rot is a common type of decay found in Missouri. In general terms, dry rot refers to an advanced state of decay in which wood loses its strength due to prolonged exposure to moisture and thus be easily crushed into a dry powder. A roof leak that occurs over a rafter and ultimately reduces the wooden member to a brown, crumbly state is an example of a common dry rot condition. Dry rot can also form inside walls due to condensation from bathrooms or kitchens or improper wall insulation installations.

Chemical preservatives can greatly prolong the service life of virtually any wood, even if it has poor resistance to decay. Common preservatives available at hardware stores can be liberally brushed on or the bare wood can be completely immersed in a preservative solution. In other cases, preservatives are deeply driven into the wood via a high-pressure chamber, thus creating "pressure-treated" lumber which is commonly used today in outdoor construction. The most prevalent chemical used for pressure treating is chromated copper arsenate, commonly known as CCA. CCA lumber is an excellent choice for use in inherently damp locations such as the structural framing of a porch or deck, or for fence posts. Due to a heavy moisture content, pressure-treated lumber may shrink, twist, split, and warp as it dries. For this reason, it is not recommended for trim and millwork on buildings. Construction woods classified as resistant to rot such as cedar, old growth cypress, and redwood are preferred for exterior millwork applications.

Problems such as peeling paint and rot are primarily the result of improper paint preparation techniques. Improperly functioning guttering and flashing systems and the lack of adequate sloping of building elements to shed water can also contribute to the problem. Cracks and joints in wood, particularly where siding and trim pieces abut, should be inspected regularly and caulked as necessary with a high-quality sealant. (Horizontal lap joints should not be caulked). Avoid the use of silicone sealants that are not paintable.

Epoxies and wood consolidate may be used to repair minor damage. Typically, loose wood fibers are removed from the deteriorated area and a wood consolidate is applied to reinforce and strengthen the wood fibers. An epoxy filler is then used to fill voids and cavities, creating a solid mass that can be sanded or shaped to the appropriate contour and painted or, in some applications, stained.

When damage is too extensive to warrant repair, damaged boards can be carefully removed and the wall section infilled with siding that matches the profile, dimensions, and spacing of the original. All the surfaces of the new clapboard or trim piece should be treated with a wood preservative or primer before installation.

Trim elements and architectural ornamentation should be properly maintained to prevent their loss through deterioration. If replacement with new materials is necessary, in-kind replacement is the most appropriate course of action. Such in-kind replacement does not require Commission approval.

Loose trim and ornamentation can be re-secured by carefully drilling holes and reattaching with screws that are counter-bored and then filled with a wood filler. Missing trim can be replicated with modern woodworking tools. Many architectural elements are actually comprised of several pieces of wood trim. When dismantling a complex element for repair, note how it is put together and make sketches or take photographs if necessary.

When wooden elements are too deteriorated tor repair, remove only those elements that are beyond repair. Splice in new pieces of wood, if possible. Reinforce damaged wooded elements with new wooden elements as another means of retaining original fabric. The availability of wood epoxies in the marketplace today has also made it possible to recondition and rebuild rotted wooden trim and ornamentation. Epoxies, polymers, and synthetic resins can be used to fill cavities and build up partially rotted areas. Impregnation of damaged wood fibers with certain epoxy products will help to ensure the retention of original fabric and will often leave the wood stronger than it was originally.

Synthetic Sidings:

The covering of wood siding and other decorative millwork with synthetic products such as aluminum or vinyl is generally prohibited. Synthetic products have several potential drawbacks that are seldom mentioned by manufacturers and sales representatives. Whereas wood siding "breaths," allowing moisture caused by temperature differences on either side of the walls to escape gradually to the outside before buildup and condensation occurs, synthetic sidings do not breathe. Thus, moisture becomes trapped in the walls and rot and deterioration can occur. Synthetic sidings can hide this problem until it becomes severe, thus warranting complete siding removal to repair the damage.

Poor installation of synthetic sidings is also problematic. Applications frequently result in the damaging, obscuring, or removal of architectural features. Profiles of door and window trim are invariably changed and distinctive building features that cannot be replicated with the new product are lost in the installation. Thus, the character of the historic resource is diminished.

Synthetic sidings can also create unsuspected fire hazards. In a fire, aluminum siding will act like an oven wall, retaining and intensifying the heat. Vinyl siding will melt and, in the process, emit toxic gasses as it burns. Synthetic sidings also hide the path of the fire as it travels through the wall, thus complicating efforts to extinguish the blaze.

Perhaps the greatest misconception about synthetic sidings is that they are "maintenance free." Because synthetic sidings are commonly installed on existing buildings, they involve a great deal of special cutting to achieve a custom fit. Seams formed where architectural features such as doors, windows, and cornices are located must be routinely caulked to prevent water infiltration. Exposure to ultraviolet rays from the sun will also fade siding, making later piecemeal replacement unsightly. Synthetic sidings may also mildew, crack, and discolor, resulting in a need to repair and paint the surface in time. Once synthetic sidings are painted, the maintenance costs are not significantly less than that of wood.

While vinyl siding is a relatively new synthetic siding application, asbestos concrete shingles and plaster-based Celotex board exterior finishes gained popularity in the 1930s and 1940s. Asbestos shingles gained widespread popularity in the years immediately following World War II and often

were applied to Victorian structures to provide an "updated" appearance. Celotex was marketed aggressively for interior and exterior finishes for residential garages. Commercial production of aluminum siding began in 1947 and gradually replaced asbestos as a favored sheathing material for remodelings and new construction applications. Given the fact that these exterior sheathing materials have been in production for over 50 years, they should be carefully evaluated to determine whether or not they have acquired historic significance in their own right before removal is contemplated. In most cases, however, removal of synthetic sidings is favored when original materials are covered, and the desire is to restore a building to its original exterior appearance.

The Landmark Commission may allow for the replacement of synthetic siding with another synthetic siding if the replacement is more in keeping with the original appearance of the structure. In such cases, the Commission may specify which areas shall be covered in an effort to prevent the indiscriminant removal, damaging, or obscuring of architectural details. This is particularly true if decorative trim work or shingle work is exposed after the old synthetic siding is removed. Applicants are required to arrange an on-site inspection of the property by the City's Preservation Planner and representatives of the Landmark Commission to assess conditions and to determine an appropriate course of action. In general, the Landmark Commission encourages the rehabilitation or replication of the original sheathing materials.

The following are general best-practices when dealing with wood siding, trim, and ornamentation on a historic structure:

Example of wood siding

RECOMMENDED:

1. Retain and preserve original wood siding, trim work, and ornamentation. Care should also be taken to preserve original finishes whenever possible. If this course of action is not possible, such finishes should be documented through photographs and submitted to the Landmark Commission for its permanent files.

2. Use maintenance and repair techniques such as splicing or patching to preserve original fabric. Retention of original fabric is preferred to ensure the authenticity and integrity of the historic resource.

3. Avoid covering wood siding and millwork with synthetic products such as vinyl siding or aluminum trim. Removal of vinyl siding and trim is encouraged to reveal the original appearance of the structure. Remove later siding carefully to avoid needless damage to the original fabric.

4. Investigate when asbestos shingle and aluminum siding applications were installed. While the Landmark Commission generally encourages the removal of later modern siding applications, retention of asbestos, Celotex, and aluminum siding may be warranted if its installation can be tied to a date within the house's period of significance. The 50-year mark is generally the age threshold for assessing historical significance.

NOT RECOMMENDED

1. Removing or radically changing features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

2. Failing to undertake adequate measures to assure the protection of features.

3. Replacing an entire feature such as a cornice or wall when repair or limited replacement of deteriorated or missing parts are appropriate.

4. Removing a feature that is unrepairable and not replacing it; or, replacing it with a new feature that does not convey the same visual appearance.

5. Creating a false historical appearance because the replaced feature is based on insufficient historical, pictorial, and physical documentation. Using new colors that are inappropriate to the historic building or district.

WINDOWS AND DOORS

Windows and doors are important building components that influence architectural character through their location, pattern or arrangement, shape, size proportion, and style. They are also functional elements that provide natural light, ventilation, and visual connections between the building interior and the outside world.

Windows:
Window styles have reflected changes in technology through time and, for this reason, are important indicators of a building's architectural style and age. Most windows in the City's historic districts are made of wood and are comprised of double-hung sash. Generally, the earlier the window, the smaller and more numerous the panes of glass in the sash. Early windows were often made by hand and constructed with pegs. Most windows found in St. Joseph's historic districts are mass-produced. Window styles display a remarkable diversity indicative of Victorian and post-Victorian eclecticism. Two over Two (2/2) and double-hung (1/1) window sash are the most common window types found in domestic architecture and in the upper stories of older commercial buildings. The former is found more typically on Gothic Revival and early Italianate style buildings constructed in the 1860s through the 1880s, while the later is more common throughout the remainder of the late 19th and early 20th centuries. Window sashes in a 6/6 and 6/1 configuration

are common on Colonial Revival and Bungalow styles. Casement style windows, popular during the early 20th century, were often incorporated into bay windows and for sun porch enclosures. Large plate glass windows were typically found in the storefronts of commercial buildings and were meant to provide a glimpse of the merchandise offered for sale within. Window groupings also were popular in commercial structures, particularly in the upper stories.

Leaded, colored, beveled, and stained-glass windows are also found in the historic districts. In the late 19th century, St. Joseph had an established cottage industry devoted to the production of art glass windows. The German-born Paul Wolff, owner of the St. Joseph Art Glass Works, was the City's leading manufacturer of stained glass in the 20th century. He operated the successful business until his death in 1960. The business closed in 1965. While many windows were undoubtedly out-of-town commissions, builders in St. Joseph benefited from the availability of windows from local sources. For this reason, decorative windows are found in elaborate mansions, modest cottages, churches, and commercial buildings throughout the City. Leaded and stained-glass windows are typically found in transom windows above larger parlor windows on the front of a house or at bay windows or surrounding doorways. Smaller windows were frequently installed on either side of a fireplace or, in some instances, over a fireplace between a divided chimney flue. Stairway landing windows often contained elaborate window designs. Commercial buildings often incorporated stained glass windows in transoms above storefronts or at bay windows on primary elevations. Tragically, many windows have been removed from homes over the years and have left the City to be incorporated into new homes or businesses. However, many fine examples survive today in their original locations and should be preserved.

Although there exists a variety of window styles and types, in general most windows are tall and narrow and have a vertical orientation. Window sashes are almost exclusively of wood or metal construction. The frame of the sash is constructed of horizontal rails and vertical stiles. The two overlapping rails in the center of the double hung window are called meeting rails which are specifically beveled to form a weather tight seal when they are fastened together with a sash lock. Muntin's are the thin pieces of wood that divide the glass in each sash. Boards on the top and sides that frame the window opening are called jambs.

Nearly all double hung windows manufactured in the late 19th and early 20th centuries operate with a system of sash cords and iron counterweights that allow the window to hold in a stationary position.

Doors:

Like windows, wooden exterior doors in the City's historic districts exhibit a remarkable amount of diversity. Solid panel doors and doors with fixed glass upper panels are typical. However, applied ornamentation; varied raised and flat panel configurations; decorative false wood graining and varnish treatments; and ornamental leaded, beveled, etched, and opaque glass create variations that reinforce each building's architectural character. Original doors should be retained to protect the integrity of the historic resource.

Repair and Maintenance:

Because of their constant use and exposure to the elements, windows and doors are vulnerable to rot, decay, and energy loss. Rainwater and condensation play havoc throughout the life of wooden

windows, in particular. Recurrent moisture, coupled with peeling paint and the cracking glazing compound holding the window glass, can severely weaken wood structural members over time and cause the structural breakdown of window units.

Repair of deteriorated window sash and doors is preferable to the wholesale replacement of these building components. If rotting of wooden elements is localized, its progress can be chemically retarded, and the voids in damaged wood filled with epoxy consolidants, sanded and repainted. Deteriorated sections can also be removed and replaced in-kind at often a fraction of the cost of wholesale window replacement.

If deterioration is extensive and replacement is warranted, every effort should be made to replace the door or window unit in-kind. Care should be taken to match the original in terms of dimension, configurations, materials, size, detail, location, and style. New window units must have true divided light muntins or three-dimensional grilles that are placed both on the inside and outside of the window.

