

EXCELSIOR SPRINGS, MISSOURI

HALL OF WATERS HISTORIC DISTRICT

DESIGN GUIDELINES

A Guide For The Rehabilitation, Restoration and Preservation of Historic Structures and New Construction for Commercial and Residential Properties within the Hall of Waters Local Historic District and Locally Designated Landmarks

“Excelsior Springs owes its existence to a natural spring that for ages gushed forth from remote depths of the earth at the edge of a pretty river near the western border of what is now Fishing River Township, Clay County, Missouri.”

Excelsior Springs
Historic Preservation Commission
www.eshpc.org



First Edition

CITY OF EXCELSIOR SPRINGS, MISSOURI

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Adopted by Mayor and Council of Excelsior Springs, Missouri on (TBA).

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INTRODUCTION

Excelsior Springs' Historic Preservation Ordinance

The City of Excelsior Springs, Missouri has a strong commitment to historic preservation and providing protection for designated historic resources that lie within its boundaries. This commitment was formalized by establishing the Historic Preservation Commission by ordinance in 1978. The National Park Service designated Excelsior Springs as a Certified Local Government in 1991.

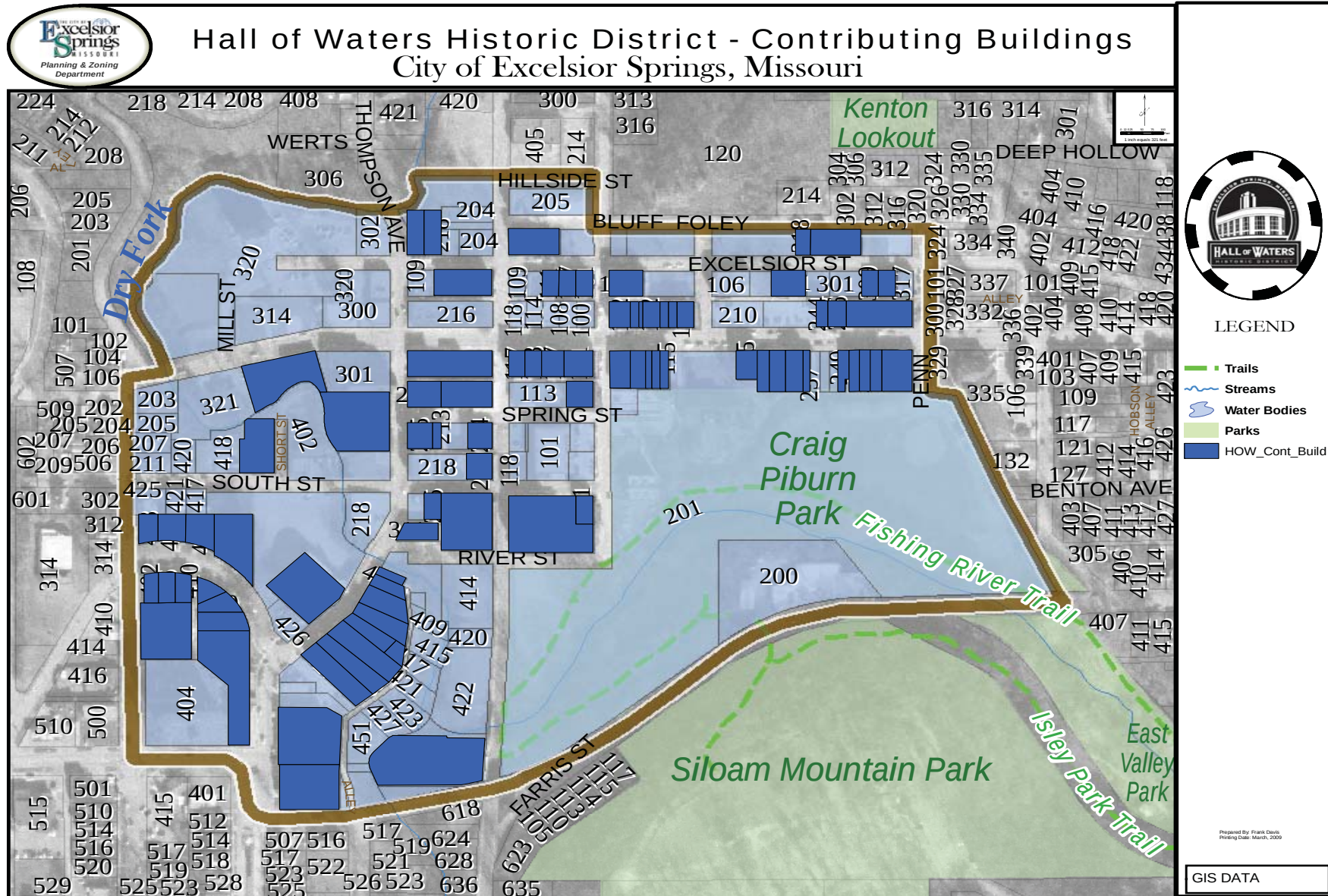
In 2005, Excelsior Springs adopted the revised Historic Preservation Ordinance. The purpose of the ordinance is to promote the educational, cultural, economic and general welfare of the City of Excelsior Springs by:

