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Acknowledgements:
Special thanks to the members of the St. Joseph Landmark Commission (past and present) who contributed time reviewing and editing this manual:
Ron Petersen, Roger Martin, Marilyn Maxwell, Morton Nelson, Dennis Brewer, Tim Stites, Steve Carrillo, Scott Johnson, Diana Midyett, Mark Mikkelsen, Denese Denman, Terry Jimenez, Allison Sauls, Harrison Hartley, Joan Sweet, Dan Moore, Thomas Kirschner, and Donna Farrow-Ball

Gratitude is also expressed to Alane Studley, former Director of Planning & Community Services; Sue Brewer; Ted Hauser, representative of the Museum Hill Neighborhood Association, and John Fletcher, representative of the Hall Street Neighborhood Association, for their involvement in the review and preparation of this document.
Thank you to Landmark Commissioner Denese Denman for providing the sketches in the manual and Maggie Stanturf for graphic design and layout.

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# St. Joseph Historic District Guidelines

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Introduction

Incorporated in 1845 as a town, St. Joseph has a rich history, having grown from a tiny trading post established by founder Joseph Robidoux on the Missouri River, to an outfitting town for the westward migration movement, to a bustling city serving the entire Midwest and developing western region as a wholesale distribution center. Such prosperity manifested itself in the construction of monumental civic, institutional, commercial, and residential architecture. Many of St. Joseph's buildings were built of quality materials and fashionable, often avant garde designs, that established an air of permanence reflective of the City's optimism for its economic and cultural future. Despite the prosperity experienced during its “Golden Age”, the community also witnessed difficult times, such as the decline in economic prosperity after World War I, the transition from a manufacturing to a service-oriented economy, and a gradual loss and shift of population in the 20th century due to the forces of urban sprawl.

Unfortunately, the fate of some of St. Joseph's historic structures followed the decline in the economy and the population loss and shift to the eastern edges of the City. Neglect and a lack of appreciation and awareness for the City's fragile, historic, built environment contributed to the loss and pilfering of many fine buildings. These losses were exacerbated by widespread local demolition, particularly in the downtown core, that was part of misguided “urban renewal” policies in the 1970's. Fortunately, St. Joseph has such a vast wealth of historic structures that today, even with the loss of many buildings, an incredible number of historic homes, commercial structures, churches, parks, and entire neighborhoods remain.

As St. Joseph enters the 21st century, there is a growing realization that historic structures play an increasingly important role in defining the community's unique identity. Through the efforts of the St. Joseph Landmark Commission and non-profit groups such as St. Joseph Preservation, Inc. and the St. Joseph Downtown Partnership, historic resources are being identified and evaluated and efforts are being made to encourage reinvestment in previously declining neighborhoods and commercial districts. The City now is a participant in a national historic preservation movement. A “tear it down and build it new” mentality is gradually being replaced with an attitude that sustainable, long term revitalization of the central city is contingent upon a thoughtful evaluation of existing resources. Rehabilitation and preservation have been integrated into the City's community planning process.

One important planning tool for historic preservation is the design review function performed by the City's Landmark Commission. In an effort to ensure that the architectural and historical integrity of historic resources is maintained as they evolve through time, it is critical that exterior alterations to buildings and sites be monitored and evaluated. The Design Guidelines for St. Joseph, Missouri Historic Districts provides a comprehensive set of standards by which the Landmark Commission and the owner of a historic property can evaluate proposed changes. All components of a building – from the roof to the foundation – are addressed in a logically organized format that combines background text with succinct guidelines. Site features ranging from landscaping to driveways to fences and walls are also explored. In addition, procedures pertaining to the Landmark Commission's review process are also detailed.

While the focus of this manual is primarily oriented to the City's locally designated historic districts and other designated areas in which design review is mandatory, it also is targeted to any owner of an historic property or older home who may be contemplating exterior work and seeks guidance on historically appropriate treatments, regardless of whether or not such treatments are legislated. Photographic representations of historic treatments found in the manual have been taken from buildings found throughout the City. Some of these properties may be found within local or National Register-listed historic districts. Others are located in areas that are National Register-eligible. In some cases, the properties have yet to be the focus of historic resource surveys and their significance is yet to be evaluated. Regardless, the photographs represent examples of building and site features that contribute to the unique historical character of St. Joseph.
Situated on the bank of the Missouri River in northwest Missouri, St. Joseph is a mid-sized city of approximately 73,000 located approximately fifty miles north of downtown Kansas City, Missouri. Founded as a trading post in 1843 by Joseph Robidoux III, St Joseph quickly became an outfitting and goods distribution center for settlers heading to western homestead lands and later for “gold rushers” journeying to Colorado and California. By 1859, St. Joseph became the westernmost railroad terminus in the country with the completion of the Hannibal and St. Joseph Railroad – the first line to cross the State of Missouri. Rail links to the East secured the City’s economic prosperity and by the 1880s St. Joseph was dubbed “Queen City of the West”. A diversity of products ranging from alfalfa feed to pancake flour to writing tablets to art glass were produced here in over 400 factories which flourished through the 1920s. The City was the third largest wholesale dry goods distribution center in volume in the country by the late 1920s as well. Meatpacking became an important industry here at the dawn of the 20th century. Major meatpacking houses were located on the City’s south side including Swift & Company, Armour & Company, Hammond Packing Company, and others. The stockyards flourished, eventually leading the City to rank among the top five markets in the world for hogs, cattle, and sheep by 1900. Such wealth created an impressive and irreplaceable architectural heritage. St. Joseph today boasts one of Missouri’s largest and most important collections of late 19th and early 20th century architecture.
The St. Joseph Landmark Commission (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 individual landmarks. Historic preservation became an officially recognized role of city government in 1984 with the incorporation of an 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 older neighborhoods to identify properties and sites of historical and cultural importance and the subsequent designation of National Register-eligible buildings and districts are on-going priorities. Undertaking design review in the City’s locally designated historic districts/landmarks is also a primary responsibility of the Commission.

Reorganized under Article III of Chapter 31 of the Zoning Ordinance of the City of St. Joseph, the Landmark Commission is composed of nine (9) members who are appointed by the City Council to serve three (3) year terms. All members reside within the City’s corporate limits and have a demonstrated interest, experience, or education in historic preservation, history, architecture, real estate, or related field. The Commission meets on the first Tuesday of every month to review applications for exterior changes to properties within local historic districts. A Certificate of Appropriateness (COA) must be issued by the Landmark Commission before changes can take place. The meetings are held at 7:00 p.m. in the Council Chambers located on the third floor of City Hall, 1100 Frederick Avenue. A work session is generally held in the Council Chambers forty-five (45) minutes prior to each meeting to discuss issues relevant to the Landmark Commission’s scope of concern. Both the general meeting and the work session are open to the public; however, in order to be placed formally on the Commission’s agenda, it is necessary to submit an application to the City of St. Joseph Planning and Community Services Department at least twenty (20) days prior to the Commission’s regularly scheduled meeting.
Obtaining A Certificate of Appropriateness

In an effort 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). COAs may be issued by the Landmark Commission or, in the case of minor works items, the City’s Historic Preservation Planner who serves as staff administrator to the Landmark Commission. Upon contemplation of exterior work, contact the Historic Preservation Planner at 816/271-4648 to determine if a COA is required. Applications for a COA may be obtained from the Planning and Community Services Department, Room 201, City Hall, 1100 Frederick Avenue, during the regular business hours of 8:00 a.m. to 5:00 p.m. The City’s Historic Preservation Planner is available to provide technical assistance in the application process.

Pre-Application Review

Property owners considering projects in locally designated historic districts are encouraged to take full advantage of free technical advice and design assistance prior to the submission of a COA. This pre-review can save delays in the process. Informal meetings to become familiar with the Commission’s standards of appropriateness and design may be arranged by contacting the Historic Preservation Planner at the Department of Planning and Community Services. The Historic Preservation Planner can determine if a pre-application review is desired. In general, it is desired for any exterior project involving:

- More than 1,000 square feet of new construction
- $25,000 or more in exterior-related construction costs

Pre-application reviews are typically held during the Commission’s regularly scheduled work session held forty-five (45) minutes prior to its meeting. Attendance at this meeting by the applicant is strongly encouraged in order to answer any questions commissioners may have regarding the project. The following information is useful for a pre-application review and, if possible, should be submitted to the Department of Planning and Community Services by the applicant fourteen (14) days prior to the work session date:

1) Plot plan of site
2) Preliminary drawings/sketches indicating desired changes
3) Photographs of existing conditions

After a pre-application review has occurred, the applicant may then submit an application for a COA for formal review by the Landmark Commission.
Completing The Application
After obtaining a COA application from the City of St. Joseph Department of Planning & Community Services, 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.

Application Submission and Review
Once the COA application has been completed, it, along with all supporting materials, must be returned to the Department of Planning and Community Services at least twenty (20) days prior to the Commission’s regularly scheduled meeting in order to be placed on the agenda. There it 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 Landmark Commission 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. Notification of the meeting date and time will be sent to the applicant by mail. Newspaper notification in the public notice section of the classified ads will also occur at least fourteen (14) days prior to the meeting. Attendance at this meeting by the applicant and interested parties is recommended should any questions or concerns regarding the proposed project arise. Any resident of the community is welcome to attend the 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 Commission must issue or deny a Certificate of Appropriateness within forty-five (45) days after the filing of a complete application, except when the time limit has been extended by mutual agreement between the applicant and the Landmark Commission. Most applications are decided at the initial meeting, followed up by formal mailed notice.

Serious Economic Hardship Evaluations/Appeals
Should the Landmark Commission deny a Certificate of Appropriateness or place conditions on the approval that the owner believes will impose a serious economic hardship, the applicant may request a special hearing to consider the economic hardship issue specifically. The applicant may request a hearing at the time the denial or conditional approval is granted or submit a letter to the Historic Preservation Planner requesting a special meeting within ten (10) working days from the date the Commission originally took action. Upon such a request, a special economic hardship hearing will be called within ten (10) working days. All information supporting the applicant’s claim for economic hardship must be provided to the Department of Planning and
Serious Economic Hardship Evaluations/Appeals continued

Community Services at least five (5) working days before the special hearing. A representative from the City Attorney’s Office will review the case and be present at the hearing. The applicant will be required to present clear, factual proof of the serious economic hardship claim. The burden is on the applicant to prove this claim.

Information submitted to the Commission to support a serious economic hardship claim may include, but is not limited to, a pro forma analysis of rehabilitation, business prospectus, financial and bank records related to the property, insurance payments on the property, rental history, information on advertisement for sale and offers made in the case of properties that have been marketed for sale, and/or other pertinent information. In cases where the Landmark Commission determines by a majority vote that a serious economic hardship is created by cause of the denial or conditional approval of the Certificate, it shall issue a Certificate of Hardship. The Certificate may include conditions to reduce the serious economic hardship, but does not have to eliminate all economic impact. Written notice of the decision shall be sent to the applicant.