In commercial buildings where window replacement is under consideration, efforts should be made to replicate window dimension and design. In multi-story buildings, aluminum/vinyl replacement sash that closely matches the original dimension and design of the window may be considered by the Landmark Commission on primary facades in those upper stories where the visual impact of the window replacement would be minimal. Aluminum and vinyl replacement sash may also be considered for non-street facing elevations above the ground story. Applicants are asked to provide Commissioners with product information at the time a COA application is filed and to bring a sample of the sash to the meeting in which the request is considered.

Energy efficiency is a valid concern when evaluating window and door condition. Maintenance of window glazing, caulking, and weatherstripping around window and door units can improve energy conservation. It may also be possible with minimal alteration to retrofit existing window sash with double insulated glass. Replacement of glass and use of original sash are preferred over wholesale replacement of the window unit. Wood exterior storm windows are another energy conservation option. Such windows should match the size of the original windows and have their stiles and rails align with the original window. Exterior aluminum storm windows may be used as a substitute for wooden storm windows, provided they have a painted or baked-on enamel finish that matches the color of the window sash or the paint scheme of the building. Storm window glass must be clear and should not cover any significant historic trim. The storm windows should be as flush as possible with the window opening. Caution should be exercised in covering stained glass windows with protective coverings. Such coverings may accelerate the deterioration of the lead caming that holds the glass in place contributing to the failure of the window.

Exterior shutters or blinds were originally an integral part of a house's window unit and may still survive on some properties within the City's historic districts. These window elements were intended to be both functional and decorative. Shutters/blinds should be constructed of wood. The dimensions of shutters or blinds should be proportionate to the window opening. They may be either operable or fixed but should be provided with the appropriate hardware (hinges and holdbacks) in either case. Shutters and blinds nailed or screwed directly to the wall are not appropriate.

Historic windows

The following are general best-practices when dealing with windows and doors on a historic structure:

RECOMMENDED:

1. Retain and preserve historic windows and doors, including sashes, glass, lintels, sills, trim, shutters, hardware, and decorative molding.

2. Follow a routine program of inspection and maintenance of windows and doors to avoid deterioration:

- maintain a sound paint film on all wooden windows and doors. Check sills and thresholds to ensure that water runs off and does not collect;
- maintain glazing putty around window glass to prevent air and water infiltration, thus improving energy efficiency;
- weather-strip and caulk windows and doors to prevent moisture and air infiltration.

3. Repair historic doors and windows as an alternative to replacement. Employ the use of epoxy consolidants to reinforce and rebuild deteriorated wood or replace only damaged sections with new wood matching the original profile.

4. Replace windows and doors in kind only when these building components are too deteriorated to repair. Match the original in terms of dimension, configuration, material, size, detail, location, and style. In commercial building applications, aluminum and vinyl replacement windows that closely match the dimension and style of the original window may be considered for upper stories and non-street-facing elevations.

5. Avoid the use of window replacements that have false muntins or window grilles. New windows should have true divided light muntins or three-dimensional grilles on both the interior and exterior of the window glass.

6. Avoid blocking in, covering over, or reducing the size of original window openings. In cases involving the mothballing of vacant buildings, plywood covering may be used as long as the plywood is painted and is sized to fit the original opening. This is deemed a temporary treatment that is not intended for long-term use.

7. If exterior storm windows are desired, wooden storms are preferred. If metal storms are desired, select a product that has a baked-on enamel finish to match the color of the house's window sash. Install storm windows that do not obscure the existing window and trim. Interior storm windows are recommended as an alternative to exterior ones.

8. Select screen/storm doors that are wood and complement the style of the exterior door. Stiles and rails of both doors should align. Choose door designs that do not obscure the exterior principal door. Metal storm doors that have a painted finish and provide a full view of the exterior door with a solid sheet of glass may be used. Such metal storm doors should not be used as a replacement for original wooden storm doors.

9. Avoid replacement of clear glass in windows and doors with tinted or frosted glass, particularly on primary elevations visible from the street. Replacement with clear double-insulated glass is acceptable provided there is minimal alteration to the original window sash.

10. Avoid placement of new windows and door openings in primary view areas. Ensure that these new openings will not diminish the original design of the building or damage historic materials and features.

11. It is not appropriate to paint exterior doors that were historically false grained or stained and varnished if such features are exposed and survive.

12. Avoid the placement of metal awnings over window and door openings. Fabric awnings may be used for both residential and commercial properties. Install awnings in such a manner that they do not conceal architectural features or damage historic building fabric. Choose colors and patterns that harmonize with the building and do not compete with it.

13. If shutters/blinds are desired, use wooden shutters/blinds that relate proportionately to the window opening. They may be either operable or fixed and shall be provided with operable hardware (hinges and holdbacks) in either case.

14. If additional dormers are desired, place them in side and rear elevations so they do not alter the primary façade elevation.

16. Avoid the placement of skylights in roof locations that are visible from the public right-of-way.

NOT RECOMMENDED:

1. Removing or substantially changing windows, which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

2. Changing the appearance of windows that contribute to the historic character of the building by replacing materials, finishes, or colors which noticeably change the sash, depth of the revel, and muntin configurations; the reflectivity and color of the glazing; or the appearance of the frame.

3. Obscuring the historic wood window trim with metal or other material.

4. Replacing windows solely because of peeling paint, broken glass, stuck sash, or high air infiltration. These conditions, in and of themselves, do not indicate that windows are beyond repair.

5. Failing to protect and maintain window materials on a cyclical basis so that deterioration of the window results.

6. Leaving windows unprotected and subject to vandalism before work begins, thereby also allowing the interior of the structure to be damaged if it can be accessed through unprotected windows.

7. Retrofitting or replacing widows rather than maintaining the sash, frame, and glazing.

8. Failing to protect historic windows from chemical cleaners, paint, or abrasion when work is being done on the exterior of the building.

9. Failing to protect the historic glass when making window repairs.

10. Failing to maintain windows and window components so that windows are inoperable or sealing operable sash permanently.

11. Replacing an entire window when repair of materials and limited replacement of deteriorated or missing parts are appropriate.

12. Failing to reuse and repair window hardware such as sash lifts, latches, and locks.

13. Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically or chemically incompatible.

14. Removing a character-defining window that is irreparable and blocking the opening in or replacing it with a new window that does not convey the same visual appearance.

15. Modifying a historic single-glazed sash to accommodate insulated glass when it will jeopardize the soundness of the sash or significantly alter its appearance.

16. Using low-e glass with a dark tint in new or replacement windows, thereby negatively impacting the historic character of the building.

17. Creating a false historical appearance because the replaced window is based on insufficient historical, pictorial, and physical documentation.

18. Using window grids rather than true divided lights on windows in low-rise buildings or in lower floors of high-rise buildings where they will be noticeable resulting in a change to the historic character of the building.

19. Using spacer bars in between double panes of glass that are not the same color as the window sash.

20. Replacing all of the components in a glazing system with new material that will noticeably change the historic appearance.

21. Introducing a new design that is incompatible with the historic character of the building.

22. Installing new windows – including frames, sash, and muntin configuration – that are incompatible with the building's historic appearance or obscure, damage, or destroy character-defining features.

23. Installing replacement windows made from other materials that are not the same as the material of the original windows if they would have a noticeable different appearance from the remaining historic windows.

FOUNDATIONS

A foundation is not only essential to maintaining the structural integrity of a building, but it also contributes to a building's historic character through its materials, height, features, and details. Some of the earliest foundations in St. Joseph's historic districts were constructed of stone. Stones were sometimes cut into block-like shapes that allowed for relatively uniform, close-fitting, horizontal mortar joints. In other cases, randomly dimensioned stones were mortared into a wall, creating a rather informal appearance. In the early 20th century, concrete block, both smooth-faced and rusticated, became popular and widespread due to ease of production. This material was used for foundations and created a visual character reminiscent of stone foundations.

The foundations of most residential and commercial buildings in St. Joseph's older neighborhoods and commercial districts are constructed of brick. Often soft bricks were used in combination with a soft mortar mixture containing a high concentration of sand and lime. Buildings of brick construction often had their foundations delineated through the presence of a water table with rowlock or by brick or stone banding. Brick banding patterns in the foundation could also vary from the rest of the building's walls in an effort to distinguish the two. In some cases, rusticated stone was used in combination with the brick to create visual "texture" to the building surface. In other cases, windows and doors were incorporated into the foundation for illumination and access, respectively. Depending upon the height of the foundation above ground, window sizes varied from single light windows that were hinged at the top and could be pivoted open for ventilation to double hung sash that opened in the traditional manner.

Porch foundations often consist of an open masonry pier system that is infilled with wooden lattice. These masonry piers were often infilled with brick to create a completely enclosed porch foundation. In cases where this treatment is desired, recessing the infill brick back from the wall plane of the piers (usually 1"-2") will help ensure that the visual character of the original pier system is preserved. Vents should be installed in the wall area to provide for needed ventilation.

Maintenance and Repair:
Careful monitoring and maintenance of brick and masonry foundations are essential to ensuring structural soundness and water tightness. Problems, if discovered early, can usually be corrected with simple procedures and minimal expense. Left untreated, foundation problems can cause irreversible damage including excessive settlement of the building or insect infestation.

Foundation deterioration is most commonly caused by improper drainage or inadequate ventilation. If the ground around the building is not properly sloped, water will travel towards the foundation wall, collect in pools, and gradually erode the mortar joints of the wall. The problem can be compounded by the presence of vegetation growing against the wall surface that traps moisture and may result in root systems pushing into or under the foundation. Prolonged exposure to moisture will also contribute to the dry rotting of wooden structural members which serves as an ideal habitat for molds and insects such as termites and carpenter ants that attack or nest in wood fibers. Grading the site so that the ground slopes away from the foundation will help to eliminate these problems. Installing drainage tiles near the foundation will also help to eliminate surface water problems.

Inadequate ventilation can be addressed by installing vents and openings in the foundation wall that will improve air circulation under the house in cases where crawlspaces are present. Moist air is frequently trapped in the crawlspace and can cause damage to both the masonry and wood framing system of the house if left unabated. Basement windows should remain operable and be opened during the summer months.

In addition to drainage and ventilation problems, failure of masonry joints can also lead to foundation deterioration. Cracked and powdered mortar should be carefully raked out of the joint by hand or approved mechanical means and new mortar inserted through a process known as repointing. Care must be taken to choose a mortar mixture that matches the original in terms of composition, color, texture, strength, and appearance. In cases where bricks have deteriorated to a point where they begin to crumble, said bricks should be carefully removed and new bricks inserted that match the existing brick in terms of composition, color, texture, strength, and appearance. Purging or stuccoing brick foundations may be an acceptable treatment if the level of brick deterioration is severe or if evidence suggest that the treatment was used historically on the building. Care must be taken to use a mortar or stucco material that is not too hard and will not cause additional damage to the masonry.

Brick foundation work

The following are general best-practices when dealing with foundations on a historic structure:

RECOMMENDED:

1. Retain and preserve the original form, pattern, natural masonry color, and texture of historic foundations. This includes features such as decorative vents, grilles, water tables, windows, and banding.

2. Retain original foundation materials to the extent possible. When replacement is necessary, choose materials that match the original. (Note: certain synthetic products may be allowed by the Commission for lattice skirting beneath the porch given the tendency of this material to deteriorate and promote insect infestation. Said skirting shall have a minimum 4" frame.)

3. Maintain historic foundations through a routine program of inspection and maintenance:
   - provide sufficient drainage by grading the site so that water is carried away from the foundation
   - monitor vegetation at the foundation wall to ensure that it does not trap moisture and undermine the structural integrity of the foundation
   - provide for ventilation to the crawl space and basement areas of the building to prevent moisture problems that lead to rot and insect infestation
   - replace deteriorated brick with new brick that matches the original in terms of color, texture, strength, and appearance

4. Avoid painting previously unpainted brick and other masonry foundation surfaces.

5. When infilling between brick piers, recess the brick curtain wall 1" – 2" so that the original piers are still visually prominent.

6. Use traditional materials when constructing new foundations. Regular concrete block may be used in brick/stone/stucco foundation applications but should be sheathed in a veneer of brick/stone/stucco or other appropriate masonry materials.

7. Avoid addition foundation features such as vents and access doors in areas that will detract from the overall integrity of the resource. If possible, center vents and access doors between piers or align with windows.

8. Locate new utility and mechanical connections through foundations in rear areas if possible. Paint utility/mechanical devices the color of the foundation to make them less visible.

NOT RECOMMENDED:

1. Removing, covering, or radically changing features of structural systems which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

2. Putting a new use into the building which could overload the existing structural system; or installing equipment or mechanical systems which could damage the structure.

3. Demolishing a load bearing masonry wall that could be augmented and retained and replacing it with a new wall (i.e. brick or stone).

4. Using the historic masonry only as an exterior veneer.

5. Leaving known structural problems untreated, such as deflection of beams, cracking and bowing of walls, or racking of structural members.

6. Utilizing treatments or products that accelerate the deterioration of structural material such as introducing urea-formaldehyde foam insulation into frame walls.

7. Failing to provide proper building maintenance so that deterioration of the structural system results. Causes of deterioration include subsurface ground movement, vegetation growing too close to foundation walls, improper grading, fungal rot, and poor interior ventilation that results in condensation.

8. Utilizing destructive probing techniques that will damage or destroy structural material.

9. Upgrading the building structurally in a manner that diminishes the historic character of the exterior, such as installing strapping channels or removing a decorative cornice, or damages interior features or spaces.

10. Replacing a structural member or other feature of the structural system when it could be augmented and retained.

11. Installing a visible replacement feature that does not convey the same visual appearance, e.g. replacing an exposed wood beam with a steel beam.

12. Using substitute material that does not equal the load bearing capabilities of the historic material and design or is otherwise physically or chemically incompatible.

13. Carrying out excavations or regrading adjacent to or within a historic building which could cause the historic foundation to settle, shift, or fail; could have a similar effect on adjacent historic buildings; or could destroy significant archeological resources.

14. Radically changing interior spaces or damaging or destroying features or finishes that are character-defining while trying to correct structural deficiencies in preparation for a new use.

15. Installing new mechanical and electrical systems or equipment in a manner which results in numerous cuts, splices, or alterations to the structural members.

16. Inserting a new floor when such a radical change damages a structural system or obscures or destroys interior spaces, features, or finishes.

17. Inserting new floors or furred-down ceilings which cut across the glazed areas of windows so that the exterior form and appearance of the windows are radically changed.

18. Damaging the structural system or individual features; or radically changing, damaging or destroying character-defining interior spaces, features, or finishes in order to create an atrium or a light well.

EXTERIOR ENTRANCES AND PORCHES

Exterior entrances and porches are primary features that help to define the historic character of a building and district. Due to their prominent locations, these features were typically embellished with rich architectural ornamentation and were often "updated" over time to reflect current architectural tastes. Doors, windows, trim work, columns, turned posts, railings and balusters, cornices, and steps were often conceived as a single design component that contributed significantly to the style of a structure. Variations in entrance and porch forms and details could also create diversity among an otherwise identical grouping of building forms.

Porches are found on nearly all residential structures in St. Joseph's historic districts. These porches are primarily found on the main building façade and frequently will wrap around on one or more additional sides. Back porches, side porches, sleeping porches, and balconies are also found in the historic districts. Many of the City's Greek Revival and Italianate houses and duplexes originally boasted small entrance porches. These were often supported by square or chamfered posts and ornamented with bracketing and sawnwork spandrels. Often smaller entrance porches were replaced around the turn-of-the-20th-century with larger porches that exhibited Colonial Revival tastes with classical columns and other "early American" architectural detailing found in domestic Georgian and Federal designs of the previous century. Efforts should be made to preserve porch additions and changes that are at least fifty (50) years old. These changes, if significant, help chronicle the evolution of the building over time.

While several masonry homes in the historic districts feature porches with concrete or encaustic or marble tile floors, most homes have porches with wooden floorboards that were assembled in tongue-and-groove fashion. The floor rests on a frame substructure that, in turn, is supported by brick piers or a continuous brick foundation. Floorboards were laid perpendicular to the house and projected approximately 1" – 2" beyond the skirt board sheathing the outer face of the porch floor framing. Floorboards were frequently rounded or "bull-nosed" at the edge to help repel water and minimize water penetration to the open wood grain at the ends of the boards. The floor structure was also sloped away from the house to allow for proper drainage.

The roof structure of the porch was supported by a variety of post or column types. Square and chamfered posts, often incorporating heavy caps and applied or inset panels and trim work, were used with the Greek Revival, Italianate, and Second Empire styles of architecture. Classical columns and colonettes, most commonly of Doric or Tuscan design, were incorporated into entrance porches and doorway pilasters in Greek Revival and Colonial Revival homes. Turned posts in a variety of designs became widespread during the Queen Anne period of domestic architectural design of the late 19th and early 20th centuries. Tapered posts set on brick or stone piers or heavy masonry columns defined porch treatments of the post-Victorian era through the 1930s.

Ceilings of porches exhibit a variety of finishes. The most common treatment is the use of wooden beaded board or "box car" siding. These tongue-and-groove boards were installed both perpendicular and parallel to the front wall plane of the house. Flat and raised panel wooden

covered ceilings are found on some of the City's more elaborate residences. Stucco and plaster finishes, as well as ornamental metal, were also used to create design interest.

In commercial buildings, entrances were often incorporated into storefronts and recessed to provide shelter from the weather. Original entrance doors in historic commercial buildings were typically wood with a single large pane of glass. This glass was often beveled. Rarely was stained glass used in commercial entry doors. Single and double door arrangements were typical. Secondary entrance doors located either within the storefront or on a side elevation would often provide separate access to upper floors. These doors would either be stylistically identical to the ground level storefront doors or be of a more residential design.

Historic porch

The following are general best-practices when dealing with exterior entrances and porches on a historic structure:

RECOMMENDED:

1. Retain and preserve historic entrances, porches, and balconies.

2. Retain and preserve character-defining architectural elements and details of historic entrances, porches, and balconies such as piers, foundation walls, lattice, flooring, porch supports, ceilings, railings, balusters, steps, brackets, and other decorative trim work.

3. Follow a routine program of inspection and maintenance of entrances and porches to avoid deterioration:

- maintain a proper slope to the floor and steps to assist in the shedding of water
- maintain a sound paint film and sealed joints on all wooden surfaces to prevent moisture damage. Prime all sides of new wooden surfaces, including porch flooring
- check the condition of wooden, masonry, and metal elements regularly for signs of deterioration

4. Repair historic entrance and porch elements whenever possible. Repair by patching, consolidating, reinforcing, or splicing deteriorated sections. Keep as much of the original fabric as

possible. When replacement is necessary, match the original in size, shape, pattern, composition, color (in the case of masonry and metal features), and texture.

5. Do not replace deteriorated wood porch floor and steps with concrete or brick.

6. Use only slow kiln-dried lumber when replacing or replicating porch features, if possible. Treated materials have a tendency to warp and split as they dry, particularly if they are not kiln-dried. Slow kiln-dried wood products must be specified at the lumber store.

7. Avoid the use of stock entrance doors, porch railings, and other ornament that may not proportionately relate to the building. Modern porch balusters, for example, are generally taller and thinner than historic balusters and will convey a different visual appearance. Building code provisions generally allow for the retention of historic porch balusters and railings. New railing installations, however, will require compliance with present building code provisions. Consult with the City's building inspector and preservation planner when considering porch rail installation.

8. Avoid enclosing entrances and porches on the front or sides of a historic building. Side and rear porches may be considered for enclosure if the effect is minimal from public view on the street. If enclosed, transparent materials, such as glass and screen, are preferable, as they do not obscure the original open character. If additional supports are necessary to support screen or glass panels, they should be as visually unobtrusive as possible.

9. When embellishing entrances and porches with architectural ornamentation, use architectural elements that are compatible with the character of the building or style. Particularly if there is historical evidence to support the presence of such features. If evidence suggests the presence of features for which no definitive physical or pictorial records exist, a new design that is consistent with other historic entrances and porches on buildings of the same period and that is compatible with the subject building should be undertaken.

10. Reconstruct missing entrances, porches, and balconies with the original design based on accurate documentation or with a design that is compatible with the historic character of the building in terms of proportion, shape, scale, massing, materials, and details.

11. Avoid adding new porches, entrances, or balconies to primary elevations where none existed historically.

12. Make ramps and other entrance and porch modifications necessary for improved accessibility for the disabled reversible so as not to obscure or damage architectural features and diminish the building's overall historic character.

13. Paint all visible entrance and porch features. It is inappropriate to leave surfaces unpainted such as flooring or porch railings. Treated materials, when used, should be painted following a proper period of drying/curing.

NOT RECOMMENDED:

1. Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

2. Stripping entrances and porches of historic material such as wood, iron, cast iron, terra cotta, tile, and brick.

3. Removing an entrance or porch because the building has been reoriented to accommodate a new house.

4. Cutting new entrances into a primary elevation.

5. Altering utilitarian or service entrances so they appear to be formal entrances by adding paneled doors, fanlights, and sidelights.

6. Failing to provide adequate protection to materials on a cyclical basis so that deterioration of entrances and porches results.

7. Failing to undertake adequate measures to assure the protection historic entrances and porches.

8. Replacing an entire entrance or porch when the repair of materials and limited replacement of parts are appropriate.

9. Using a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance and porch or that is physically or chemically incompatible.

10. Removing an entrance or porch that is unrepairable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.

11. Creating a false historical appearance because the replaced entrance or porch is based on insufficient historical, pictorial, and physical documentation.

12. Introducing a new entrance or porch that is incompatible in size, scale, material, and color.

13. Enclosing porches in a manner that results in a diminution or loss of historic character by using solid materials such as wood, stucco, or masonry.

14. Installing secondary service entrances and porches that are incompatible in size and scale with the historic building or obscure, damage, or destroy character-defining features.

COMMERCIAL BUILDING FACADES

St. Joseph's downtown and neighborhood commercial districts are comprised primarily of late 19th and early 20th century brick buildings that range from one to multiple stories in height. Typically, a late 19th/early 20th century commercial building is oriented to the street and positioned on the lot line with little or no setback from the public sidewalk. These buildings have storefronts on the first-floor level that are largely transparent in nature, incorporating large plate glass windows for the display of merchandise. Technological advances in the mid-19th century allowed for these larger glass areas. Storefront windows are typically framed on the sides by piers of wood, brick, stone, or cast iron that help to tie the storefront visually and architecturally to the rest of the building façade. These elements, along with horizontal steel beams positioned above the panes of glass, provided needed structural support for the upper stories of the building.

Several late 19th century commercial buildings in St. Joseph still retain their original cast iron storefronts. Many of these elaborate façade elements were manufactured locally in St. Joseph and in nearby Atchison, Kansas. The foundry name was sometimes incorporated into the storefront. A recessed entrance with wooden doors incorporating large panes of glass is often situated in the center of the storefront. Decorative tiles, occasionally incorporating the name of the business in the design, provided embellishment to the entrance floor and served as a unique form of advertising. A bulkhead or skirt board of wood, brick, stone, or metal measuring about two feet is placed below the storefront window to provide protection to the glass and to visually anchor the building to the ground. Situated above the display windows are transom windows, often made of leaded or translucent glass. These windows are designed to provide additional natural light to the interior store spaces. The storefront is then capped by a wooden, metal, or masonry cornice that usually includes a flat panel or frieze board for the placement of signage.

While most late 19th century storefronts had a limited palette of materials consisting primarily of wood, glass, brick, cast iron, and/or stone, early to mid-20th century storefronts saw the introduction of new materials such as bronze, Monel metal, chrome, and tinted glass panels such as Carrara glass and Vitrolite. Preservation of these materials should be considered when evaluating the condition of a storefront.

The upper stories of commercial buildings contain additional windows to provide light for upper floor areas that are often offices, residential units, or additional retail spaces. Older commercial structures in St. Joseph generally have double hung windows of a smaller dimension than the storefront windows in the upper story areas. These windows also tend to have more of a vertical orientation. In the late 19th century, these windows often were embellished with decorative wooden, brick, stone, or cast-iron window hoods and sills. Other windows were simply defined by brick soldier course lintels or jack arches. Less decorative and more functional designs in general became the hallmark of early 20th century design.

The building façade is then capped by a wooden or metal cornice, patterned brickwork (often referred to as "corbelling"), or a parapet wall that helps to articulate the façade and contribute to the building's overall character. Again, more elaborate cornice and parapet treatments were typical of late 19th century commercial architecture, while more streamlined and functional designs became prevalent in the first half of the 20th century.