The Landmark Commission’s decision on the claim of serious economic hardship may be appealed to the Zoning Board of Adjustment. The Board of Adjustment may, upon a finding of serious economic hardship, remand the case back to the Landmark Commission for further consideration. It should also be noted that appeals to the Board of Adjustment may be taken on the grounds that the Landmark Commission has erred procedurally. It is not the role of the Board of Adjustment to re-evaluate the merits of an application for a Certificate of Appropriateness based on design issues and compliance with the Landmark Commission’s guidelines. Rather, in cases where the Board of Adjustment determines that the Landmark Commission has not followed its rules and applied its guidelines, it shall remand the case back to the Landmark Commission for re-consideration.
Evaluation of Exterior Changes

The Landmark Commission's jurisdiction extends over the entire property site. Exterior changes are evaluated in terms of their impact on the property and the surrounding area. Each portion of the property site is divided into areas of visual concern. **The most important visual areas are those located adjacent to the street right-of-way and are highly visible from the public view.** Inappropriate changes in these areas can severely alter the character of a building or site and can compromise the integrity of the entire streetscape. Thus, great care is taken to ensure appropriate site development in these areas. **Of secondary importance are those side and rear yard areas that one can view from a public street or sidewalk.** They too play an important role in defining the character of the site because of their visibility from a public street. **Although certain areas of a building or site are not visible from the public right-of-way, attention is given to these areas because of the Landmark Commission's recognition that the integrity of the whole site, not just primary areas, should be maintained.** The possibility also exists that at some point in the future, due to demolition, changes in grade, or other factors, areas not presently visible from the public view will become visible. Hence, it is prudent to apply standards to all areas of the property.

The following illustration depicts the areas of visual concern:
Exterior Change Classifications

For administrative purposes, exterior work items are divided into three categories: *normal maintenance and repair, minor works, and major works*. Normal maintenance and repair of any exterior architectural feature that does not involve a change in material or the design of a building or site does not require a Certificate of Appropriateness. Minor work 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 administrator of the Commission following the submission of an application for a COA.

The following is a list of exterior work items that fall under the **Minor Works** category:

1. Repointing masonry with compatible mortar mixture;

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. Removal of incongruous synthetic siding/sheathing where original siding/sheathing exists underneath;

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

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

10. Installation of compatible porch stair railings that match the style and character of existing porch railings;
Exterior Change Classifications continued

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

12. Demolition of non-contributing accessory buildings;

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

14. Installation of historic identification markers;

15. Removal of diseased, structurally unsound, inappropriately sited, or dead trees;

16. Tree planting in City rights-of-way with appropriate permits. (Note: Tree, shrubbery, and bulb planting on private property is exempt from regulation.)

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 his discretion, forward at any time a minor works item to the Landmark Commission for its review and approval.

Major work items constitute substantial alterations to a building or site such as a large-scale restoration, new construction, and demolition. All major work items must be approved by the Landmark Commission and receive a certificate of appropriateness.

The following pages contain the St. Joseph Landmark Commission’s design guidelines which shall be used in reviewing application requests within locally designated historic districts or with individually designated landmarks. While mandatory review by the Landmark Commission is not required within National Register Historic Districts, property owners are encouraged to utilize the design guidelines when undertaking improvements to their property. Property owners in National Register-listed properties are also welcome and encouraged to take advantage of free technical advice and assistance offered by the Landmark Commission and the City’s Historic Preservation Planner.
Property Owner develops concept of project requiring Certificate of Appropriateness, preferably in consultation with Historic Preservation Planner.

Property Owner obtains application from Community Services Department. Proposed project is classified as “minor works” or “major works” by Historic Preservation Planner.

If classified as a “MAJOR WORKS” PROJECT

Applicant submits completed application form and required materials by specified date.

Project is reviewed by Historic Preservation Planner and other city staff, if applicable. Historic Preservation Planner prepares staff report with a recommendation to the Landmark Commission, a copy of which is forwarded to the applicant prior to the meeting.

Applicant or representative appears at Commission meeting to explain proposed project.

If Major Works Project is APPROVED by the Landmark Commission:

Commission issues Certificate of Appropriateness based on ordinances and guidelines*.

After obtaining proper permits, applicant may begin approved work.

If Major Works Project is DENIED by the Landmark Commission:

Commission denies application based on ordinances and guidelines.

Applicant may revise request and resubmit application.

Applicant may appeal to Board of Adjustment based on (a) procedural grounds or (b) serious economic hardship.

(a) Case is remanded back to Commission if procedural error has occurred.

(b) Applicant may request a special hearing of Landmark Commission to consider a claim of serious economic hardship.

Commission finds that a serious economic hardship exists, issues a Certificate of Hardship, and reconsiders merits of the case.

Commission denies claim of serious economic hardship.

* Approvals may include conditions attached by the approving authority.
Certificate of Appropriateness Process
For “Minor Works” Project

1. Property Owner develops concept of project requiring Certificate of Appropriateness, preferably in consultation with Historic Preservation Planner.

2. Property Owner obtains application from Community Services Department. Proposed project is classified as “minor works” or “major works” by Historic Preservation Planner.

If classified as a “MINOR WORKS” PROJECT

3. Applicant submits application form and required materials.

4. Project is reviewed by Historic Preservation Planner.

5. Application is approved by staff and Certificate of Appropriateness is issued.

5. Application is referred by staff for full Commission review (refer to “Major Works Project Process” on other side).

6. After obtaining proper permits, applicant may begin approved work.

* Approvals may include stipulations attached by the approving authority.
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 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 archaeological 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.
St. Joseph’s historic districts exhibit a variety of roof shapes and materials that reflect the prevailing architectural tastes of the period of construction and provide visual richness to the City’s streetscapes. Although historically the primary purpose of the roof has been to protect a building from water penetration, a roof is also a major design component that plays a dominant role in defining the overall character of a structure. This character is defined by the form, massing, pattern, scale, texture, material, and color of the roof. Changes in pitch, overhang, and roofline can also chronicle changes and additions to a historic building over time.

Gable and hip roof forms are by far the most familiar roof shapes in St. Joseph’s domestic architecture. A gable roof consists of two inclined planes that meet at the ridge over the center of the house and slope down to the side walls. At the ends of the house, the inclined planes form a triangular-shaped wall called a gable or gable end. A hip roof is pitched on all four sides, eliminating the gable end, but increasing the amount of roofing material required as compared to a gable roof that would cover the same area. Variations and even combinations of the gable and hip roof forms occur with frequency. Front, side, parallel, clipped, and cross gable forms were popular with the Queen Anne and Romanesque Revival styles, while low sloped hip, truncated hip, and flat roof houses were favored by builders of Greek Revival and Italianate style structures. Mansard roofs with either curved or straight slope profiles, a hallmark of the Second Empire style, are less common. Dormers were frequently incorporated into the roof line to provide added living space in attic stories and to achieve architectural design interest.
Roof forms on St. Joseph’s older commercial buildings were typically concealed by parapet walls and cornices. Most buildings have flat or shed roofs that slope to the rear of the structure. Scuppers would channel water to large commercial grade gutters and downspouts that would direct water off the roof. Some of St. Joseph’s earliest commercial buildings have hipped roofs or other roof forms that were more consistent with residential architecture. The presence of these roof forms adds architectural interest to the commercial streetscape and communicates the evolution of the City’s commercial districts.

Roof materials play an important role in defining a building’s architectural character. Historically, wood shingles were the predominant roofing material used in domestic buildings in St. Joseph in the 19th century. Changes in technology during the mid-to-late 19th and early 20th centuries, however, also made possible a variety of other roofing materials such as patterned and multi-color (polychrome) slate, clay tile, pressed tin shingles and tiles, standing and soldered seam tin, asphalt, and asbestos shingle. Asphalt, fiberglass, or composition shingles are acceptable substitutes for wood shakes, metal shingles, or slate tiles. Care should be taken to match the color and texture of the original roof material. For example, many dimensional architectural shingles have a layered appearance that is more in keeping with a wood shingle roof than a slate roof. Additionally, many slate roofs have decorative patterns or colors that should be replicated in any new roof installation. Synthetic slate is also an acceptable substitute for authentic slate. In the case of clay tile roofs, certain metal shingles are available on the market today that resemble the appearance of the clay tile. These may be deemed a compatible substitute. However, every effort should be made to retain and repair clay tile roofs. Metal roofs in St. Joseph were typically limited to flat roofs, porches, and low-pitched sloped roofs. Soldered seam roofs were commonly placed on flat roof areas and on dormers and bay windows. Larger areas usually were sheathed in standing seam tin. The distance between standing seams typically did not exceed twenty-four (24) inches on center in these applications. Modern day membrane and granular and non-granular modified bitumen (commonly referred to as “torch down”) roof systems are often applied over failing soldered seam metal roofs today. In all cases involving roof replacement, the property owner shall furnish the Commission with a sample and/or information on the roof product to be used. Rooftop features also are important ingredients of building style and character. Dormers; chimneys; towers; cupolas; cresting; finials; parapet cornices; and decorative roof material, color, and patterns (commonly associated with slate and metal shingles) help to define a building’s architectural expression. These elements should be retained and repaired.
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 a number of 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 shingles, and wood shingles are also in evidence in St. Joseph’s historic neighborhoods. Slate and clay tile roofs, in particular, are very durable roofing 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 commonly 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 tarp 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).

**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 outset. Patching defective flashing with sealants or cements is only a temporary “fix”. 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 commonly known as standing roof gutters, are comprised of an 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 shingles often 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 back up of water. Flashing should be inspected regularly for evidence of leakage, particularly around rooftop features such as chimneys. Where a chimney is located below a roof ridge, a special piece of flashing known as a cricket should...
Roofs

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.

**Roofs: Guidelines**

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 exist at some point in the structure’s history and/or are deemed to have been a feature typically found on structures of that particular architectural style.

2. Locate roof ventilators, 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.


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 composition, size, shape, color, and texture.

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).
Roofs: Guidelines continued

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 the 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 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.
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 an 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, sawnwork gable ornamentation, balustrades, and bracketing are but a few of the features that are fashioned from the carving, sawing, splitting, planing, 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, no matter how remote. 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 in an effort 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 proper 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 can easily be 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.
Wood Siding, Trim & Ornamentation

Chemical preservatives can greatly prolong the service life of virtually any wood, even if it has poor natural 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 consolidants may be used to repair minor damage. Typically, loose wood fibers are removed from the deteriorated area and a wood consolidant 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 re-attaching 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 to repair, remove only those elements that are beyond repair. Splice in new pieces of wood, if possible. Reinforce damaged wooden 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 a number of potential negative drawbacks that are seldom mentioned by manufacturers and sales representatives. Whereas wood siding “breathes”, 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 become imminent. 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 can not 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 poisonous gases 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 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 indiscriminate 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. Property owners may choose to consider applying for assistance for exterior rehabilitation through the City’s Residential Historic Preservation or Commercial Façade Improvement Loan programs.

A 1960’s “update” of the Queen Anne style Henry White House, 503 S. 11th Street, Museum Hill Historic District resulted in the loss of the house’s generous wraparound porch, decorative shingle bands and narrow profile wood siding. Current owners plan to restore the house back to its original c. 1888 appearance.
Wood Siding, Trim & Ornamentation Guidelines

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 Commission for its permanent files.

2. Use epoxies and other 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. 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.

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

5. 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, and other devices to prevent water damage to wooden elements.

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

7. 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.

8. Investigate when asbestos shingle and aluminum siding applications were installed. While the 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.
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.

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. 2/2 (pronounced “two over two”) and 1/1 double hung 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 prolific 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 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. Muntins 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.

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 of glazing compound holding the window glass, can severely weaken wood structural members over time and cause the structural breakdown of window units. See guidelines for EXTERIOR WALLS, TRIM, AND ORNAMENTATION and PAINT AND EXTERIOR COLOR for information on the proper care and protection of wooden elements.

Repair of deteriorated original 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, configuration, material, 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 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 and contribute to the failure of the window.

Avoid blocking in, covering over, or reducing the size of original window openings. Such changes can radically alter the appearance of an historic building.
Wooden screen and storm doors may be used with exterior doors. If original screen/storm doors survive, then they should be retained. Replacements should be similar in appearance to the originals. When a new screen/storm door is introduced, care should be taken to match the original door size and align the stiles and rails of both doors to prevent the obscuring of architectural features or the view of the original door. Full view metal storm doors may be used in lieu of wooden storm doors. Such doors should have a painted finish and a clear glass insert.