Sadly, many of St. Joseph's downtown and neighborhood commercial buildings have undergone alterations that have obscured or destroyed original architectural elements. Many of these insensitive changes have taken place since the 1950s in an attempt to "update" buildings in an effort to compete with the modern-day shopping mall. Frequently, storefronts were altered with little regard for the upper stories which were spared from the modernizations. In other cases, facades were completely covered. Collectively, these modernizations have eroded the architectural diversity that is the hallmark of St. Joseph's commercial districts.

Efforts should be focused on evaluating façade modifications to determine their condition and their overall impact on the character of the historic resource. Age, architectural compatibility, and the condition of the alterations will be the criteria the Landmark Commission uses in evaluating whether or not commercial façade alterations merit preservation. In some cases, alterations may have acquired significance over time and should be retained. This may include, for example, the installation of colored Carrara or Vitrolite glass panels in the 1940s over a Victorian wooden storefront. Significant changes that are deemed "historic" are generally at least 50 years old. In other cases, returning buildings back to their original appearance may be appropriate if enough original fabric has survived or if documentary photographs or other sources provide a clue to original design features. In certain situations, creating a new design that is in keeping with the spirit of the original design may be advisable, particularly if original features do not survive and there is a lack of pictorial evidence to support restoration.

The following are general best-practices when dealing with facades on a historic commercial structure:

RECOMMENDED:

1. Retain and preserve historic building façade features such as storefront windows, bulkheads, transoms, entry doors, decorative entrance floor tiles and name plates, cornices, cast iron columns and pilasters, windows, and window hoods. Maintain the original materials of these features.

2. Follow a routine program of maintenance and repair to façade elements. Utilize the appropriate guidelines in this manual for the various building features and materials.

3. Repair historic façade features through patching, splicing, and reinforcing. Retention of the original fabric is necessary to maintain the historic integrity of the building.

4. Replace the historic façade features in kind when said features are too deteriorated to repair. Match the original in terms of design, dimension, texture, material, and color. Consider substitute materials only when it is not feasible to use the original material.

5. Preserve façade features and storefronts that have acquired significance over time such as Carrara glass or Vitrolite that are commonly found on storefronts from the 1930s and 1940s. Condition and architectural compatibility of these features with the original architectural style of the building will be evaluated in determining the desirability of their preservation. Removal of such features may be authorized for the restoration of original design features based on the original design. Salvage of removed façade materials, particularly older materials that may no longer be produced, is encouraged. These items may prove useful for repairs on other buildings.

6. Avoid adding architectural features to buildings that are stylistically incompatible with the original design or convey a false historical appearance.

7. Design new storefronts and façade details that are compatible with the building and surrounding historic buildings of the same period in terms of design, materials, and dimension. Utilize the primary elements of commercial façade architecture in the new design.

8. Keep the storefront contained by the piers, storefront cornice, and bulkhead.

9. Make the storefront mainly transparent with large panes of glass to provide maximum visibility for merchandise display. Incorporate transom windows above the storefront windows and doors.

10. Incorporate the traditional recessed entry into the storefront design. This design feature will provide more display area for the storefront and will allow for doors to open outward to meet building code requirements. Use wooden doors that have a full pane of glass. Leaded and stained-glass doors were typically not used in commercial doorways in St. Joseph and should be avoided. Beveled glass was often used and is therefore appropriate.

11. Use window sizes and patterns on the upper stories that are consistent with surrounding structures. Windows in upper stories are typically vertical in their orientation. Many upper story windows are of a double hung sash style. Other window types, including casement and fixed pane, are also found on some commercial buildings.

12. Incorporate a cornice element into the new design. Wood, metal, stone, and patterned brickwork are materials that historically were used to create a decorative cap on a building façade. This palette of materials should be used for new cornices.

13. Examine neighboring buildings to gain an understanding of the proportion and rhythm of design elements and the use of materials. Compatible design involves relating as much as possible to the design vocabulary of the adjacent structures. The effect that a material's color and texture will have on a building's appearance in relation to its neighbors should be considered.

14. Choose appropriate materials for the new building and storefront. Utilize the palette of materials found in the commercial district.

15. Avoid inappropriate historical themes in the new design of storefront and building. Imitations of "colonial" or "pioneer/log cabin" buildings, for example, are not appropriate in St. Joseph's late 19th/early 20th century commercial districts. A new façade should be a contemporary expression that respects the scale, massing, proportion, materials, and styling of surrounding buildings, yet continues the architectural evolution of the city. Avoid designs that create a false historical appearance.

16. Rehabilitate rear facades of buildings to provide for convenient, attractive access from inner-block parking areas. Make general repairs to masonry, windows, doors, gutters, downspouts, and paving. Where overhead utilities are a concern, consolidate to reduce visual clutter, if possible.

17. Repaint commercial facades (that were previously painted) and storefronts in colors that are appropriate to the building and the commercial district. Although the Landmark Commission does not govern paint color selection, it does recommend the use of a palette of colors that are found on a given block and in the surrounding area. The Landmark Commission is available for color consultations on request.

18. Introduce signage to the storefront that is compatible in scale, size, material, and color. do not place signage in areas that will obscure character-defining building features.

19. Use fabric awnings on commercial storefronts. Awnings should relate to the building in terms of scale, form, and color. Awning installations should not obscure or damage character-defining architectural details.

20. When considering the installation of light fixtures on commercial facades, use fixture styles that are compatible with the character and style of the building. Avoid using fixture styles that convey a false historic appearance (e.g. carriage lamps on an early 20th century industrial warehouse). Storefront lights should not compete with streetlights.

21. Follow Windows and Doors guidelines when considering repairs or changes to these architectural features.

NOT RECOMMENDED:

1. Removing or substantially changing storefronts and their features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

2. Changing the storefront so that it has a residential rather than commercial appearance.

3. Introducing features from an earlier period that are not compatible with the historic character of the storefront.

4. Changing the location of the storefront's historic main entrance.

5. Replacing or covering a glass transom with solid material or inappropriate signage or installing an incompatible awning over it.

6. Removing later features that may have acquired significance.

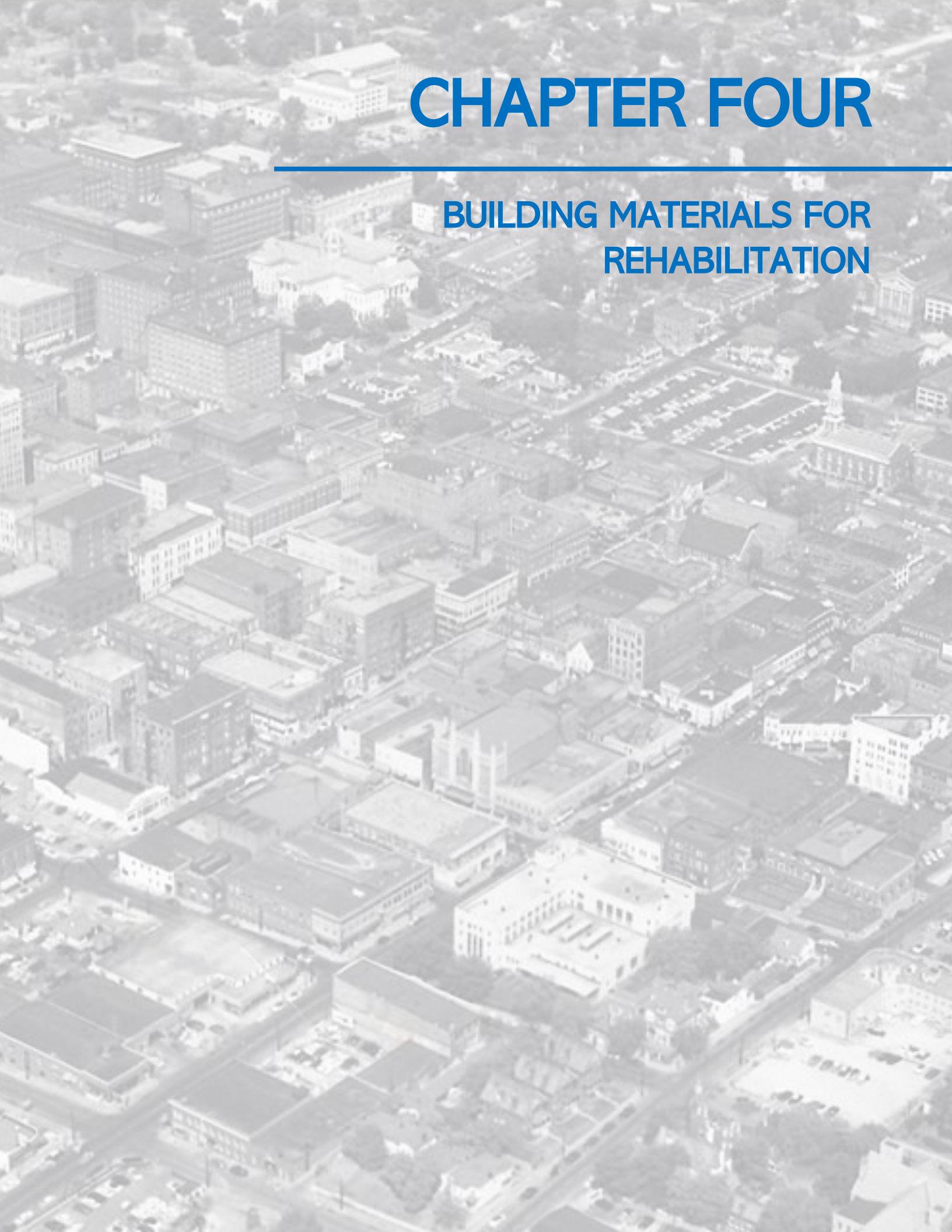
7. Failing to protect and maintain storefront materials on a cyclical basis so that deterioration of storefront features results.

8. Leaving the storefront unprotected and subject to vandalism before work begins, thereby also allowing the interior of the building to be damaged if it can be accessed through unprotected entrances.

9. Failing to protect the storefront when working on other features of the building.

10. Failing to undertake adequate measures to ensure the protection of storefront features.

11. Using a substitute material for the replacement that does not convey the same appearance of the surviving components of the storefront or that is physically incompatible.



CHAPTER FOUR

BUILDING MATERIALS FOR REHABILITATION

The structures in the historic districts of St. Joseph utilize a palette of materials in their construction. It is important that rehabilitation on these structures make use of that palette according to the best practices guidelines given below.

WOOD

RECOMMENDED:

1. Replace wooden features in kind only when the original is too damaged to repair. Use new wood that matches the original in terms of dimension, shape, scale, proportion, detail, and texture.

2. Treat new wooden elements with a chemical preservative prior to installation to ensure longevity.

3. Protect wooden elements through a routine program of maintenance:
   - inspect wooden surfaces regularly for signs of damage from moisture, mildew, fungi, and insects
   - monitor the condition of painted surfaces for signs of peeling paint and uncaulked joints
   - slope wooden surfaces to shed water
   - prime all exposed wooden surfaces and edges (including the back side of new clapboard siding) before installation
   - properly flash intersections and openings to avoid water penetration into the structure.
   - install gutters, downspouts, water deflectors on roofs to prevent water damage to wooden elements

4. Avoid cleaning wood surfaces with high pressure methods such as sandblasting and water blasting. Low pressure washing for cleaning purposes and in preparation for repainting may be permitted as long as the water pressure does not exceed 400 psi. Compete a test wash in an inconspicuous location to determine the effect of said washing on historic building material.

NOT RECOMMENDED:

1. Removing a major portion of the historic wood from a façade instead of repairing or replacing only the deteriorated wood. Then reconstructing the façade with new material in order to achieve a uniform or “improved” appearance.

2. Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."

3. Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e. a grain finish to an exterior wood feature such as a front door.

4. Failing to identify, evaluate, and treat the causes of wood deterioration, including faulty flashing, moss on wood shingles indicative of damaging moisture retention, leaking gutters, cracks and holes in siding, and deteriorated caulking in joints and seams.

5. Using chemical preservatives such as creosote, which can change the appearance of wood features, unless they were used historically.

6. Stripping paint or other coatings to reveal bare wood, thus exposing historically coated surfaces to the effects of accelerated weathering.

7. Removing paint that is firmly adhering to, and thus protecting, wood surfaces.

8. Using destructive paint removal methods such as propane or butane torches, sandblasting or water blasting. These methods can irreversibly damage historic woodwork.

9. Using thermal devices improperly so that the historic woodwork is scorched.

10. Failing to neutralize the wood thoroughly after using chemicals so that new paint does not adhere.

11. Allowing detachable wood features to soak too long in a caustic solution so that the wood grain is raised and the surface roughened.

12. Failing to follow manufacturers' product and application instructions when repainting exterior woodwork.

13. Introducing a new wood feature that is incompatible in size, scale, material, and color.

14. Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the wood feature or that is physically or chemically incompatible.

BRICK AND OTHER MASONRY MATERIALS

The majority of buildings located in St. Joseph's historic districts are constructed of masonry materials. While brick is the most commonplace material, many structures have architectural details and ornament that are executed in stone, terra cotta, and concrete. Like their wood frame counterparts, older masonry buildings require a program of regular inspection and maintenance to ensure their structural integrity.

The following are general best-practices when dealing with brick and other masonry materials on a historic structure:

RECOMMENDED:

1. Retain and preserve original masonry walls, foundations, and architectural features such as chimneys, decorative corbelling, cornices, porch columns and capitals, wall panels, and arches.

2. Monitor brick and other masonry materials regularly for signs of vegetation growth, dirt build up, moisture damage, or cracking. Eliminate lichen, ivy, trumpet vine, and other forms of vegetation from wall surfaces and directly against foundation walls to allow for adequate surface ventilation and drainage.

3. Clean masonry surfaces with low pressure water washing (400 psi or less) and, if necessary, mild detergents.

4. Use chemical solvent cleaners and strippers only if low pressure water washing proves ineffective. Spot test the cleaner on the masonry in an inconspicuous location to determine if any damage or discoloration occurs.

5. Avoid the use of acid-based cleaners on limestone and sandstone. Alkali-based cleaners specifically formulated for stone should be used if mild detergents and water do not achieve the desired effect.

6. Avoid the use of abrasive cleaning methods such as sandblasting and high pressure waterblasting on masonry surfaces. Such methods damage the protective surface of the masonry and accelerate deterioration.

7. Avoid the use of waterproofing products and sealers on masonry as they have a tendency to trap moisture and cause efflorescence.

8. Consider the use of stone strengtheners to retard erosion of stone surfaces. Patch or cast missing stone work with breathable compatible filler products. Consult with the city's preservation planner for a list of recommended products.

9. Rake mortar joints a minimum of one inch (1") to ensure an adequate bond.

10. Avoid the use of power tools such as power saws and grinders to remove deteriorated mortar joints. Use of such tools should only be used by competent operators on horizontal mortar joints. Use of such tools may result in the over-cutting of the joint into the brick. Careful handiwork is required to prevent such damage to the brick during joint preparation.

11. Choose a mortar mixture when repointing a masonry wall that matches the original in terms of composition, color, texture, strength, and appearance. For softer, older brick, use a mortar mixture that has a high lime and sand concentration and low portland cement content. A mortar mixture that has been used in St. Joseph on pre-1900 buildings consists of 9 parts sand, 4 parts type "S" lime, and 1 part Type II portland cement.

12. Duplicate the width and joint profile of original mortar joints when repointing.

13. Avoid painting or stuccoing masonry surfaces that were historically not painted or stuccoed. Exceptions may be made based on the condition of the masonry and the aesthetic impact of the paint application on the character of the building and surrounding historic district as a whole.

14. Use chemical solvent cleaners, strippers, and applications specifically suited for masonry when removing paint. Always test the product first to avoid damage or discoloration to the masonry. Only remove paint from masonry that was intended to be exposed.

15. Match the size, color, and texture of brick and other masonry when choosing a replacement.

16. Maintain the original bond pattern of brick when making repairs and replacing deteriorated brick units.

17. Use flat latex paint when painting brick and other masonry due to its durability and adhesive qualities.

NOT RECOMMENDED:

1. Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

2. Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.

3. Applying paint or other coatings such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance.

4. Removing paint from historically painted masonry.

5. Radically changing the type of paint or coating or its color.

6. Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.

7. Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.

8. Cleaning masonry surfaces without testing or without sufficient time for the testing results to be of value.

9. Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.

10. Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.

11. Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.

12. Applying high pressure water cleaning methods that will damage historic masonry and the mortar joints.

13. Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.

14. Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions, or high pressure waterblasting.

15. Failing to follow manufacturers' product and application instructions when repainting masonry.

16. Using new paint colors that are inappropriate to the historic building and district.

17. Failing to undertake adequate measures to assure the protection of masonry features.

18. Removing non-deteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

19. Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.

20. Repointing with mortar of high portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.

21. Repointing with a synthetic caulking compound.

22. Using a "scrub" coating technique to repoint instead of traditional repointing methods.

23. Changing the width or joint profile when repointing.

24. Removing sound stucco, or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.

25. Applying cement stucco to unfired, unstabilized adobe. The cement stucco will not bond properly and moisture can become entrapped between materials, resulting in accelerated deterioration of the adobe.

26. Patching concrete without removing the source of deterioration.

27. Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

28. Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the masonry feature or that is physically or chemically incompatible.

29. Applying waterproof, water repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

30. Removing a masonry feature that is unrepairable and not replacing it, or replacing it with a new feature that does not convey the same visual appearance.

31. Creating a false historical appearance because the replaced masonry feature is based on insufficient historical, pictorial, and physical documentation.

32. Introducing a new masonry feature that is incompatible in size, scale, material, and color.

ARCHITECTURAL METALS

St. Joseph's historic districts contain a variety of different elements that are fabricated from architectural metals. Fences, gates, roofs, rooftop appurtenances such as cresting and finials, gutters, downspouts, hardware, railings, decorative panels, entire storefronts, columns, and cornices are but a few of the building and landscape elements that are cast, wrought, pressed, or rolled of iron, copper, cast iron, tin, sheet metal, aluminum, steel, or bronze. many architectural metal features were made locally by manufacturers such as Seaman and Schuske Metal Works Company, which is till in operation today. These traditional building materials add a visual and textural richness to the historic districts and should be preserved.

Some examples of metal architectural elements

The following are general best-practices when dealing with architectural metals on a historic structure:

RECOMMENDED:

1. Retain and preserve original architectural metal features on historic buildings and at sites such as cornices, cresting, finials, balustrades, balconies, gutters, downspouts, fences, hitching posts, and hardware. Refer to “Roofs” for guidelines on metal roof component preservation.

2. Retain and preserve the finishes and colors of original architectural metals whenever possible.

3. Repair original architectural metal features by patching, splicing, consolidating, or by reinforcing deteriorated sections.

4. Replace architectural metal features when too deteriorated to repair. The replacement should match the original in terms of profile, style, size, and, if possible, material.

5. Maintain a sound paint film or other compatible coating on materials that rust or corrode.

6. Clean metals to remove corrosion prior to repainting. Use the gentlest means possible to clean architectural metals, including appropriate chemical solutions/strippers for soft metals and hand sanding and wire brushing for hard metals. If hand sanding and wire brushing prove ineffective, use low pressure dry-grit blasting if, after testing, it does not damage the metal surface. If using a chemical solution/stripper, ensure chemicals are properly neutralized to avoid deterioration.

7. Do not use sandblasting to clean architectural metals.

8. It is recommended to paint previously painted metals in colors appropriate to the historic building or site and in the historic district.

9. Avoid replacing wooden porch supports and railings with iron/metal supports and railings.

NOT RECOMMENDED:

1. Removing or radically changing architectural metal features, which are important in defining the overall historic character of the building so that, as a result, the character is diminished.

2. Removing a major portion of the historic architectural metal from a façade instead of repairing or replacing only the deteriorated metal, then reconstructing the façade with new material in order to create a uniform, or “improved,” appearance.

3. Radically changing the type of finish or its historic color or accent scheme.

4. Failing to identify, evaluate, and treat the causes of corrosion, such as moisture from leaking roofs or gutters.

5. Placing incompatible metals together without providing a reliable separation material. Such incompatibility can result in galvanic corrosion of the less noble metal, e.g. copper will corrode cast iron, steel, tin, and aluminum.

6. Exposing metals which were intended to be protected from the environment.

7. Applying paint or other coatings to metals such as copper, bronze, or stainless steel that were meant to be exposed.

8. Using cleaning methods which alter or damage the historic color, texture, and finish of the metal; or cleaning when it is inappropriate for the metal.

9. Removing the patina of historic metal. The patina may be a protective coating on some metals, such as bronze or copper, as well as a significant historic finish.

10. Cleaning soft metals such as lead, tin, copper, terneplate, and zinc with grit blasting which will abrade the surface of the metal.

11. Failing to employ gentler methods prior to abrasively cleaning cast iron, wrought iron, or steel, or using high pressure grit blasting.

12. Failing to re-apply protective coating systems to metals or alloys that require them after cleaning so that accelerated corrosion occurs.

13. Using new colors that are inappropriate to the historic building or district.

14. Failing to assess pedestrian use or new access patterns so that architectural metal features are subject to damage by use or inappropriate maintenance such as salting adjacent sidewalks.

15. Failing to undertake adequate measures to assure the protection architectural metal features.

16. Replacing an entire architectural metal feature such as a column or a balustrade when repair of the metal and limited replacement of deteriorated or missing parts are appropriate.

17. Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the architectural metal feature or that is physically or chemically incompatible.

18. Removing an architectural metal feature that is irreparable and not replacing it; or replacing it with a new architectural metal feature that does not convey the same visual appearance.

19. Creating a false historical appearance because the replaced architectural metal feature is based on insufficient historical, pictorial, and physical documentation.

20. Introducing a new architectural metal feature that is incompatible in size, scale, material, and color.

PAINT AND EXTERIOR COLOR[1]

Preservation of most historic wood and metal surfaces requires the presence of a sound paint film to protect against direct exposure to the elements. Water, wind, and ultraviolet light can severely weaken exposed wood fibers over time resulting in their eventual destruction and can contribute to the corrosion of certain exposed metal surfaces. Paint, in addition to its protective role, also provides an opportunity to highlight a building's architectural features by its placement and can help to reinforce a structure's architectural style through the appropriate selection of color.

RECOMMENDED:

1. Maintain a sound paint film on surfaces to be painted so as to preserve historic building fabric.

2. Undertake a routine program of maintenance to protect painted surfaces and pre-paint preparation to ensure a lasting paint finish:

- routinely clean painted surfaces with water and a mild detergent to prevent dirt build-up. (Note: household bleach in small quantities may be added to the mixture to remove mildew from the surface.)
- remove all loose or flaking paint down to the first sound paint layer as the first step in pre-painting preparation. Use the gentlest means possible to accomplish this such as scraping and sanding by hand on wood surfaces and wire brushing and sanding by hand on metal surfaces. Employ electric heat guns, heat plates, and chemical strippers only when gentler means prove unsuccessful. Use these tools with caution to avoid injury to life and damage to property.
- use water repellants or preservatives on bare wood surfaces prone to standing water or harsh weather exposure before priming and repainting.
- prime all exposed wooden and metal surfaces. Prime the back of new wood and the end grain of boards to increase the longevity of the paint application.
- seal all seams and joints (excluding the horizontal joints of clapboard) to keep the wood dry. Use appropriate wood or metal fillers to fill nail heads, holes, and cracks in the surface.
- apply new paint only to clean, dry surfaces.
- follow the manufacturer's instructions for proper surface preparation and repainting.
- use high quality paints to achieve the most lasting paint finish.

3. Avoid painting previously unpainted surfaces such as brick, stone, copper, or bronze. The painting of brick surfaces may be permissible if inappropriate patching and repairs have been made over time and the visual integrity of the surface has been compromised or if the painting achieves a more desirable aesthetic effect. This may be particularly true for non-contributing buildings.

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[1] Despite the desire to achieve authenticity in an exterior color scheme, the Landmark Commission does recognize that paint is a reversible treatment and is a personal, subjective, aesthetic decision. Therefore, the Landmark Commission will not legislate paint color choices. Instead, it is available for color consultations. The Commission, however, does reserve the right to dictate color choices when said colors are an inherent part of the material and are deemed important character-defining features of an historic resource (e.g. a gray slate roof).

4. Coat replacement gutters and downspouts with paint or a baked enamel finish in a color appropriate to the color scheme of the house, unless they are made of copper.

5. Coat exterior storm windows with paint or a baked enamel finish in a color appropriate to the color scheme of the house.

6. Select paint colors that accentuate a building's detailing and architectural style and harmonize with surrounding properties.