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.
Windows & Doors: Guidelines

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.
   - Weatherstrip and caulk windows and doors to prevent moisture and air infiltration.

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

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 units 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.
Windows & Doors: Guidelines Continued

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 window 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 attic dormers are desired, place them in side and rear elevations so that they do not alter the primary façade elevation.

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

16. Refer to guidelines for WOOD SIDING, TRIM, AND ORNAMENTATION and PAINT AND EXTERIOR COLOR for additional information pertaining to the maintenance and preservation of wood building components.
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, dose-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. Refer to BRICK AND OTHER MASONRY MATERIALS for more information on the maintenance and repair of historic brick and masonry. 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 bonding 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 also 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 to 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 watertightness. 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 crawl space 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. Parging or stuccoing brick foundations may be an acceptable treatment if the level of brick deterioration is severe or if evidence suggests 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. Refer to BRICK AND OTHER MASONRY MATERIALS for more information and guidelines.
Foundations: Guidelines

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, banding, etc.

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 nature 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 adding 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.
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 district. Many of the City’s Greek Revival and Italianate houses and duplexes (also referred to as “double houses”) 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-twentieth 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.

Every effort should be made to preserve historic entrance and porch configurations and features. Enclosing porches, particularly those found on principal elevations, is considered inappropriate due to the tendency to obscure or destroy original details and disrupt the proportions, massing, and scale of the building. Embellishing entrances and porches with decorative elements may be appropriate if the added elements are compatible with the style of the building and, particularly, if evidence to support the presence of these elements historically can be presented.

Where entrances and porches have been insensitively altered or are missing, restoration or reconstruction should be guided, when possible, by documentary evidence of the original configuration and details. When no such documentation exists, a new design that is compatible with the historic building in terms of proportion, shape, scale, massing, materials, and details should be executed.

**Maintenance and Repair**

Maintenance of entrances and porches is critical due to their continuous exposure to weather. Porch floors and stairs should be properly sloped to shed water. Maintaining a sound paint film and sealed joints on wooden surfaces is essential for preventing moisture damage as is the proper repair and maintenance of roofs, gutters, and downspouts. For maintenance of masonry and metal porch components refer to **BRICK AND OTHER MASONRY MATERIALS** and **ARCHITECTURAL METALS** respectively.
**Exterior Entrances and Porches: Guidelines**

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 day 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-day building code provisions. Consult with the City’s building inspector and preservation planner when considering porch rail installation.
Exterior Entrances and Porches: Guidelines continued

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 evidence to support the presence of such features historically. 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.
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.

**Maintenance and Repair**

Brick and other masonry materials should be monitored regularly for signs of vegetation growth, dirt build-up, moisture damage, or cracking. Lichen, ivy, and other forms of vegetation should be removed from wall surfaces to prevent structural damage and to allow for adequate surface ventilation and drainage. Heavily soiled masonry may be cleaned with low pressure water washing and, if necessary, soft, natural bristle brushes. It should be noted that cleaning brick and other masonry materials may result in damage to the building material even if the gentlest cleaning methods are employed. Soft mortar joints may loosen and erode as a result of the water application which will result in the need for more extensive repointing. Discoloration of masonry and previous poor repairs may become more visible with the cleaning and yield an undesirable appearance. In some cases, mild detergents, chemical strippers and solvents may have to be used in combination with a low pressure water wash to accomplish the cleaning. Such chemical and detergent applications, however, should never be undertaken until tested in an inconspicuous location on the building in order to determine if any masonry discoloration or damage occurs. Avoid the use of acid-based cleaners on limestone and sandstone. Alkali-based chemical cleaners specifically formulated for stone should be used if mild detergents and water do not achieve the desired effect.

More abrasive cleaning techniques such as sandblasting or high pressure water blasting are prohibited due to their tendency to damage the protective surface of historic masonry and accelerate its deterioration. Likewise, waterproof coatings and water-repellent sealers on brick are generally prohibited. Designed to make a masonry surface completely impermeable to water, waterproofing products often trap moisture in the brick and cause salt deposits to form on the surface. This whitening effect on the brick is known as “efflorescence” and usually can be removed with mild detergents and a soft bristle brush. Efforts should be focused on eliminating water penetration problems in above-ground masonry by correcting defects in flashings, gutters, and roof overhangs. Water-repellent sealers, which are designed to resist and repel water and not to be impervious to it, may be considered in cases where the protective outer layer of bricks has been damaged by sandblasting or other abrasive cleaning methods. Sealers may also be necessary in cases where severe spalling of the brick surface has occurred and no other means can prevent the brick from absorbing damaging amounts of excess moisture. Property owners should consider that water-repellent sealers...
may slightly change the tone and color of the masonry which may not be desired. If sealer coatings are deemed necessary, use brands that are accepted by preservation experts such as the National Park Service. A listing of such products is available in the office of the Historic Preservation Planner.

The painting or stuccoing of brick and other masonry features of historic buildings that historically were not painted or stuccoed is generally prohibited. Exceptions may be made based on the condition of the brick and the aesthetic impact of the paint/stucco application on the character of the building. Some brick buildings were also painted or whitewashed historically. If brick is to be painted, flat latex paint is recommended. Latex paint allows the brick to “breathe” and will not peel as quickly as oil-based paints, provided the surface is properly prepared prior to painting. Before repainting, the brick surface must be scraped to remove any loose or peeling paint and any deteriorated mortar joints should be repointed. When removal of paint is undertaken, use only chemical strippers and paint removal methods that are specifically recommended for masonry. Removal of paint from masonry surfaces is not recommended unless the brick is of high quality and was originally intended not to be painted. As with cleaning products, always test the product in an inconspicuous location to determine if damage or discoloration occurs.

Mortar quality has always been a major consideration for architects and builders. Mortar color, width, and profile were considered part of a building’s architectural design. Mortar holds masonry units together and also serves as the filler that compensates for small differences in the size of the masonry units to create an even, uniform wall. Both the quality and type of mortar used affect both the finished appearance and strength of the masonry wall. Most 19th century buildings were constructed of soft bricks that were bonded together with soft mortar. This soft mortar contained a high concentration of lime and sand and contained little or no Portland cement which constitutes a high percentage of modern day mortar mixes. The correct blend of lime mortar is critical to the success of rebuilding or repointing a wall made of historic brick. Too hard a mortar mix could result in the cracking and failure of soft brick units due to differences in expansion and porosity rates in the mortar and brick.
Failure of masonry mortar is perhaps the most common problem associated with brick and other masonry construction. Mortar joints slowly deteriorate over time due to exposure to weather. This deterioration results in moisture penetration in brick walls and foundations. To correct the problem, repointing (also known as tuckpointing) is necessary. The process of replacing deteriorated mortar with fresh mortar that blends with the original treatment requires skill and patience and should generally not be undertaken by an amateur. With repointing all deteriorated and loose mortar must be carefully raked out of the joints by hand with a hammer and chisel. Electric and vibrating grinders and chisels, as well as, saws equipped with a masonry blade may be used on horizontal joints, but should only be used by the most skilled mason who has experience with such a tool. Power tools have the potential to do irreversible damage to old and fragile masonry.

Old mortar joints should generally be removed to a minimum depth of one inch (1”) to ensure an adequate bond. Care must be taken to choose a mortar mixture that matches the original in terms of composition, color, texture, strength and appearance. There is not one correct mortar mixture and joint tooling for St. Joseph’s historic buildings. In general, as mentioned previously, mortar mixtures were typically high in lime and sand concentrations and contained little or no cement. One mortar mixture that is recommended for pre-1900 buildings constructed of soft brick contains 9 parts sand, 4 parts type “S” lime and 1 part type II Portland Cement. When repointing, maintain the original joint profile as this may be a character-defining element of the architecture. Many of the City’s finest late 19th century brick residences, for example, exhibit thin “butter joints” that often contained tinted mortars that allowed them to blend, rather than contrast with the masonry units. These joints were often highlighted with white striping for decorative effect through a technique known as “penciling”. In some cases, the penciling technique was reserved for high visibility areas such as the front façade or in porch areas where they would be likely to be seen and admired. Many of the City’s ashlar retaining walls contain beaded mortar joints. Take the time to study the mortar joint profiles of your building before you begin raking the mortar joints.

When brick replacement is necessary, every effort should be made to match the size, color, and texture of the existing brick. Brick courses should correspond to the original bond patterns (i.e., the arrangement in which brick headers and stretchers are laid) found in the masonry. The width and profile of joints between the brick should also match the existing masonry fabric.
Stone

Many of St. Joseph’s historic buildings are ornamented with decorative stone. For many years sandstone was favored as a building material for trim and other ornamentation because it was relatively soft and easy to carve. Sandstone is a porous red, brown, or tan-colored stone that has not proven to be durable over the years. Deterioration of sandstone is often caused by excessive moisture penetration due to defective flashing, guttering failure, or deteriorated mortar joints. The combination of moisture and the effects of the freeze-thaw cycle can result in the delamination or spalling of stone layers and inevitably the loss of fragile decorative detailing. Moisture can also foster the growth of moss, lichen and other fungi on the face of the stone. Fungal growth should be removed through scrubbing with water in combination with a fungicide. Stone erosion can be mitigated by the use of special chemical stone strengtheners. Such strengtheners consolidate the outer layers of stone and allow for vapors to pass through. The patching and casting of deteriorated or missing decorative stone features can be accomplished with the use of compatible filler products. Lasting performance is best achieved when the filler is engineered to be compatible with the composition and physical properties of the substrate being repaired. Many products have synthetic polymer additives and acrylics that do not have the “breathability” properties of natural stone. Consequently, freeze-thaw cycles can result in short term failure of repairs as water vapors become trapped behind the new material and expand during cold winters causing further damage. Products that have a completely natural mineral base that allows for compatibility with the properties of natural stone should be selected.
Brick and Other Masonry Materials: Guidelines

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 pounds per square inch 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 chemical 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.
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 still in operation today. These traditional building materials add a visual and textural richness to the historic districts and should be preserved.

**Maintenance and Repair**

Architectural metals are particularly vulnerable to corrosion and rust when left exposed to air and moisture. Maintaining a sound paint layer on the surface of the metal is an essential means of preserving metal features. Metal surfaces should be inspected routinely for signs of flaking or rust. Proper cleaning of the surface is necessary prior to repainting.

Cleaning techniques will vary according to the specific metal. Hand sanding and wire brushing may be used on hard metals such as steel or cast or wrought iron. Low pressure, dry-grit blasting is generally not acceptable due to its potential to destroy delicate detailing. However, this more abrasive method may be employed if gentler techniques prove unsuccessful and if a test area produces no damage to the metal surface. Chemical solutions/stripers are typically used on soft metals such as lead, tin, copper, zinc, and terne plate. Applications of the solution on test areas in inconspicuous locations are recommended to monitor reactions. Chemical solutions/stripers should be properly neutralized to avoid further deterioration. Copper and bronze finishes, in time, will develop a protective greenish patina on the surface that need not be painted. Metals such as brass should be routinely polished.

The cleaning of metal surfaces should be followed immediately by the application of a metal primer to minimize exposure of bare metal to the air. Rust retardant paints specifically designed for metal should be used on all metal surfaces that require a paint finish. Lacquer may be used on brass to preserve polished finishes.

Replacement of metal architectural and site features should take place only when the elements are too damaged to repair. Replacement sections should match the original in terms of style, detail, form, shape, size, and material. Replacement in kind is essential to avoid corrosive galvanic reactions where the metal joins.
Architectural Metals: Guidelines

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, hardware, etc. 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. 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.
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.

**Maintenance and Repair**

Paint films on wooden and metal surfaces should be routinely cleaned to prevent dirt build-up. Often the washing of painted surfaces with water and a mild detergent will eliminate the surface dirt film and restore the paint to its initial luster. Repainting, however, is necessary when the paint film has been broken and peeling occurs.

The key to a successful paint job lies in the surface preparation. All loose or flaking paint should be removed down to the first sound paint layer. The removal should be accomplished with the gentlest means possible. Scraping and sanding by hand are the preferred methods of removal. Electric heat plates, hot air guns, and chemical strippers may be used if the gentler means prove ineffective. (Note: Chemical strippers may require the washing of the wood surface with vinegar and water or other mixture to neutralize any residue left on the wood.) Under no circumstances should sandblasting, high-pressure water-blasting, or propane or butane torches be used on wooden surfaces as they will cause permanent damage by raising the wood grain or scorching.

Following the removal of loose paint, it is important to “featheredge” the remaining paint where it meets a lower surface (such as bare wood) by sanding into the edges. This will ensure the smoothest appearance for the final paint job. Any damaged or deteriorated carpentry or metalwork should then be repaired or replaced. Nail heads, holes, cracks, and other voids in the wood surface should also be repaired with an appropriate filler at this time. This should be followed by the washing of the surface with a mild detergent and water to remove any accumulated dirt, chalking, and deteriorated paint. Rinse the surface well and allow it to dry thoroughly before repainting.
Bare or scraped wood that will be prone to exposure or standing water can gain from being treated with a water repellent or preservative before priming. Repellants block the penetration of water, particularly into end grains and joints, and so limit the movement of the wood. Care must be taken to adequately dry the surface before priming. Make sure the water repellent is compatible with the base primer.

Primers are base coatings between the surface material and topcoat intended to improve the paintability of the surface and provide better adhesion. Primers should be applied to a clean and dry surface. End priming woodwork and back-priming new boards prior to installation will help to ensure the longevity of the paint job. Oil-based primers are recommended for weathered wood or chalking paint surfaces. Primers especially formulated for metal should be used for metal surfaces. The primer should always be compatible with the topcoat. Follow the manufacturer’s instructions for the recommended application.

Caulking of inside and outside corners, vertical joints, and seams is best accomplished after the primer application. Caulk is more apt to adhere to a surface that has been primed than to bare wood or metal. The use of caulk will help to seal gaps and keep the wood dry or prevent rust from forming on metal surfaces. The caulking of horizontal seams on clapboard-sided structures is generally not recommended. Frame houses need a degree of “breatheability” to ensure a long-lasting paint surface. Horizontal clapboard joints also allow water/moisture to escape if it enters the wall cavity, thus preventing costly structural damage to framing members.

Once preparation work has been completed, the topcoat may be applied. Following the manufacturer’s instructions is important to ensure maximum paint endurance. Generally, topcoats should be applied as soon as the primer is dry (allow 48 hours for most oil-based products). One coat of oil-based topcoat is normally sufficient over paint that is still holding up well. A two-coat application is standard for newly primed bare wood and metal. Avoid painting in cold (under 50 degrees Fahrenheit) or damp conditions and allow for adequate drying time between coats. Choose a quality paint to ensure the best finish possible.
Paint and Exterior Color

Painted metal surfaces require similar preparation procedures before repainting. It is crucial that all corrosion be removed and a metal primer coat be applied immediately to protect the surface from further corrosion. See guidelines for ARCHITECTURAL METALS for additional information on cleaning and pre-paint preparation.

Select paint colors that accentuate the building’s architectural details and harmonize with surrounding properties. Much literature exists today regarding historically appropriate color selections for buildings of different styles and periods. For example, Greek Revival houses were typically painted white or “egg shell” white and their shutters dark green or black; the Gothic Revival and Italianate styles used “earth tone” colors such as tans, grays, and buffs. Buildings in the Queen Anne and Romanesque Revival styles exhibited paint schemes in shades of green, red, and brown. Many of these elaborate Victorian houses often had multi-color or polychromatic color schemes, a paint technique that has seen renewed interest in recent years. The Colonial Revival style, which gained favor around 1900 and the first three decades of the 20th century, returned to the white, off-white, and buff color family. Post-Victorian structures such as the Bungalow and American Foursquare often combined “earth tone” neutral colors with natural brick and stone.

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). The Commission may also require the painting of certain building components such as metal gutters and storm windows that are typically manufactured with a mill finish.

Paint and Exterior Color: Guidelines

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.
Paint and Exterior Color

Paint and Exterior Color: Guidelines continued

- 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 job.

- Caulk 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.

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.
Meeting contemporary accessibility and life safety standards at historic properties is one of the greatest design challenges facing owners of these properties. Historically most buildings and sites were not designed to be accessible to people with disabilities. Character-defining elements such as doorways, stairs, and narrow corridors can pose barriers to persons with disabilities, particularly those in wheelchairs. Extreme care must be taken to provide the desired level of safety and accessibility without compromising or destroying features that contribute to a historic property’s significance.

In recent years, emphasis has been placed on making publicly accessible historic properties and the activities within them barrier-free to people with disabilities. Many local and state building codes include provisions that require this. The passage of the Americans with Disabilities Act (ADA) in 1990 created a civil rights mandate to eliminate physical barriers to “places of public accommodation” for the disabled. Religious institutions, private clubs, and private residences are not included in the legislation. Compliance deadlines are in place for state and local government-owned buildings and for newly constructed commercial and public buildings. Alterations to existing buildings must also be undertaken in a manner that ensures accessibility. Physical barriers in existing places of accommodation must be removed when it is “readily achievable” to do so. There is currently no enforcement mechanism in place to ensure compliance with ADA requirements. Compliance evaluations will be undertaken by the U.S. Justice Department when complaints are filed.

The St. Joseph Landmark Commission bases its review of proposed accessibility and life safety alterations on the impact these changes will have on the historic and architectural character of the resource in question. Design solutions that have minimal impact on character-defining elements of the historic property are encouraged. When new features are incorporated for accessibility, historic materials and features should be retained whenever possible. Accessibility modifications including wheelchair ramps, chair lifts, fire stairs, and fire doors should be in scale with the historic property and should be visually compatible and, to the extent possible, reversible. “Reversible” means that the new feature could easily be removed without causing permanent or irreversible damage to the historic property or site.
While interior modifications are necessary to achieve a maximum barrier-free environment for the disabled, the Landmark Commission's focus is primarily the exterior. Access into the building is typically the main area of design review. Whenever possible, access to historic buildings should be through a primary public entrance. If this can not be achieved without permanent damage to character-defining features, at least one entrance used by the public should be made accessible. Installation of directional signage to direct visitors to the accessible entrance should be included within the renovation plan.

Creating an accessible entrance often means making changes to steps, landings, doors, and thresholds. As many of these features are important historic elements, utilizing design solutions that preserve these features intact should be considered. Re-grading of entrances is one solution. As long as significant historic landscape elements are not involved, masonry stairs may be buried under fill material to eliminate elevation at the entrance. Wheelchair lifts can also be used.

Permanent ramps are perhaps the most common means to make an entrance accessible. Ramps should be located at primary entrances, if possible, and should be sited in such a manner so as to minimize the loss of historic features at connection points such as porch railings, steps, and windows. Ramps should be incorporated behind historic features such as cheek walls and windows to minimize visual impact. Ramp skirting can be faced with wood, brick, or stone, as deemed appropriate, to integrate the element with the historic property. Screening the ramp with plantings can also help to soften its presence on the building site. Unpainted pressure-treated wood should not be used to construct ramps because it conveys a temporary appearance that is not visually compatible with most historic properties. Railings on ramps should be of a simple design, distinguishable from the historic fabric, and should extend one foot beyond the sloped areas. The steepest allowable slope for a ramp is 1:12 (8%), but gentler slopes are encouraged. Ramp landings should be large enough for wheelchair users (5' X 5') and the top landing must be at the level of the door threshold.

Historic doors should generally not be replaced, nor should door frames on the primary elevation be widened. If the historic doors have been removed, the Landmark Commission may have greater flexibility in considering options. Most accessibility standards require at least a 32” door clearance with manageable door opening pressure devices. The most desirable preservation solution in evaluating entrances is to retain the historic doors and to upgrade the door pressure device or to eliminate the device altogether and to make single or double-leaf doors fully operational. Door thresholds can be removed and replaced if deemed insignificant or modified with a tapered filler piece on each side to reduce their height.
Accessibility

Accessibility: Guidelines

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.
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. Most of these commercial buildings can be categorized as One-Part or Two-Part Commercial Block designs as set forth in Richard Longstreth’s publication, *The Buildings of Main Street*. These commercial buildings are based on two separate components of the facades – storefronts and upper facades. **One Part Commercial Blocks** are composed of storefronts and detailing such as an ornamental cornice just above the storefront. **Two-Part Commercial Blocks** are at least two stories in height with a storefront on the first floor and a separate treatment for the upper story areas.

Typically, a late 19th / early 20th century commercial building is oriented to the street and is 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, provide 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 often is 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 often housed offices, residential units, or additional retail spaces. Most 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 with modern materials that resulted in the loss of the building’s historic character. 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.

Commercial Building Facades: Guidelines

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 original fabric is necessary to maintain the historic integrity of the building.

4. Replace 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 Cararra 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 surviving fabric or sufficient photographic or pictorial documentation of 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. Utilize the primary elements of commercial façade architecture in the new design.
   • Keep the storefront contained by the piers, storefront cornice, and bulkhead.
   • 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.
   • 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.
   • 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.
   • 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.
Commercial Building Facades: Guidelines continued

- 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.

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

- Avoid inappropriate historical themes in the new design of the 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.

8. Rehabilitate rear façades 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.

9. Repaint commercial facades (that were previously painted) and storefronts in colors that are appropriate to the building and the commercial district. Although the 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 Commission is available for color consultations on request.

10. 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.

11. Use fabric awnings with 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.

12. 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.

13. Follow WINDOWS AND DOORS guidelines when considering repairs or changes to these architectural features.
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 missing 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 of contemplated new construction projects by the Landmark Commission may be required. See page 6 for further information on the pre-application review process.
Placement/Orientation of Structures

The way buildings are situated on their lots plays an important role in helping to define the character of a streetscape and district. Consistency in placement can serve as a unifying element of the streetscape that helps to visually tie together over a one hundred and fifty years of architecture. In St. Joseph’s residential historic districts, building setbacks vary from block to block. However, there is generally consistency within a given block. Exceptions include properties that may be the oldest surviving structures in a given area that were constructed prior to peak construction periods or before the platting of building lots in the area. Properties that were constructed after 1950 that followed a more suburban placement on the lot and tended to ignore older, established building traditions may also be an exception to the pattern of development that characterizes historic neighborhoods.

With the exception of some of the larger houses and mansions in the Hall Street Historic District that have generous front yard setbacks and large lots, most residential properties in the City’s historic districts sit on compact urban lots and are sited relatively close to the street with small front yard areas. Side yards are typically narrow on interior lots and somewhat larger on corner lots. Thus, residential properties often sit relatively close together. Often there is pressure to “suburbanize” the City’s densely built urban core by demolishing adjacent properties to provide larger lots. Such trends erode the richness of this urban character and should be avoided.

Most residential buildings have their front door facing the street. Sidewalks lead from the public sidewalk directly to the front door. Porches are a predominate feature and often extend forward of the main building footprint.