7. Employ paint analysis techniques such as microscopic investigation to determine historic paint schemes and finish techniques.

8. Consider the use of exterior stains in lieu of paint for certain surfaces. Such products may be appropriate for porch floors, decks, and other areas.

CHAPTER FIVE

DESIGN GUIDELIES FOR NEW CONSTRUCTION & ALTERATIONS

NEW CONSTRUCTION

A well-designed new building, structure, or addition can be an attractive aspect of an historic district and signal economic health and confidence in the area's future. New construction affords the opportunity to eliminate vacant lots and fill gaps in the urban fabric, thus reestablishing the streetscape and contributing to a community's sense of wholeness. New construction also provides an opportunity to participate in the architectural evolution of a community. By reflecting the period in which it is built, a new building or addition becomes part of a continuum of building design, style, and technology that demonstrates the ongoing growth of the city and its historic districts.

In evaluating new construction, the Landmark Commission shall take into account the impact of such construction on the character of the immediate area and of the overall historic district. The purpose of the new construction guidelines is not to prevent change and "freeze" buildings in time; rather, it is to guide and manage change in a sensitive manner to protect the distinguishing characteristics that give the historic district its character. Some of the elements that impact the character of a historic district include: placement/orientation of structures, building scale/height and massing, texture, form and rhythm, materials, and details. Specific guidelines have been established for each design element.

Due to the importance and complexity of most new construction projects, consultation with the Landmark Commission early in the process is encouraged. A pre-application review by the historic preservation planner may be required.

ACCESIBILITY

Accessibility ramp located at St. Joseph City Hall

RECOMMENDED:

1. Choose uses for historic buildings that allow for feasible compliance with applicable building code and accessibility requirements to ensure the protection of the buildings' historic and architectural character.

2. Meet with the city's Chief Building Official to determine the extent of modifications necessary under the building code to achieve improved barrier-free access for the disabled.

3. Review proposed new uses for existing historic buildings to determine the impact accessibility and life safety code requirements will have on the historic resource. Explore a variety of design

alternatives to achieve compliance and choose the one that requires the least amount of alteration to the historic resource and site.

4. Design new exits, stairs, landings, and ramps so that they are compatible with the character of the building or site. For example, wheelchair ramps may incorporate a railing of simple design that does not compete with the building's architecture, but discreetly blends with its surroundings.

5. Construct wheelchair ramps and chair lifts that are reversible in nature and do not damage or necessitate the removal of character-defining architectural features. Utilize wood, brick, or stone materials, if compatible with the existing architecture, to integrate the element with the building or site. Consider using plant materials as a means of screening the ramp and reducing its visual impact on the building site.

6. Maintain historic doors and entrances at primary elevations and modify door hardware and thresholds, if necessary, to allow for improved accessibility.

7. When possible, place functions and services required for a new use (including elevators and stairways) in secondary or non-character-defining interior spaces of the historic building rather than constructing a new addition.

NOT RECOMMENDED:

1. Undertaking code-required alteration before identifying those spaces, features, or finishes which are character-defining and must therefore be preserved.

2. Altering, damaging, or destroying character-defining features in attempting to comply with accessibility requirements.

3. Making changes to buildings without first seeking expert advice from access specialists and historic preservationists to determine solutions.

4. Making access modifications that do not provide a reasonable balance between independent, safe access and preservation of historic features.

5. Designing new or additional means of access without considering the impact on the historic property and its setting.

6. Expanding the size of the historic building by constructing a new addition when requirements for the new use could be met by altering non-character-defining interior spaces.

PLACEMENT AND ORIENTATION OF BUILDINGS

RECOMMENDED:

1. Position the building on the lot in a manner that is consistent with other structures on the block.

2. Orient the building's front entrance in a manner similar to other structures on the block. The incorporation of architectural elements such as porches and stoops will help to reinforce the building's placement on the street. Maintain a consistent orientation for garage doors in alleys.

3. Coordinate new construction placement with the city's community services department to ensure consistency with setback and lot coverage requirements as contained in the St. Joseph zoning ordinance.

4. Maintain the pattern of separation between buildings that is found on the block.

5. Place garages, sheds, and other accessory structures in side or rear yard areas.

6. Minimize disruption to the site to avoid unnecessary destruction of unknown archaeological resources and mature vegetation.

BUILDING SCALE, HEIGHT, AND MASSING

RECOMMENDED:

1. Maintain a scale of building element relationships (proportion) on the new building that characterizes those on historic structures on the block, street, and in the historic district as a whole.

2. Use windows and doors that are compatible in proportion, shape, location, and size with windows and doors of contributing historic buildings in the historic district.

3. Maintain the relationship of "solids" and "voids" (i.e. massing) in new construction that is found in contributing historic buildings found in the historic district.

4. Design the height of the proposed building to be compatible with the height of surrounding structures on the block and street.

5. Use rooftop appurtenances such as spires, parapet cornices, and towers, when appropriate, to articulate the roofline and provide varieties in height. Such features should be used sparingly and should be scaled to both the building and the streetscape as a whole.

6. Construct a new addition on a secondary or non-character-defining elevation and limit its size and scale in relationship to the historic building.

7. Design a new addition that is compatible with the historic building.

8. Ensure that new construction is subordinate and secondary to the historic building and is compatible in massing, scale, materials, relationship of solids to voids, and color.

NOT RECOMMENDED:

1. Attaching a new addition in a manner that obscures, damages, or destroys character-defining features of the historic building.

2. Constructing a new addition that is as large as or larger than the historic building, which visually overwhelms it (i.e. results in the diminution or loss of its historic character).

FORM AND RHYTHM

RECOMMENDED:

1. Design new construction that reflects the basic shapes and forms found on the block and in the historic district.

2. Employ roof forms and pitches that are traditionally found in the historic district. Roof pitches of 7/12 or greater are generally characteristic of residential properties in the historic districts. Exceptions include many of the Greek Revival and Italianate style dwellings which typically have low hipped roofs with pitches of 4/12 or less. Flat or low sloped roofs, often disguised by parapets, are commonly found in St. Joseph's downtown and neighborhood business districts.

3. Maintain percentages of window and door openings that are similar to those of neighboring historic structures. Openings which vary significantly from that which exists in the area surrounding the proposed new construction will tend to have a disruptive effect and draw undue attention to the new structure.

4. Create form and rhythm in new construction through the use of details, elements found on neighboring historic structures such as porches, columns, bracketed cornices, towers, and corbelled chimneys when viewed collectively help to establish a level of form and rhythm that should be emulated in new construction.

MATERIALS

RECOMMENDED:

1. Keep the predominant material of the new building within the palette of materials traditionally found in the city's historic districts. These include, but are not limited to, brick, rusticated and smooth face stone, wood, and stucco.

2. Materials such as aluminum and vinyl siding, asbestos shingles, artificial brick and stone sheathing, and other imitation/synthetic sidings shall not be used as the principal sheathing materials on new buildings.

3. Limit the use of contemporary and synthetic materials. Vinyl, aluminum, exterior insulation finish systems, fiberglass, and other materials may be used for such things as window and door units and trim, architectural ornamentation, and cornice treatments.

4. Use materials in traditional ways. New materials should appear as if they were applied in a traditional manner so as to convey the same visual appearance as historically used and applied building materials.

DETAILS

RECOMMENDED:

1. Ensure that the architectural details of the proposed building complement those of historic structures within the historic district. Creative reinterpretation of traditional detailing and ornamentation is encouraged.

2. Avoid using architectural ornamentation and detailing that is not traditionally found in the historic district.

3. Avoid copying detailing directly from historic buildings, such efforts provide a false sense of history, as they tend to confuse the age of the "new" building. (Note: the direct copying of details from historic buildings may be permitted for new additions and accessory buildings where the intent is to create a unified complex of buildings on the site).

4. Introduce doors and windows that are compatible with historic structures in the historic district in terms of proportion, shape position, location, and size. Multi-light windows must have true divided lights or three-dimensional permanent grilles on the interior and exterior of the glass.

5. Locate mechanical and other rooftop appurtenances such as skylights, TV antennae, and HVAC equipment on side or rear elevations that are not highly visible from the public view.

6. Ensure that all proposed exterior lighting, signage, and landscaping meets the applicable guidelines for design.

ADDITIONS TO HISTORIC BUILDINGS

RECOMMENDED:

1. Locate additions in side or rear yard areas so as to have minimal impact on primary, character-defining elevations of historic buildings.

2. Consult with the city's planning and zoning division to ensure that expansion of the building footprint is possible. Pursue a variance if necessary.

3. Consider the height, scale, size, and proportion of the new addition to ensure that it relates to the historic building and does not overpower it.

4. Design an addition so that it can be removed from the original building in the future without substantial loss of historic building fabric.

5. Design an addition so that it is compatible with the historic building in terms of massing, scale, height, materials, roof forms, proportion and spacing of doors and windows, style, details, texture, and location.

6. Select building materials for the addition that are consistent with the materials on the historic building. The building material palette shall be limited to what was available at the time of the historic building's construction. Contemporary or synthetic materials may be used in limited applications.

7. Create additions with similar roof forms and pitches. Eave lines for additions should generally align with those of the original building.

8. Match the foundation materials, height, and style of the original building.

9. Design additions that are contemporary interpretations of the original building's architectural style and details. This will help to differentiate the new from the old. A more literal interpretation of architectural forms and details is also acceptable.

10. Respect the architectural hierarchy that exists on most historic buildings. Generally, architectural embellishments and detailing were scaled down or simplified on less visible secondary and rear elevations. This hierarchy should be respected in the new construction.

11. Locate additions in areas that will not adversely impact character-defining open spaces nor obscure important vistas or other historic buildings.

12. Avoid locating additions in areas that will necessitate the relocation or demolition of historic accessory buildings such as garages or carriage houses.

13. Locate additions in areas that will not necessitate the removal of mature vegetation or indigenous plant materials, whenever possible.

14. Consider the architectural significance of later additions and alterations and weigh their contribution to defining the historic building's character. Generally, additions and alterations that are at least fifty (50) years old have acquired significance and should be evaluated to determine the merits of their preservation.

15. Use color as one means of harmonizing the new addition with the historic building.

16. If an additional story is proposed for a building, it is generally appropriate to set it back from the wall plane and make it as inconspicuous as possible when viewed from the street.

18. Treat porch enclosures and other construction activities that involve the reconfiguration of the building footprint in a similar manner to new additions. Enclosures should meet the guidelines contained in this section as well as other applicable sections including exterior entrances and porches.

NOT RECOMMENDED:

1. Expanding the size of the historic building by constructing a new addition when requirements for the new use could be met by altering non-character-defining interior spaces.

2. Constructing a new addition on or adjacent to a primary elevation of the building which negatively impacts the building's historic character.

3. Adding a new building to a historic site or property when the project requirements could be accommodated within the existing structure or structures.

4. Attaching a new addition in a manner that obscures, damages, or destroys character-defining features of the historic building.

5. Constructing a new addition that is as large as or larger than the historic building, which visually overwhelms it (i.e. results in the diminution or loss of its historic character).

6. Constructing a rooftop addition that is highly visible, which negatively impacts the character of the historic building, its site, setting, or district.

7. Constructing a highly visible, multi-story rooftop addition that alters the building's historic character.

8. Constructing a rooftop addition on low-rise, one – to three – story historic buildings that is highly visible, overwhelms the building, and negatively impacts the historic district.

9. Constructing a rooftop addition with amenities (such as a raised pool deck with plantings, HVAC equipment, or screening) that is highly visible and negatively impacts the historic character of the building.

10. Replicating the features of the historic building when designing a new building, with the result that it may be confused as historic or original to the site or setting.

DECKS ON HISTORIC BUILDINGS

RECOMMENDED:

1. Locate decks in side or rear yard areas and screen from public view by shrubbery, fencing, or other means.

2. Construct decks so they can easily be removed in the future without damaging the historic building.

3. Design decks and railings to be compatible with the building in terms of style, detailing, materials, and scale.

4. Use wood as the predominant material for the new deck construction. Alternative materials may be considered on a case-by-case basis.