In the City’s commercial core and small neighborhood business districts, buildings were traditionally built immediately adjacent to the public sidewalk with little or no front yard setbacks. The uniform placement of buildings creates a definable building edge at the street. Entrances are necessarily located in the front of the building directly on the public sidewalk. Institutional structures, such as churches, the county courthouse, and city hall, often incorporate public plazas or green space at public streets which provide a break in this continuous building setback line.
New Construction

Placement/Orientation of Structures: Guidelines

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

The scale of a building is determined by the size of the units of construction and architectural details in relation to the size of man and also by the relationship of building mass to adjoining open space and nearby buildings and structures (i.e., proportion). A building’s scale is influenced by numerous factors including the eave or cornice height of the structure, proportion of building elements, and floor height. When a structure is inordinately low or disproportionately too tall in relation to surrounding buildings, a human being experiences a level of discomfort that is indicative of a loss of sense of scale. Consistency of scale creates a feeling of harmony and comfort that is intuitive to the human experience. Changes in the size or positioning of an architectural element such as a cornice, eave, window or door can significantly disrupt the harmony of elements on a building and adversely impact the character of the historic resource.

Building façade components such as doors and windows have definable opening sizes and spacing that divide the building visually into what is commonly referred to as “bays”. Massing refers to the relationship between solids and voids, as well as the differentiation of planes of the façade. The surface of a building is made up of “solids” (i.e., siding and walls) and “voids” (i.e., window and door openings). The relationship between these two areas combined with the three dimensional aspects of projecting bays and overhangs defines the mass of a building. Each building element when analyzed individually and collectively has a definable height-to-width relationship and mass that should be maintained in new construction.

Present day construction practices generally favor buildings with lower ceiling heights. Most late 19th and early 20th century buildings have ceiling heights in the 9’-14’ range. Today, most modern rooms have ceiling heights of 8’. This significant design deviation results in windows that are typically shorter in new construction and an overall floor to floor height ratio that is incompatible with older construction. New construction should conform to the floor to floor height ratio that is consistent with the facades of buildings on a given street.

In the City’s residential historic districts, buildings are traditionally 2 to 2-1/2 stories in height. St. Joseph’s hilly topography can greatly influence perceptions of a building’s height, as a one story structure located on a steep lot may appear visually to be the same height as a two story adjacent structure that is located on a downhill lot. Such considerations should be evaluated when determining the appropriateness of the new construction. In commercial areas, while two story buildings are prevalent, there exists a greater variety in height. This is achieved not only by the presence of multi-storied buildings, but by the use of varied cornice and parapet treatments, towers, cornices, and other rooftop appurtenances.
Building Scale/Height And Massing: Guidelines

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.
Texture

The texture of a building, structure, or site is achieved through the use and interaction of a variety of materials and shapes. Roofs, porches, bays, chimneys, decorative exterior trim and siding, and windows articulate building facades and add to the visual interest of the historic districts in the same manner as the materials and details that comprise and embellish them. Every effort should be made to create in new construction a degree of texture that is similar to that found in neighboring buildings that comprise the immediate context for new construction.

Texture: Guidelines

1. Create in new construction a degree of texture similar to that found in historic buildings located on the street and in the historic district. Materials and building shapes are often used to create texture.

2. Use materials traditionally found in the historic district such as brick, stone, terra cotta, metal, and wood to create texture.
Form and Rhythm

Form and rhythm in architecture are created by the interrelationship of certain building shapes and elements. Roof forms and pitches; the ratio of solids and voids in the wall plane; and the placement of windows, doors and porches on a building’s façade all work together to establish a certain pattern that characterizes a building, streetscape or district. Variations or repetition of certain forms and building features in the streetscape should be carefully evaluated and considered in any new construction project.

Form and Rhythm: Guidelines

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.
Consistency in the use of materials plays an important role in defining St. Joseph’s historic districts’ sense of place. While variations in building materials do exist, the palette of materials available to builders in St. Joseph and other communities over the past two centuries remained relatively limited until the mid-20th century. This created a thread of continuity in the evolutionary cycle of building styles. This continuity is threatened today by an ever-increasing number of building products that have become available in the marketplace to mimic or replace traditional materials.

Materials should be evaluated on the basis of their overall appearance, form, texture, color, sheen and method of application. Materials which were not traditionally used in the City’s historic districts should not be used extensively in new construction projects. For example, the sheathing of new buildings shall be limited to the traditional palette of materials that are found on the City’s historic buildings. This includes, but may not be limited to, brick, rusticated and smooth face stone, wood, and stucco. 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 or structures. Synthetic products such as Styrofoam or fiberglass cornices, polymer resin column bases and balustrades, and vinyl-clad wooden windows may be used as long as these products collectively do not overwhelm the new construction and erode the historic character of the surrounding area. Use of modern materials in limited applications is acceptable as a means of continuing the evolution of architecture through time and remaining true to the credo that new construction shall be a “product of its time”.

Materials: Guidelines

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 window and door units and trim, architectural ornamentation, cornice treatments, etc.

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.
New Construction

Details

St. Joseph’s 150-year architectural evolution has produced a rich and varied palette of building styles, details, architectural ornament, and construction technology. The presence of these features creates a visually delightful setting for the student and admirer of architectural history alike. New construction should continue that progression, yet work within the established framework of architectural detailing that characterizes St. Joseph’s historic districts. As contemporary but compatible new design is encouraged, new construction that reflects yet reinterprets traditional building details and styles is recommended.

Details: Guidelines

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.

A corner turret, wraparound porch, and brick exterior are some of the architectural details that relate this new house at 520 S. 11th Street, Museum Hill Historic District, to its neighbors.
Additions To Historic Buildings

In an effort to make historic buildings more suitable for modern day living, many property owners are looking at new additions as a means of obtaining more living space. Such additions to historic buildings change the footprint of the original structure. If not treated with extreme care and sensitivity, they can change the character of the historic resource and cause the destruction of the original building fabric.

Additions to historic buildings are appropriate if the new construction does not visually overpower the original building and obscure or destroy character-defining, architectural features, forms, and materials. Additions should be located in side or rear yard areas and should be of a height, scale, size and proportion that relate to the historic building and do not diminish its visual importance. Additions should be designed so that they can be removed from the original building without substantial loss to historic building fabric.

Additions will be evaluated on the basis of their compatibility with the original building in terms of massing, scale, height, materials, roof forms, proportion, spacing of doors and windows, style, details, texture, and location. Contemporary interpretations of the original building style and details in additions are encouraged in order to help differentiate new construction from the original building. A more literal interpretation of the historic building’s style and detailing in the new construction is also appropriate.

In siting additions, consideration should also be given to landscape/site features and view corridors. Efforts should be made to minimize destruction of mature vegetation and indigenous plantings that are found throughout the historic districts. Locating additions in areas that will necessitate the relocation or demolition of historic buildings should be avoided. Whenever possible, new additions should be designed so as not to intrude upon important private open spaces or obscure important vistas.

Existing additions to historic buildings should also be evaluated in any rehabilitation project. Alterations and additions that have taken place over time may acquire significance in their own right and merit preservation. Those that are at least fifty (50) years old will be evaluated for their contributing value to a building’s architectural and historic character. In cases involving academic restorations, the Commission must weigh the value of restoration against preserving significant, character-defining changes that reflect the evolution of the building over time. Such considerations must be handled on a case-by-case basis.
Many of St. Joseph’s historic buildings in residential neighborhoods are located on narrow lots with little room for expansion of the building footprint due to zoning setback and lot coverage requirements. A variance may be necessary in order to construct an addition to a historic building. Property owners are advised to meet with the staff of the City’s Planning and Zoning Division as a first step in determining the possibility of expanding an existing structure.

Additions To Historic Buildings: Guidelines

1. Locate additions in side or rear yard areas so as to have minimal impact in 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.
Additions To Historic Buildings: Guidelines continued

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.

17. 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 the section as well as other applicable sections including EXTERIOR ENTRANCES AND PORCHES.
Decks On Historic Buildings

Functioning as an outdoor living area in a fashion similar to that of the traditional porch, decks have become popular gathering areas for a variety of outdoor activities. As with other additions, careful attention must be given to the placement of the deck in order to avoid compromising the historic building’s integrity and character. Decks, as a rule, should not overwhelm the historic building.

Decks should be located in side or rear yard areas and be screened from public view by shrubbery, fencing, or other means. Efforts should be made to tie the deck to the building in such a manner as to allow for future removal with minimal damage to historic fabric. Decks should not obscure a building’s significant architectural features.

Deck railings, skirt boards, foundation piers, and skirting should tie the deck to the house in a manner similar to that of a porch. Whenever possible, decks should be close to the ground in order to eliminate the need for handrails and extensive structural framing and screening. The intent of this positioning is to minimize the visual presence of decks in the historic districts.

**Decks on Historic Buildings: Guidelines**

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

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

3. Design decks 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. Do not install permanent deck-top appurtenances such as built-in benches or gazebos.
Landscape elements, both natural and man-made, play an important role in helping to define the total cultural environment of St. Joseph’s historic districts. Mature trees, hedge rows, foundation plantings, formal and informal gardens, grassy lawns, fencing, curbing and walkway treatments, lighting, art and statuary, street and alley materials, and streetscape furniture all contribute to the character of a specific site and the historic districts as a whole. Equally as important, they help to further define man’s interaction with his surroundings.

The public areas of the residential sections of the City’s historic districts are characterized generally by tree-lined streets. The location of trees, however, varies. On some blocks, a generous planting strip exists between the curb and the public sidewalk affording an opportunity to plant trees in a uniform manner adjacent to the street. In other areas, trees are situated in planting pockets when the sidewalk treatment extends to the curb line. In still other locations, sidewalk placement has resulted in a narrow planting strip where tree planting is rendered undesirable. In such cases, the planting of trees on private property in close proximity to the public sidewalk has occurred, resulting in the desired street tree canopy that is indicative of many of the City’s older, more established neighborhoods.

Preservation of the tree canopy in the City’s historic districts is desirable. Existing street trees should be preserved through proper pruning, and a replacement program should be established for aged or diseased specimens. When tree replacement is necessary, new trees should be of a deciduous, large canopy variety that will help to establish a definable urban forest “edge” at the street. Historically, the American Elm was responsible for the creation of this forested street edge appearance in many neighborhoods across the country. Dutch Elm Disease largely eradicated the species, forever changing the character of communities and underscoring the practical need to diversify the urban forest to prevent such widespread and dramatic losses.

Replacement trees should duplicate the Elm’s characteristics (i.e., tall, open, arching, and deciduous), while providing resistance to disease. Oak and hard maple varieties are among the more common replacement street trees found in St. Joseph. Poplar and Sweetgum (fruitless variety) are also found. Other possible large tree options include varieties of ash and linden, Lacebark Elm, Sycamore, Hackberry, Black Walnut, Hickory, and Zelkova. Certain tree species are discouraged, such as those with weak wood (e.g., Silver Maple, Bradford Pear) or those with undesirable characteristics (e.g., Gingko, female species). Property owners are asked to consult with the City’s Tree Board and the Department of Public Works when considering the planting of trees in the right-of-way. A permit and Certificate of Appropriateness for tree planting are required. The planting of approved street trees may be authorized by the City’s Historic Preservation Planner as a minor works item. Removal of dead or diseased trees does not require a Certificate of Appropriateness from the Landmark Commission. Likewise, the planting of new trees, shrubbery, and flowers on private property does not require a Certificate of Appropriateness. Such activities are considered routine maintenance.
Smaller-to-mid size trees may be permitted in areas where utility wires and other site features cause overhead obstruction. Large trees that are located in areas where overhead utilities exist and have been improperly pruned or “topped” should be removed and replaced with smaller tree varieties. American Holly, Washington Hawthorn, Japanese Pagoda, Amur Cork, Eastern Redbud, Saucer Magnolia, American Hornbeam, and Norway Maple are some examples of acceptable mid-size replacement trees. Approved small trees include Downy Serviceberry, Kwansan Cherry, Eastern Hophornbeam, and Purple-leaf Plum.

In cases where a planting strip is present along the street, this feature should be preserved as green space. Paving the strip with a hard surface is not appropriate. While frequently planted in grass, a green groundcover could be considered if lower maintenance is desired. Examples of groundcovers which are appropriate include Vinca Minor, Ajuga, Pachysandra, Liriope, and some ivy varieties. The width of the planting strip, as well as the sidewalk, should remain constant within a block in order to maintain the strong alignment of streetscape features.

Tree planting in Downtown St. Joseph is also encouraged as part of an effort to revitalize the city center and make it more inviting for pedestrians. The City’s Downtown Master Plan outlines recommendations for tree placement that should be followed. Careful consideration should be given to choosing tree species that will survive in tree wells and in confined conditions created by the close proximity of buildings to the planting areas. Large canopy trees are generally not recommended along the street because their branches will impact the buildings as they mature. Columnar-shaped tree species should be considered in this environment. Tree and hedgerow planting, sometimes in combination with walls or fencing, is also encouraged within and around the perimeter of parking lots to soften and beautify their presence. This “green screen” will also help to maintain the sense of a definable edge along the parking lot frontage that is lost when a building is not present.

Sidewalks, curbs, and streets are three additional site features of the public streetscape that should be evaluated. The City’s historic districts reveal a mixture of brick and concrete sidewalks. Many of the surviving brick sidewalks are buried under grass, dirt, and, in some cases, later concrete sidewalks. These brick sidewalks are an important reflection of St. Joseph’s wealth and prosperity in the late 19th century. Many of the sidewalks are laid with red brick pavers in a herringbone weave pattern. Some brick sidewalks may have an uneven walking surface, necessitating relaying of the brick following preparation of a new substrate. Subtle variations in paving materials can be considered to enrich sidewalks at specific locations, such as street crossings or plazas in front of public buildings. The City’s Downtown Master Plan provides recommendations for sidewalk treatments within certain areas of the core Downtown. These recommendations should be followed in order to achieve an overall coordinated image streetscape for Downtown St. Joseph.
As a general rule, retention and preservation of brick sidewalks are encouraged throughout the City’s historic districts. In situations where the majority of sidewalks on a given block are concrete and an existing brick sidewalk warrants repair, the Commission may consider replacement of the brick with concrete to achieve uniformity of sidewalk treatment. In such cases, the City shall stockpile the brick for re-use in other sidewalk repair projects. Likewise, removal of damaged concrete and its replacement with brick pavers in a historic pattern may be authorized by the Landmark Commission.

Stone curbing is found along many of the City’s streets, particularly in the historic districts. Both limestone and granite were used because of their durability. These stones often extend three feet (3’) or more into the ground. Occasionally, the stone curbing has been replaced with concrete that fails to match the color and texture of the original stone. Efforts should be made to maintain stone curbing and to replace the feature in kind, when necessary.

Preservation of brick streets and alleys is also important. Many of St. Joseph’s brick streets and alleys have been covered with asphalt over the years. In some cases, brick streets have been damaged by utility companies that have trenched holes in the street/alley for installation and/or repair of service lines. Often these trenches were patched with concrete or asphalt instead of being replaced with the brick pavers. The City of St. Joseph has been increasingly more vigilant about monitoring utility repairs in existing brick streets/alleys and requires that utility providers reinstall brick pavers when removed for utility installation and repairs.

Historic street furniture along public rights-of-way should also be recognized and preserved. Features may include hitching posts and steps; inscriptions in plaques, steps, and walls that bear an address or family name; concrete pyramidal street markers from the 1940s, and decorative street lighting. All of these features contribute to the historic character of a neighborhood or commercial district and should be catalogued and maintained.

New street lighting should complement the character of the historic district and should replace existing modern fixtures incrementally as funding allows. The City’s Public Works Department is currently responsible for stocking replacement parts for a variety of lighting types. A smaller number of lighting standards used throughout the City would greatly reduce inventory and costs and increase efficiency and repair. To aid in this goal, a street light standard should be selected which would be appropriate for all of St. Joseph’s residential historic districts. A similar approach has been taken in the City’s Central Business District and Patee Town neighborhood in recent years. The period lighting should utilize a white light such as a metal halide bulb and should be scaled to the pedestrian. A cast iron or aluminum pole should be utilized instead of fiberglass.
In addition to street lights, street furniture installations, particularly in the City’s Downtown, should be of the same “family” to create a unified streetscape design. Recommendations for the implementation of specific streetscape improvements in the Central Business District are detailed in the Downtown St. Joseph Master Plan and should be followed.

**Plantings On Private Property**

In addition to structures, plantings and “green space” are important components of a building site. The relationship between open space and building mass in St. Joseph’s residential historic districts is essential to preserving the character of the streetscape and the historic districts as a whole. Separations between buildings provide areas for plantings and gardens. The repetition of these elements establishes a rhythm to the streetscape that is an important component of the pedestrian experience. Because many lots have been subdivided and developed over time and building losses have occurred because of demolitions, the ratio of open space to building mass changes from block to block. Efforts should be made to preserve the established open space/building mass relationship that existed historically on a given block.

Planting design should complement the style or period in which the building on the site was constructed. Today’s standard border plantings – flowering bushes, evergreens, and hedgerows – were largely absent from foundations of houses built in the mid-to-late 19th century. Victorians planted sparingly around the perimeter of their buildings, particularly in the early Victorian period when it was believed that large plantings placed too close to the home would attract insects and contribute to damp and humid conditions that would foster disease and decay. Period photographs reveal that most buildings were devoid of plantings in close proximity to the house. Exceptions included vines which were often incorporated into porches or trellises and seasonal flowers and low deciduous plants that were placed strategically at building corners or in the recesses of the architecture to accentuate the building. To the Victorian mindset, the architecture was of paramount importance and plantings were intended to complement and not compete with the building.

By the end of the Victorian era, more elaborate gardens and ornamental landscape elements gained popularity. Flower beds, often dominated by plantings of the same height and color hue and accentuated with statuary, fountains, urns, and other architectural elements, were incorporated into grassy lawns to create vignettes. Foundation plantings became more popular, especially for larger homes set on high foundations. Large leaf and needle type evergreens were combined with deciduous plants to soften and conceal foundations. Shade and ornamental trees were placed around the yard to create interesting vistas to and from the house. Fencing executed in either wood or ornamental iron became an important component of the landscape and helped to demarcate public and private as well as ornamental and utilitarian spaces. See FENCES AND WALLS.
The early 20th century saw a continuation of the eclecticism of landscape design that began in the Late Victorian period. French, Italian, Oriental and English landscape garden design became increasingly more popular. Often elements from these diverse landscape traditions were incorporated into a single yard. A very structured, geometric, French-influenced garden, for example, might be placed next to the house where it could be viewed out a window by its inhabitants. However, a more naturalistic, English style garden might exist in the rest of the yard. This later landscape design approach became more popular in the post-Victorian period as the Arts and Crafts Movement began to dominate American architecture and decorative arts. The bungalows of the period were intended to blend with the natural environment through their use of natural colors and building materials and the horizontal emphasis of their architecture. Occupants of these houses were encouraged to interact with nature. Thus, pergolas, courtyards, terraces, and rock gardens became more prevalent, functioning as outdoor rooms that became an extension of the indoor space.

**Landscaping: Guidelines**

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.
Landscaping: Guidelines continued

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 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 sign posts.

13. Use the approved lighting standard for ornamental street lights 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 Commission shall only consider the appropriateness of the location of public art in reviewing applications for certificates of appropriateness.

15. Utilize the family of streetscape furniture that is recommended in the St. Joseph Downtown Master Plan whenever public improvements are undertaken in the Central Business District.
Fences and walls have traditionally been used to delineate property lines and to demarcate boundaries between public and private rights-of-way. Due to St. Joseph's topography, retaining walls are a commonplace part of the landscape in many of St. Joseph's historic neighborhoods, as well. Both fences and walls are site features that play an integral role in defining the “texture” of St. Joseph's historic streetscapes and often were designed to complement the architecture that was associated with the site.

Within St. Joseph’s historic districts, a wide variety of fencing materials and types is found. Executed in wood, cast or wrought iron, or wire, fences reflected styles popular since the mid-19th century. The earliest fences in St. Joseph were more than likely wooden fences and provided a dual function of demarcating property lines and keeping out livestock in a period when St. Joseph was sparsely populated and predominately agrarian in its orientation. Many of these fences were utilitarian in nature and lacked any sort of decorative character. By the late 19th century, however, as the town prospered and developed a more urban character, ornamental wooden fencing became more commonplace. There was an endless variety of styles and patterns of wooden fencing available to Victorian households. Many Victorian era wooden front yard fences of the 1870s and 1880s had ornamental pickets or sawn work balusters in a variety of geometric patterns. Fences were typically painted and were often under four feet (4’) in height. Fence posts were often substantive and measured eight inches square or more. Said posts were situated in alignment with the rail instead of behind the rail as is found on more contemporary privacy fence installations today.

Privacy fencing historically has been used to enclose rear yards. These enclosures were intended to obscure domestic household activities such as laundry drying, wood storage, and vegetable gardening which were considered utilitarian and not landscaped for public viewing. Today, rear yards provide space for these same activities. Increased usage of backyards for swimming pools, decks, and other outdoor living activities has maintained the popularity of privacy fences. Such fences are typically taller than their counterparts in the front yard and are generally solid.

Many residential properties in St. Joseph were once surrounded by ornamental iron fences. Historically, there were two major types of metal fencing – wrought iron and cast iron. Wrought iron is made from iron bars that are fired under extreme heat until they reach a pliable state and are then pounded, cut, and formed into the desired shape through a process called hand-forging. Thus, each piece of wrought iron is truly custom made and unique. Cast iron, by contrast, is made from molten metal poured into molds. A multitude of designs crafted from wooden molds created a remarkable diversity of patterns, many of which were mass-produced in foundries. Cast iron represents the most common historic fencing material remaining in St. Joseph today. One of the most common fence patterns is the hairpin and spike which is found in numerous locations in the City’s older, established neighborhoods.
Due to the brittle nature of cast iron, fences that remain today often have missing finials, spikes, posts, and gates. Luckily, these fence components are still manufactured, albeit in steel or cast aluminum. Suitable replacements, particularly for the more common fence designs, can be purchased either through architectural salvage companies or manufacturers such as Stewart Iron Works Company of Covington, Kentucky, which has produced the same fence designs since 1886.

Woven wire fences, the forerunner of modern chain link fencing, first became available by the mid-19th century in this country. The earliest wire fences were formed from molten iron that was drawn from dies to produce wires 1/8” to ½” in diameter. Lengths of wire were then cold-bent around jigs to form diamond and loop patterns or were crimped for decorative effect. By the early 20th century, technological advances in wire production begun in Germany allowed for development of thinner, braided or woven welded wire that could easily be formed into a variety of patterns. Today, remnants of this early 20th century wire fencing are found in the City’s older, historic neighborhoods.