5. Design decks so that they do not obscure or damage the historic building's significant architectural features.

6. Paint or stain a deck to blend in with the color scheme of the building.

7. Consider using low decks or patios that may not require railings, extensive structural framing, and screening.

8. Use a treatment such as wooden lattice, brick skirting, or opaque shrubbery when screening deck framing.

9. Use appropriate exterior size/scale balustrades, railings, and posts.

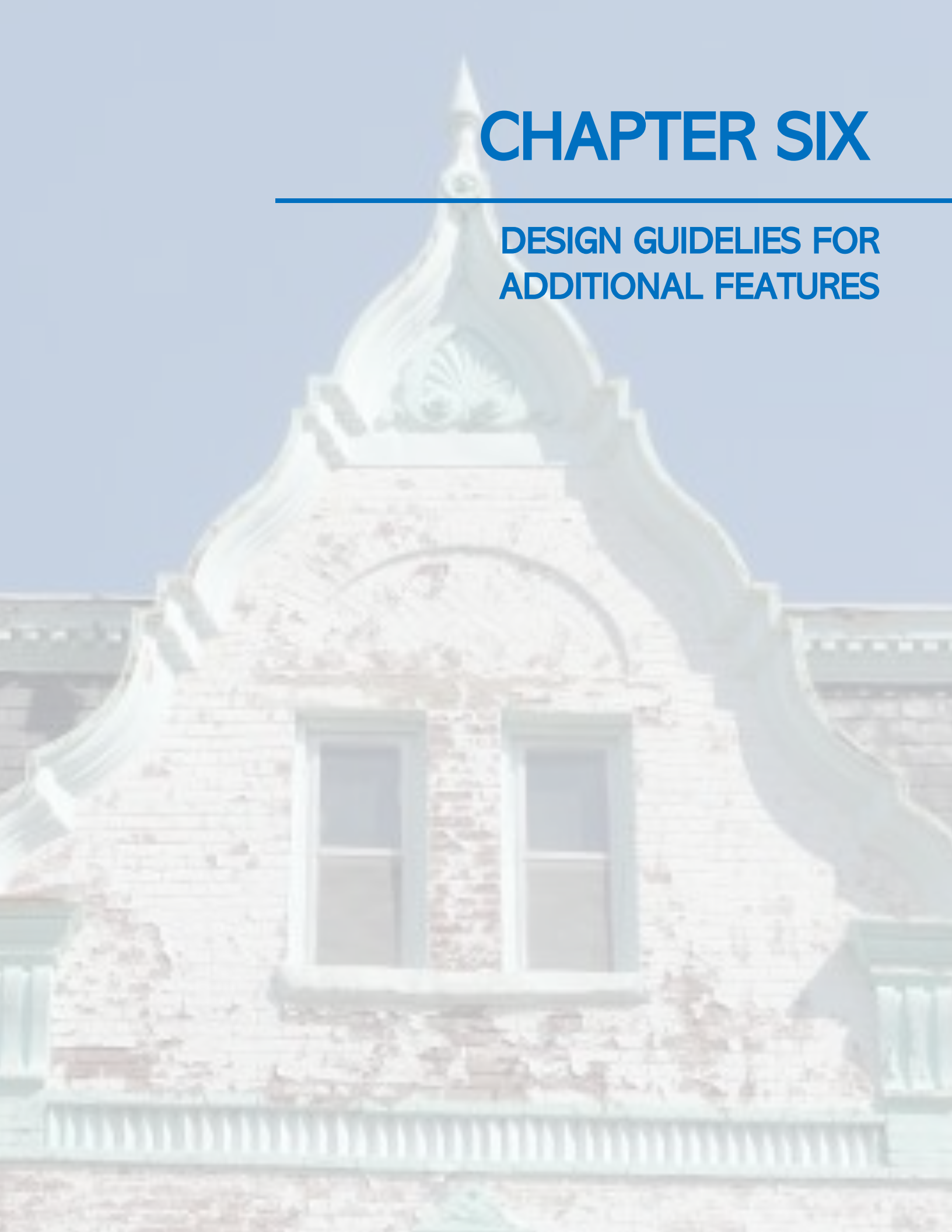
NOT RECOMMENDED:

1. Constructing a deck on the façade of a structure or a portion of the structure that is visible from the street.

2. Constructing a deck in the absence of a porch.

3. Constructing a rooftop addition with amenities (such as a raised pool deck with plantings, HVAC equipment, or screening) that is highly visible and negatively impacts the historic character of the building.

4. Installing permanent deck-top appurtenances such as built-in benches or gazebos.



CHAPTER SIX

DESIGN GUIDELIES FOR ADDITIONAL FEATURES

LANDSCAPING

RECOMMENDED:

1. Maintain mature street trees. When removal or replacement is warranted, replace with a tree of the same species or another tree that will achieve a similar canopy and street edge definition at maturity.

2. Consult with the city's tree board and department of public works prior to planting trees in the city's right-of-way. Obtain a tree permit and a certificate of appropriateness under the Landmark Commission's Minor Works provision.

3. Plant smaller trees in areas where overhead utility lines or other overhead obstructions exist.

4. Preserve the planting strip found between the public sidewalk and the street curb. This area should be planted with grass and/or groundcover and trees.

5. Use plant materials that are indigenous to the area. New plant materials should complement those found on the site and in the historic district.

6. Retain and maintain landscape elements that contribute to the character of the historic district such as mature trees and hedgerows, grassy lawns, ground covers, garden areas, fountains, walkways, statuary, and outbuildings.

7. Keep the location of new landscape features consistent with landscape design principles from the period in which the building was constructed. Early Victorian buildings, for example, tended to have few foundation plantings and more utilitarian landscapes. Late Victorian structures saw a gradual increase in the number of plantings in the yard with a more eclectic style that continued into the early 20th century. Post-Victorian landscapes wedded the house with the landscape to achieve a more naturalistic environment.

8. Maintain the relationship between building mass and open space that exists on the block or streetscape.

9. Avoid the use of contemporary plant edging materials such as exposed landscape timbers in front and side yard areas. Stone and brick and low fencing are more appropriate treatments. See Fences and Garden Walls for more details.

10. Maintain brick sidewalks in their original patterns. When considering sidewalk replacement due to condition, evaluate adjacent sidewalks and the surrounding block to determine the predominant sidewalk treatment in the area. While the Landmark Commission encourages the preservation of brick sidewalks, it recognizes the value in a unified pavement treatment within a block and may allow for brick or concrete installations based on this approach.

11. Maintain stone curbing. New replacement curbing should match the original in terms of color, texture, and size.

12. Retain historic streetscape features such as hitching posts, inscribed stone stairs and sidewalks, and concrete signposts.

13. Use the approved lighting standard for ornamental streetlights in the city's historic districts. Cast iron or aluminum should be utilized instead of fiberglass for the pole material. A white light source such as a metal halide bulb should be used.

14. Use outbuildings, art, statuary, and fountains as focal points in public and private spaces. Avoid placing such elements in areas where they will obscure historic buildings or their architectural features. Due to the subjectivity involved in the evaluation of art, the Landmark Commission shall only consider the appropriateness of the location of public art in reviewing applications for certificates of appropriateness.

NOT RECOMMENDED:

1. Installing a green roof or other roof landscaping, railings, or furnishings that are visible on the site and from the public right-of-way.

2. Planting species of trees that are not native to the St. Joseph area, for example; palm trees or other tropical species.

3. Allowing vines to cover any structures.

4. Installing tile that is not rated for outside use.

5. Allowing historic sidewalks to become so overgrown that the sidewalk is no longer visible.

FENCES AND WALLS

Fencing at the Wyeth-Tootle Mansion

RECOMMENDED:

1. Preserve historic fences and walls. Preservation requires continuous maintenance and repair. A sound paint surface is essential to maintaining and protecting wooden and iron fences. On wooden fences, seal all joinery to avoid moisture damage. To prevent rust and corrosion on iron fences, clean surfaces with a wire brush to remove all loose paint and rust, then prime immediately with a high quality metal primer before the finish coat is applied. Brick and masonry walls are vulnerable to uneven ground settling and mortar failure due to weather exposure, freeze-thaw cycle and

vegetation. Resist the tendency to allow plants such as ivy to grow on brick walls as the plants will trap moisture and cause deterioration.

2. Retain and preserve all character-defining features of historic fences and walls including gates, decorative pickets, finials, newel posts, stairway systems, and hardware.

3. Repair rather than replace historic fence and wall materials. If replacement is necessary, replace only those sections that are in need of replacement. Match the original in composition, height, scale, proportion, color, texture, material, and design.

4. Design new fences and walls that are compatible with the associated building, site, and streetscape in terms of composition, height, scale, proportion, color, texture, material, and design. Fences and walls based on historic designs are encouraged. Vinyl or other synthetic plastic fencing is prohibited.

5. Utilize historic stairways in retaining walls as entry locations to a building site. If a historic retaining wall surrounds a now vacant lot and new construction is contemplated, orient the new construction to take advantage of historic stairways.

6. Avoid addition architectural features or embellishments to a fence or wall in an attempt to create a false historical appearance.

7. Use fences and walls in a manner that is historically appropriate, such as for demarcating property lines and screening private areas and parking lots from the public right-of-way.

8. In front and side yard areas, fences and walls should not exceed a height of three feet (3') and should meet the standards pertaining to sight-obscuring fences as detailed in Section 31-054 of the zoning ordinance of the City of St. Joseph. The Landmark Commission may grant exceptions to these provisions if the proposed fence design is based on historic documentary pictorial or physical evidence.

9. In rear yards, fences shall not exceed a height of six feet (6'). Privacy fences and walls (opaque) shall be permissible. Privacy fences shall not extend forward of the rear building line of the principal dwelling on the lot.

10. Fences, walls, vegetation, and trees should not be placed within a street or driveway sight visibility triangle.

11. Use plant screening in the form of hedgerows as an alternative to fences and walls. Screening between different land uses and around parking lots is encouraged. It is recommended that hedgerows be kept low (under three feet [3']) so as not to obscure views of buildings and architectural details.

12. In conjunction with plantings, chain link fencing may be allowed only in rear yards and areas not visible from the street. Screen chain link fences with vegetation such as ivy, climbing vines, and evergreen shrubbery.

13. Avoid the use of horizontal board, split rail, solid board, and privacy fences in front yard areas.

14. Paint or stain (with an opaque stain) wooden fences. Iron fencing should be maintained in a painted state in traditional colors such as black or forest green.

NOT RECOMMENDED:

1. Placing fences and walls in such a manner that they obscure the architectural details of buildings.

2. Adding conjectural landscape features to the site (such as period reproduction light fixtures, fences, fountains, or vegetation) that are historically inappropriate, thereby creating an inaccurate appearance of the site.

3. Replacing an entire feature of the site (such as a fence, wall, or drive) when repair of materials and limited replacement of deteriorated or missing components are feasible.

4. Introducing a new building or landscape feature that is visually or otherwise incompatible with the setting's historic character (e.g. replacing low metal fencing with a high wood fence).

ALLEYS, DRIVEWAYS, AND OFF-STREET PARKING

Alley & drive located off of Charles Street

RECOMMENDED:

1. Retain historic alleys and their historic paving materials.

2. Locate garages in alleys and maintain the same orientation and setback as found on the block.

3. Retain historic driveway configurations and materials whenever possible.

4. Construct new driveways to conform to the configuration, width, location, and materials of existing driveways in the historic district.

5. Locate new driveways and off-street parking areas in residential neighborhoods in the rear yards of properties. If possible, provide access via an existing alley. If this is not possible, driveways and parking areas should be placed in the least visible portion of the lot and appropriately screened

with plantings and/or fencing. Avoid the placement of parking areas to the front of the established building line.

6. Avoid creating large off-street parking areas in residential neighborhoods that occupy the majority of the yard area and contribute to the loss of green space and the erosion of the historic district's residential character.

7. Avoid the destruction of mature plantings and other historic site features such as retaining walls and iron fencing in creating new parking areas. Incorporate said features into the design scheme. Provide for protection of mature trees during construction by avoiding trenching or other ground disturbance within the canopy area of the tree at a minimum. It is also advisable to avoid soil compaction within this critical root zone area.

8. Pave parking areas with one of the following materials: concrete, concrete pavers, brick, asphalt, or gravel. Loose paving materials should be contained with an edging material such as a low brick retaining wall or concrete curbing. Natural finish landscape timbers are not appropriate edging materials in the city's historic district.

9. Utilize a low planting hedge or masonry wall (not to exceed 36" in height) along the street frontage of all parking lots. Avoid plantings within the designated site triangles at parking lot entrances to ensure safety of egress. The landscape element will screen automobile wheels, bumpers, and paving, thereby eliminating the harshest visual impacts of the automobile without compromising surveillance and safety.