In addition to traditional fencing, masonry retaining walls are characteristic of St. Joseph’s hilly topography. Many of these walls were constructed of limestone in varying patterns and were either dry-laid or more commonly set with mortar. The simplest stone wall type is the random rubble masonry wall consisting of irregular, randomly-dimensioned natural stones that are laid without continuous horizontal joints. This produces a rustic and informal wall design. Coursed rubble walls are made from irregular stone that is laid in recognizable rows or courses. Many of the walls found in the City’s historic districts have regularly shaped, block-like stones known as ashlers. Random ashlar walls are made of blocks of ashlar stone of varying sizes that permit close-fitting joints. Regularly shaped stone blocks of the same size that produce continuous horizontal joints in precise patterns are used to create cours ed ashlar walls. Frequently mortar joints between stones were tooled or formed to create visual interest and added texture to the wall. Large rectangular caps of stone were often added to protect the masonry from water infiltration and to provide a visual termination to the wall. Stone or brick walls were frequently parged or stuccoed and scored to resemble large blocks of stone. On walls surrounding some of St. Joseph’s finest residential properties, elaborate walls were sometimes constructed with large newel posts and stairway cheek walls with carved sandstone ornament in foliated designs or with recessed or raised panels. Wall sections often incorporated entry stairs made of blocks of stone or poured concrete. Stone railings with turned balusters or iron railings provided further architectural interest to these building site features.

Plant materials such as privet hedges, forsythia, and other plantings that form hedgerows were also used to demarcate property lines and to define public and private spaces in lieu of fencing. Efforts should be made to maintain mature plantings and to use traditional plant materials in a new landscaping project. A look at other established plantings in the neighborhood could provide clues to the types of plants that are characteristic of the local landscape.
The introduction of new fences and walls should be handled with concern for design, materials, height, details, color and placement. Fences and walls were often architecturally and/or materially consistent with the building or structure in which they were associated. These important landscape features should be compatible with the surrounding structure and should relate to the areas of visual concern in which they are to be located, including the overall streetscape. Repetition of fences and walls provides a strong sense of definition and continuity to the streetscapes found in the City’s historic districts. For example, the Hall Street Historic District is characterized by large estate-type lots along Hall Street. The “Golden Age” mansions that line the street sit on elevated lots that are separated from the public street by stone retaining walls that serve to demarcate public and private spaces. These walls often incorporated low stone balustrades at the top to reinforce the separation of public and private streets. The combination front wall and fence afforded the passerby a relatively unobstructed view of the house, but created a physical barrier from the public sidewalk. Decorative iron fencing, usually not exceeding a height of four feet (4’) might be found along the side property lines as a further demarcation of private property. The overall effect, however, was the sense that these grand Victorian houses sat in a park-like setting with few or no visual barriers between properties.

The Landmark Commission requires that the applicant requesting permission to erect a fence or wall submit a site plan locating the fence and wall configuration and a drawing, sketch, or photograph of any proposed fence or wall installation. The City’s Preservation Planner maintains images of historic fences that are appropriate for new fence installations.

Material selection for fencing is very important. Wood and iron were traditionally the materials used for fence installations. However, the recent development of vinyl and other synthetic fence products has created a new consumer demand that is inconsistent with most historic properties. While these new synthetic fence products are touted as being “maintenance free”, the reality is they do succumb to deterioration due to prolonged exposure to weathering. Cracking, discoloration due to UV exposure, and problems blending replacement pieces with the original installation are just some of the problems that plague the product. Such problems are also found with vinyl siding applications. New vinyl fence installations also exhibit a sheen and texture when newly installed that is different from painted wood.

Fencing or wall installation is also desirable as a screen for parking lots, particularly in Downtown St. Joseph. Such fencing or walls should not exceed a height of three feet (3’) and should be positioned around the perimeter of the lot. Trees and other vegetation may also be used in combination with the fencing or wall to enhance and soften the site.
Section 31-054 of the Zoning Ordinance of the City of St. Joseph places some restrictions on fence placement, design, and height. In residential applications, fences in front yard and side yard areas may not be sight-obscuring. By definition, a sight-obscuring fence is one that is over three feet (3') in height and is more than 50% opaque. Fence designs that utilize pickets, balusters, and other vertical components should maintain a space separation between components at a minimum that is equal to the size of the individual components. Amendments to the Zoning Code pertaining to fences allow for exceptions to the sight-obscuring fence provisions with approval of the Landmark Commission.

Repair and Maintenance

Wooden fencing by its very nature is one of the most vulnerable historic features of a building site. Thus, it is not surprising that very few historic examples survive. A lack of periodic repainting can be one of the major factors contributing to the deterioration of wooden fencing. In new fence installations, it is advisable to use pressure treated or rot resistant wood and to prime and paint or stain all of the individual fence components before assembly to better seal out moisture. The typical wooden picket fence tends to trap moisture where the pickets or boards lap the horizontal cross pieces. Moisture penetration can be minimized by recessing horizontal members in wide grooves or rabbets cut into the fence pickets. Caulking the vertical joint at the rabbet will help to ensure that moisture is not trapped in the groove cavity. Another method is to fasten wooden fence components with a galvanized screw or nail and a galvanized washer that is positioned between wooden elements. This will allow for a slight separation between building elements and help facilitate drainage at the joinery location. Beveling horizontal fence components, when possible, can also help to avoid locations for standing water that can lead to rot and decay.

Rust and bent or broken metal components are the two most prevalent causes for repair of ornamental iron work. Complete removal of rust is necessary in order to successfully combat metal deterioration. Sandblasting is one of the most effective methods for rust removal. While not recommended for soft metals, brick or wood, sandblasting will remove old layers of paint, scales and rust and leave sound metal untouched. Bare metal must then be primed and painted immediately with a high quality metal primer and paint to prevent additional rust from forming. Maintaining a sound paint layer on the fence will help to ensure its continued preservation.

Straightening bent metal sections of wrought iron fencing can usually be accomplished by a competent blacksmith or metal works shop that specializes in hand-forged work. The metal is reformed by subjecting it to intense heat and pounding or bending it back into shape. Cast iron, on the other hand, is a very brittle iron that tends to break rather than bend. Repairs will usually involve the production of new pieces formed from molds matching the original pieces.
Retaining walls often fail as a result of the effects of the freeze-thaw cycle. Moist soil that freezes in winter will expand and cause a masonry wall to move resulting in the failure of mortar joints. Likewise, movement will also occur in spring when the soil contracts. Water penetration into masonry, erosion of soil behind the wall, and root systems from plantings can also contribute to its failure. New masonry retaining walls should be set on deep footings that are set well below the frost line. Mortar joints should be maintained and efforts should be made to minimize water penetration to the top of the wall through the installation of a cap. Joints in the capstones should be sealed. Deteriorated stones should be replaced as evidence of spalling occurs. Walls should be monitored for evidence of leaning and bulging and corrective measures taken before collapse occurs.

Fences and Walls: Guidelines

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 existing historic stairways.
Fences and Walls: Guidelines continued

6. Avoid adding 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 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. Avoid placing fences and walls in such a manner that they obscure the architectural details of buildings.

13. 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.

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

15. Paint or stain (with an opaque stain) wooden fences. Iron fencing should be maintained in a painted state in traditional dark colors such as black or forest green.
Alleys, Driveways And Off-Street Parking

The prevalence of the automobile in contemporary society has resulted in increased pressures to accommodate more vehicles in the City’s historic districts. Because many of these historic neighborhoods and areas were developed prior to the widespread introduction of automobiles, many lots do not include driveways and off-street parking areas that are accessed from the street frontage of the properties. Vehicular access in many historic neighborhoods is achieved through mid-block alleys that were dedicated to the City and became the place to construct carriage houses and garages. Many of these alleys originally were dirt paths and, in time, were replaced with brick, gravel, and concrete for improved access. Carriage houses and garages were built over time and traditionally were constructed on the rear property line with direct access to the alley. In some cases, garages were oriented perpendicular to the alley and a small parking area was created on the lot to avoid blockage of the alley. These “alleyscapes” are an important part of the character of St. Joseph and should be maintained and preserved.

Due to the condition of many alleys and a desire for convenient access, residential property owners may contemplate adding a driveway or parking pad in their front or side yard area to accommodate off-street parking needs. Care must be taken to ensure that driveway installation and expansion does not result in the loss of important landscape features on the site such as mature trees, retaining walls, and iron fencing.
Replacement of grass lawns and vegetation with concrete, asphalt, or gravel will result in the gradual diminishment of green space that plays an integral role in defining the character of the City's historic districts. Efforts should be made to screen these features with appropriate shrubbery, fencing, or other suitable landscaping and to position driveways and off-street parking areas to the sides or rear of buildings so that they do not detrimentally impact the historic streetscape.

Parking lots are potentially the most damaging and problematic of all off-street parking accommodations. Traditionally, parking lots have been characterized by large expanses of concrete or asphalt that had little in the way of planting or other screening to soften their presence in the landscape. Designed appropriately with the use of screening in the form of trees, plantings, and fencing, parking lots can be successfully integrated into a sensitive historic environment with minimal adverse impact. Guidelines contained in this section are intended to screen, enhance, and beautify parking areas, and provide for a more attractive pedestrian environment.

The proper permits must be obtained from the City of St. Joseph prior to making a curb cut in a City right-of-way for a driveway or off-street parking area. Parking lot design standards are contained within Section 31-053 of the Zoning Ordinance of the City of St. Joseph and must be satisfied for all new parking lot installations.

**Alleys, Driveways and Off-Street Parking: Guidelines**

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.
Alleys, Driveways and Off-Street Parking: Guidelines continued

7. Avoid the destruction of mature plantings and other historic site features such as retaining walls and iron fencing in creating new parking areas, whenever possible. 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. Follow guidelines for EXTERIOR LIGHTING in illuminating parking areas.

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

Adequate exterior lighting is an important consideration for residents and business owners in the City’s historic districts and commercial centers because it increases visibility and contributes to a sense of security. Used effectively, exterior lighting can highlight and reinforce a building and district’s architectural character and can enhance and establish a theme in the landscape. Used ineffectively, lighting can detract from and overly emphasize a building or site. It can also be a nuisance to abutting property owners if the wattage is too high and the angle of illumination is not considered.

Certain areas within the City, including sections of Downtown and Patee Town, have witnessed the installation of ornamental “period” street lighting aimed at enhancing the visual quality of the environment and creating a theme in the landscape. A continuation of these efforts is encouraged.

All proposals for exterior lighting, including the introduction of entrance and porch light fixtures and low level security lighting, require a Certificate of Appropriateness. Public utilities also require approval for new light installations. See UTILITIES for additional commentary and guidelines. The City’s Historic Preservation Planner may approve certain light installations as a “minor works” item. See a listing of “minor works” items in the introductory sections of this manual.

The compatibility of proposed exterior lighting will be evaluated by the Landmark Commission in terms of design, materials, size, scale, location, wattage, and angle of illumination. Warm spectrum (white) light sources and unobtrusive fixtures are generally recommended. The preservation of original exterior light fixtures, commonly found on porch ceilings, should be a part of the maintenance schedule for historic buildings. Many of these fixtures date to the early 20th century when electricity became more widespread. They were usually of low wattage and meant to illuminate entrances. A variety of reproduction fixtures based on historical designs is available on the market today. Supplemental lighting can be considered if it is determined that vintage fixtures do not produce the necessary lighting level desired. Review of proposals for exterior lighting will require submission of a product description, product data sheet, and plot plan indicating placement. A sample of the light may be required to be submitted to the Commission for its review.
Exterior Lighting: Guidelines

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.