10. Secure the proper permits from the city for constructing curb cuts in the public right-of-way for driveway and parking lot installations. Follow design and construction standards for parking lots as outlined in Section 31-053 of the zoning ordinance of the City of St. Joseph.

11. Following guidelines for Exterior Lighting in illuminating parking areas.

12. Design lighting levels for safety. Avoid spilling light onto adjacent properties.

NOT RECOMMENDED:

1. Altering the relationship between the buildings and landscape features in the setting by widening existing streets, changing landscape materials, or locating new streets or parking areas where they may negatively impact the historic character of the setting.

2. Locating parking areas directly adjacent to historic buildings where vehicles may cause damage to buildings or landscape features or when they negatively impact the historic character of the building site if landscape features and plant materials are removed.

3. Introducing new construction on the building site which is visually incompatible in terms of size, scale, design, material, or color, which destroys historic relationships on the site, or which damages or destroys important landscape features, such as replacing a lawn with paved parking areas or removing mature trees to widen a driveway.

EXTERIOR LIGHTING

RECOMMENDED:

1. Preserve and maintain original lighting fixtures.

2. Select lighting that is compatible with the building and site in terms of period design, materials, use, scale, location, wattage, and angle of illumination.

3. Avoid placing fixtures in areas that will obscure or damage character-defining architectural or landscape features.

4. When adding a new light fixture to a building, consider placement of the fixture in a traditional location such as a porch ceiling above an entrance.

5. In selecting new lighting fixtures, choose designs that are simple and unobtrusive so that they do not compete with the building's architecture.

6. Avoid the use of mercury vapor, sodium, or fluorescent lighting. Use a white light source.

7. If outdoor lighting is desired, install lighting at levels that provide for adequate safety, yet do not detract from or overly emphasize the building or site.

8. Mount security lighting on the rear or sides of the structure rather than on the front of the building.

9. Make sure that exterior lighting is properly shielded so as not to be a nuisance for abutting property owners.

10. Locate lighting sources in strategic locations on the building or site to create a subtle and inviting ambiance.

11. Introduce low-level lighting in public areas and at the private-public edge of properties for the safety of pedestrians.

12. Screen from view ground-mounted accent lights or spotlights.

13. Consider the use of ornamental streetlights that reflect the late 19th/early 20th century character of the city's historic districts. Utilize a consistent family of street light fixtures. Such fixtures should be of a uniform color and material. Cast iron or aluminum is an acceptable material. The use of fiberglass for ornamental street light fixtures shall be prohibited.

NOT RECOMMENDED:

1. Placing fixtures in areas that will obscure or damage character-defining architectural or landscape features.

2. Removing or altering visible fixtures that are important in defining the overall historic character of the building so that, as a result, the character is diminished.

3. Failing to protect and maintain functioning mechanical, plumbing, and electrical systems on a cyclical basis so that their deterioration results.

UTILITIES

RECOMMENDED:

1. Locate utilities in side or rear yard areas and screen from public view through plantings, fencing, or other means.

2. Screen roof top utilities so as to minimize their impact from the public right-of-way.

3. Locate vents and mechanical connections through historic walls or foundations on non-character defining elevations or inconspicuously on side or rear walls of buildings where they are not visible from public view.

4. Paint meter boxes, vents, and other utility connections in colors that will allow said connections to blend in with the historic building. Screen them from public view.

5. Install utility services underground to eliminate overhead lines and poles whenever possible. Repair brick sidewalks and streets by carefully removing bricks and relaying them in their original pattern.

6. When installing utility fixtures in the public right-of-way such as street light poles or fixtures, take into account the impact of said fixtures on the character of the streetscape and the historic district. Said fixtures will be evaluated in terms of design, scale, massing, color, compatibility with the surrounding streetscape features, and overall visual impact on the historic district.

7. Avoid the radical pruning of trees in areas with overhead wires. Such pruning practices permanently damage the form and long-term health of the tree. If a tree must be removed, it is recommended that the tree be replaced with another species that will not interfere with overhead utilities.

8. Bore utilities, if possible, under trees, sidewalks, fences, and other landscape features in the historic district in order to avoid damage to or destruction of historic landscape resources.

NOT RECOMMENDED:

1. Installing a visible replacement feature that does not convey the same appearance.

2. Installing a new mechanical system so that character-defining structural or interior features are radically changed, damaged, or destroyed.

3. Failing to consider the weight and design of new mechanical equipment so that, as a result, historic structural members or finished surfaces are weakened or cracked.

4. Installing rooftop mechanical or service equipment so that it damages or obscures character-defining roof features or is conspicuous on the site or from the public right-of-way.

5. Changing a character-defining roof form or damaging or destroying character-defining roofing material as a result of an incompatible rooftop addition or improperly installed or highly visible mechanical equipment.

6. Removing a character-defining window to conceal mechanical equipment or to provide privacy for a new use of the building by blocking up the opening.

7. Failing to protect and maintain a functioning mechanical system, plumbing, and electrical systems and their visible features on a cyclical basis so that their deterioration results.

8. Failing to undertake adequate measures to ensure the protection of mechanical system components.

9. Concealing mechanical equipment in walls or ceilings in a manner that results in extensive loss or damage or otherwise obscures historic building materials and character-defining features.

10. Replacing a mechanical system when its components could be upgraded and retained.

11. Installing a visible replacement feature of a mechanical system, if it is important in defining the historic character of the building, which does not convey the same appearance.

12. Installing a split system mechanical unit without considering its impact on the historic character of the interior or the potential loss of historic building material.

13. Placing air conditioning compressors where they are highly visible and negatively impact the historic character of the building or setting.

SIGNAGE

Museum Hill district signage

RECOMMENDED:

1. Design signs so that the size and proportion of the sign reflects the proportions and dimensional relationships of the building.

2. Consolidate public signs, whenever possible, to reduce visual clutter.

3. Locate public signs a sufficient distance from the curb to prevent damage to and from automobiles.

4. Follow recommendations contained in the St. Joseph Downtown Master Plan for public and private signage in Downtown.

5. Adhere to the city's sign ordinance for dimensional restrictions on private signage. As per section 31-131 Supplemental Sign Regulations of the City of St. Joseph zoning ordinance, properties located in local or national register-listed districts, with the exception of those found in a C-2 Downtown business district, shall be limited to: 1) two (2) identification signs, one (1) square foot each; 2) a maximum height of five (5) feet for free-standing signs; and 3) a maximum sign area of four (4) square feet in area, either wall or free-standing.

6. Recognize that the Landmark Commission may impose additional requirements on the size, location, design, lighting, and material of the sign.

7. Install historic district identification markers at the boundaries of the district near prominent intersections for increased visibility.

8. Use the style of historic identification marker that has been approved for the historic district in which you own property.

9. Locate a historic identification marker where it will not obscure or damage character-defining architectural features of the property. Information on said markers should include the name of the original owner, date of construction, and name/or logo of the historic district. More than one name on the sign may be permitted if those individuals are linked to an important event or change to the property. Consult the city's historic preservation planner prior to installation of a sign. Provide documentation on the history of the property.

10. Locate wall signs on traditional storefront commercial buildings in the signboard frieze area located between the ground level storefront and the upper façade. On masonry, secure signs at mortar joints to prevent damage to the face of the masonry unit.

11. Provide proper flashing into the wall for wall-mounted signs to prevent deterioration.

12. Locate freestanding signs in areas that will not obscure a building or site's architectural elements or important features. Low shrubbery or plantings around the base of the sign may be required by the Landmark Commission.

13. Use materials that are compatible with the building's and historic district's overall character. Appropriate materials for signs in residential areas are wood and stone. These materials, along with metal, neon, and canvas may be appropriate for commercial buildings.

14. Choose colors and lettering styles carefully to ensure ease of readability and to harmonize with the architecture. Limit the number of lettering styles used on any one sign to two or three. Carefully space between letters, words, and lines for an uncluttered appearance. Limit the area occupied by lettering to not more than two-thirds of the sign area.

15. Preserve and maintain historic "Ghost Business" signs as they enrich the character of an area.

16. Consider the placement of murals and their impact on historic building features when contemplating the use of this art form.

NOT RECOMMENDED:

1. Replacing or covering a glass transom with solid material or inappropriate signage or installing an incompatible awning over it.

2. Installing signs that obscure or overwhelm the basic architectural character of the building.

3. Fastening signs to masonry elements instead of the mortar joints.

4. Installing digital signage or scrolling marquis-style signs.

CHAPTER SEVEN

ARCHAEOLOGY

The ground that St. Joseph currently occupies has a long history, some of which still comes to light in the form of archaeological finds. When working in the historic districts of the city, it is important that you are vigilant in looking for those remains and that you take proper action when you believe that you have found archaeological artifacts.

RECOMMENDED:

1. Retain and preserve known archaeological resources that are important to the history of the site or historic district.

2. Notify the city's preservation planner and Missouri State Historic Preservation Office in the early planning stages of a project to assess potential for the presence of archaeological resources on site.

3. Minimize ground-disturbing activity to reduce the possibility of destroying unknown archaeological resources.

4. Avoid the use of heavy machinery or equipment, which may damage archaeological resources on site.

5. Protect known archaeological resources in their natural and undisturbed setting, whenever possible. If disturbance is unavoidable, undertake investigations using professional archaeologists who follow accepted standards, methods, and practices for resource mitigation and/or recovery.

6. Stop work on a job site immediately if archaeological resources are unexpectedly uncovered during construction activity. Notify the city's historic preservation planner and the Missouri State Historic Preservation Office.

Excavation work at King Hill
(St. Joseph Museum Archives)

CHAPTER EIGHT

LAST RESORTS

The ultimate goal of the Landmark Commission is to preserve the historic resources of St. Joseph in situ; however, there are times when that is not possible. This chapter discusses how to proceed if you believe that the only answer is to move or demolish a historic structure.

RELOCATION OF BUILDINGS

RECOMMENDED:

1. Choose relocation only as a "last resort" to demolition.

2. Document the original site through drawings and photographs prior to relocation of the historic resource.

3. Work with licensed, bonded, and insured contractors to accomplish the relocation.

4. Secure a house moving permit from the city of St. Joseph Public Works Department in accordance with Chapter 7, Article 1, Section 7-3 of the Code of Ordinances of the City of St. Joseph.

5. Secure the structure to be moved to minimize damage during the move and to curb vandalism.

6. Choose a site for a relocated building that corresponds proportionally to the size of the structure.

7. Position the building on the new site in such a manner that its orientation to the street, setback, and lot coverage is compatible to and harmonious with the existing structures on the block to which it is moved.

8. Ensure that the shape, mass, and scale of the building to be moved conform to the existing structures on the block to which it is moved.

9. Move a building as a single unit in order to prevent the unnecessary loss of historic building fabric. Partial or complete disassembly is acceptable only when absolutely necessary.

DEMOLITION OF BUILDINGS

RECOMMENDED:

1. Work with the Landmark Commission to identify alternatives to demolition.

2. Document the historic resource and its setting prior to demolition. Documentation shall take the form of black-and-white photographs of the building, structure, or site's principal elevations, architectural elements (both interior and exterior) and special site features (e.g. mature trees and plantings, pathways, fencing). Measured drawings of the resource may also be required. The Landmark Commission shall determine on a case-by-case basis the extent of documentation required and the parties responsible for producing such documentation. The documentation shall

be submitted to the Landmark Commission and become part of the permanent record of the City of St. Joseph.

3. Cooperate with the Landmark Commission in identifying architectural features and building materials that can be salvaged and reused. The Landmark Commission may require the removal of salvageable building parts as part of the authorization to permit demolition.

4. Minimize the amount of ground-disturbing activity associated with demolition to avoid damaging potential archaeological resources or other significant site features such as historic fencing, retaining walls, or mature plantings/trees.

5. Leave the site properly cleaned, graded, and seeded after demolition has taken place.

SOURCES

Grimmer, Anne E. *Secretary of Interior Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings*. (Washington D.C.: U.S. Department of the Interior National Park Service Technical Preservation Services, U.S. Government Publishing Office, 2017).

Sekula, Gregory, et al. *Design Guidelines for St. Joseph, Missouri Historic Districts* (St. Joseph Landmark Commission, October 2, 2001).

Images sourced from internet search & city archives.


MISSOURI RIVER
MT MORA CEMETERY
BARTLETT PARK