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.
Utilities

One of the greatest challenges in the management of the City's historic districts is the sensitive treatment and integration of utilities in the landscape. Left unabated, these features often contribute to visual clutter. When introducing new mechanical and electrical equipment and lines, care must be taken so that historic elements of the building and important landscape features are not damaged or obscured. Frequently meter boxes and air conditioning condensing units are located outside in close proximity to the structure. Such equipment should be located in side or rear yard locations and be sufficiently screened from the public view by plantings, fencing, or other means. Whenever practicably possible, utility lines should be located underground. Whenever a brick sidewalk or street is impacted, effort should be made to repair the sidewalk or street by relaying the original brick in its historic pattern.

In addition to private individuals, all public and private utility providers shall be required to obtain a Certificate of Appropria teness (COA) prior to initiating any changes in utility installations or structures on easements or streets located within the City's locally designated historic districts or landmarks. Utility installations will be evaluated by the Commission on the basis of design, scale, massing, color, compatibility with surrounding streetscape features, and overall visual impact on the historic district.

A COA is not required for ordinary maintenance or repair in kind of utility lines and support structures. Landmark Commission approval is also not necessary for replacement of street fixtures in the event of equipment failure or damage as a result of accidents or natural disasters such as electrical storms, tornadoes, and ice storms.

Utilities: Guidelines

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

2. 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.

3. 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.

4. 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.
Utilities: Guidelines continued

5. When installing utility fixtures in the public right-of-way such as street light poles, street light fixtures, etc., 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 surrounding streetscape features, and overall visual impact on the Historic District.

6. 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.

7. 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.
Signage

Signs play an important role in helping to define the visual quality of St. Joseph’s historic districts. Both residential neighborhoods and commercial areas include signage in public and private spaces as a means of communicating information. Used appropriately, signs can effectively convey information and enhance the environment in which they are placed. Used inappropriately, signs can create visual clutter in an otherwise harmonious grouping of structures.

Public traffic, informational, and directional signs are found throughout St. Joseph’s residential and commercial historic districts. Because of their placement, proliferation, and standardized fabrication, they often erode the integrity of the streetscape and disrupt the pedestrian experience. Whenever possible, public signs should be consolidated and placed on uniform poles to reduce visual clutter. Standard locations should be designated for public signs in an effort to minimize their impact. Public signs should be located a sufficient distance from the curb to prevent damage to and from automobiles. In Downtown St. Joseph, the recommendations for public signage outlined in the St. Joseph Downtown Master Plan should be followed.

Signs in residential neighborhoods often take the form of historic district and property identification markers or signs advertising a home-based business such as a bed & breakfast establishment or a tour home. Historic district signs are usually placed at the boundaries of the historic district and are often located at prominent intersections for visibility. Said signs should be approved by both the municipality and the Landmark Commission prior to installation. Historic identification markers for individual buildings may be approved as a minor works item by staff following approval of the sign standard for the historic district by the Landmark Commission. A sign permit may then be obtained. Diversity of design may be accommodated for each designated historic district. Within the boundaries of each historic district, however, the sign design shall remain the same to achieve thematic consistency and neighborhood identity and to aid the public in recognizing the sign. Historic identification signs should be based on historic research and include the name of the original owner, date of construction, and the name and/or logo of the historic district. Multiple names may be included if those names are tied to important events or changes to the property such as a significant remodeling or restoration. The applicant requesting the historic identification sign should provide the City's Historic Preservation Planner with a copy of his/her research and justification for the name of the property to be placed on the sign.

The size of a sign is an important consideration. While signs should be consistent with the provisions found within the City’s sign ordinance for the applicable zoning district in which they are found, said signs may be limited in terms of their size based on a review of the sign and its potential impact on the subject property by the Landmark Commission. In other words, the Landmark Commission may impose a stricter standard than the zoning ordinance permits. While highway commercial strip development may require large signs to catch the attention of speeding motorists,
Signage

In commercial buildings with traditional storefronts, signs are often positioned on a signboard frieze located above the first floor display windows. In this location the sign serves as a boundary between the ground level storefront and the upper façade and/or cornice. Signs traditionally have also been placed on canvas awnings that were installed at the storefront level to block direct sunlight and to shelter the pedestrian from the elements. Re-installation of canvas awnings is encouraged as part of commercial storefront rehabilitation activities.

When signs are fastened into masonry, efforts should be made to anchor the signs into mortar joints between masonry units instead of directly into the masonry to avoid irreparable damage. Proper flashing between the sign and the wall should occur in order to prevent water penetration. If a yard location for a sign is chosen, consider placement in an area that does not block one’s view of the building or an important landscape element from the public right-of-way. Low signs are encouraged. Plantings placed around the base of the sign will help to integrate the sign with the landscape.

The preferred material for signs in the historic district is wood. Neon and metal may be appropriate in certain applications in the City’s commercial districts. Stone may also be appropriate for historic district identification signs. These signs may be incorporated into retaining walls and in sidewalks. Plastic has no precedent in a historic district and should be avoided. Illumination of signage generally should be avoided in residential areas. When deemed necessary, lighting should be indirect or concealed, external, non-flashing, and non-glaring. The level or direction of illumination should not be distracting to neighbors.

Graphic simplicity and compatibility with the existing architecture are the basic principles of designing effective and attractive signage. Simply designed signs which identify, at most, the name, function, and perhaps the address of a business are preferred. Simple stylized lettering rather than an overly ornate lettering style is recommended to enhance readability. Creativity is also welcomed.

One area of interest in the City’s commercial districts is the presence of historic “ghost business” signs that remain on buildings. These signs are an important part of Downtown’s character and their preservation is encouraged. It is not necessary to repaint these signs. Merely allowing them to exist in their decayed state and gradually fade away into history is an acceptable method of preservation. Property owners that have such signs on their buildings are encouraged to record them with photographs.
Should the repainting of these ghost signs be desired, the Landmark Commission will treat them as mural art.

Mural painting as an art form offers opportunities to enrich the urban environment in both residential and commercial districts in St. Joseph. Often murals present a means of beautifying an exposed blank wall that has resulted from the demolition of an adjoining structure. In other situations, murals provide a whimsical way to create “architecture” when budgetary situations do not allow for the real architecture to be created. While mural painting is not appropriate in all situations, the Landmark Commission does acknowledge its importance as an art form and as a means of enriching the visual environment of a given area. When reviewing requests for murals, the Landmark Commission will evaluate the appropriateness of its placement and its impact on historic building features. The Commission will not endeavor to evaluate the appropriateness of the content due to the subjectivity of art.

It should be noted that certain signs that are of a temporary nature do not require approval by the Landmark Commission. This includes real estate, political, and garage sale signs, among others. Such signs, however, may require a permit by the City. Property owners are encouraged to contact the City’s Planning and Community Services Department at 816/271-8642 to determine whether or not a permit is required.

**Signage: Guidelines**

1. Design signs such that the size and proportion of the sign reflects the proportions and dimensional relationships of the building. Signs should not obscure or overwhelm the basic architectural character 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 feet 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.
Signage: Guidelines continued

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 an 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 and/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 free-standing 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.
St. Joseph’s historic districts are more than a collection of historic buildings and their associated landscapes. Each historic resource is complex and multi-dimensional and very likely includes components that are below ground. These archaeological resources may provide important information about a historic property by indicating the location and configuration of now-vanished outbuildings, porches, additions, and landscape features such as walkways and plant materials. Archaeological resources may also yield information on the evolution of building development and human activity on a site through the discovery of long forgotten building foundations, walls, wells, post holes and trash pits. Knowledge of human activity and the existence of now vanished buildings help us to understand man’s interaction with his environment throughout history. Archaeological resources may also provide important information on the area’s pre-history, including Native American settlement. St. Joseph’s strategic geographic location on the Missouri River also offers the potential for underwater archaeological resources, including artifacts such as shipwrecks, docks, and wharf structures.

New construction frequently involves substantial site grading and trenching for the installation of utilities and foundations. It is therefore wise to investigate the likely presence of archaeological resources before beginning any significant ground-disturbing work. In certain areas, archaeological investigations and site mitigation may be required as part of the approval process for obtaining authorization to build on the site. Federally-funded, -permitted, or -licensed projects generally trigger an environmental Section 106 Review by Federal and state agencies, including the Missouri State Historic Preservation Office (MO-SHPO). As a condition of granting a permit, archaeological testing and subsequent evaluation and mitigation may need to be undertaken. A Certificate of Appropriateness (COA) granted by the St. Joseph Landmark Commission may impose such a condition on the COA with the concurrence of the MO-SHPO. Professional technical advice and consultation on archaeology is available from the staff of the State Historic Preservation Office. Contact the St. Joseph Preservation Planner to obtain information on the MO-SHPO’s archaeology program.
Archaeology: Guidelines

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 the 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 on site which may damage archaeological resources.

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 MO-SHPO.
Relocation of Buildings

The moving of an historic building should be considered a “last resort” option to the demolition of the historic structure. Moving a building destroys the original context of the building and distorts the story of the City’s architectural development. The moving of a structure invariably results in the substantial loss of original building material. If moving a structure is warranted, every effort should be made to move the building intact as a single unit. If this is not possible, moving by partial disassembly is recommended. If neither of these methods is deemed feasible, complete disassembly may be considered as a means of saving the structure from demolition.

Moving an historic building may jeopardize its status as a National Register listed property. Careful planning should be undertaken to ensure relocation to a site that has similar characteristics to the site that has been vacated. Relocation of buildings to vacant lots within the immediate vicinity of the property or within the historic district is strongly recommended over the moving of buildings to lots outside the historic district. The Commission will use its new construction guidelines when reviewing requests to move structures to lots within local historic districts.

Relocation of Buildings: Guidelines

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 I, 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

Demolition is an irreversible action that results in the permanent loss of the very resources that contribute to St. Joseph’s historic districts’ sense of integrity and character. Requests for authorization to demolish historic structures in the City’s local historic districts should be carefully weighed before submitting an application for a Certificate of Appropriateness to the Landmark Commission. Many of St. Joseph’s historic residential neighborhoods have experienced years of demolition activity, some of it Federally-funded, which has disrupted the historic pattern of development on several blocks. In a few instances, nearly an entire block of structures has been removed. In the City’s historic districts, however, a historic sense of time and place remains along many of the streetscapes; it is therefore a goal to retain this historic fabric and discourage demolition whenever possible. Property owners are encouraged to utilize historic resources and to adapt those resources in a sensitive manner to meet current needs. If this is not possible, finding a property that better meets the needs of the owner is recommended in lieu of demolition and subsequent new construction. When demolition appears imminent, relocation of the resource should be considered as a “last resort” option. See guidelines for RELOCATION OF BUILDINGS in this manual.

If advanced deterioration or structural instability is the reason for the request for a demolition permit, a technical report by an architect or structural engineer with experience with historic properties may be required which details the specific problems as well as the cost estimated for stabilization and repair. In the case of demonstrated financial hardship on the part of the applicant, the Landmark Commission may elect to pay the cost associated with hiring an architect or structural engineer. The Landmark Commission may request an on-site inspection by its members in advance of the meeting in order to assess the condition of the structure firsthand. This on-site inspection may take the place of any formal structural report. If an emergency situation arises, such as after a fire or natural disaster, City staff shall make an immediate assessment of the situation and apprise the property owner and the Landmark Commission of their recommendation.

Under Article III of the Zoning Ordinance of the City of St. Joseph, the St. Joseph Landmark Commission has the authority to delay or deny demolition. A property owner may appeal the decision of the Landmark Commission to the Zoning Board of Adjustment. The Board of Adjustment shall not grant relief except upon a finding of serious economic hardship.
Demolition of Buildings: Guidelines

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 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 Commission and become part of the permanent record of the City of St. Joseph.

3. Cooperate with the Commission in identifying architectural features and building materials that can be salvaged and reused. The 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.