1. Providing a mechanism to identify and preserve the distinctive historic and architectural characteristics of Excelsior Springs which represent elements of the city's cultural, social, economic, political and architectural history.
2. Fostering civic pride in the beauty and noble accomplishments of the past as represented in Excelsior Springs Landmarks and Historic Districts.
3. Conserving and improving the value of property designated as landmarks or within historic districts.
4. Protecting and enhancing the attractiveness of the city to home buyers, tourists, visitors and shoppers, and thereby supporting and promoting business, commerce, industry, and providing economic benefit to the city.
5. Fostering and encouraging preservation, restoration and rehabilitation of structures, areas and neighborhoods and thereby preventing future urban blight (Ord. No. 90-4-4 & 1, 4-16-89).



102-120 East Broadway, Excelsior Springs, Missouri, 2008

The role of the Preservation Commission is to assist the city in the administration of the ordinance. The Commission consists of seven members, residents of Excelsior Springs appointed by the Mayor and approved by the City Council, who meet the second Wednesday of each month at 4:00PM at the Hall of Waters City Council Chambers. Commissioners include a registered architect or engineer, a person having at least five years experience in construction, a person having at least five years experience in real estate, a historian living in the community at least twenty years, and three persons chosen from the citizens at large. The terms of each member is three years. Additional Information regarding Excelsior Springs' Preservation Ordinance and Preservation Commission may be found at www.eshpc.org.



Excelsior Springs's Park & Driveway System, Landscape Architectural/Historic Survey, Hall of Waters Historic District Boundaries, 1994

Excelsior Springs' Historic Districts

In March of 2007, Excelsior Springs recognized the Hall of Waters Historic District as an integral element of its community heritage. This locally-designated historic district encompasses two National Register Historic Districts (Hall of Waters Commercial East and Commercial West), which include a mixture of commercial and residential properties. There are essentially two sections of commercial centers, the west section on Thompson Avenue, Spring and South Streets, and the east section on Broadway and Main Streets. Included in the Hall of Waters Historic District is one individually-listed National Register Property, the Hall of Waters, and three locally-designated historic properties: the Hall of Waters, the Clay County State Bank, and The Oaks Hotel.

In total, the Hall of Waters Historic District includes:

1. 107 properties total
2. 15 non-historic properties
3. 2 class A contributing historic hotels, the Oaks Hotel (c.1918) was renovated in 2007
4. 8 class B contributing hotels
5. 7 boarding houses / apartment buildings
6. 4 clinic style structures
7. Mineral water structures, not counting the mineral water pavilions
8. 42 historic commercial structures, 25 of which are significant historically contributing structures
9. Fishing River Linear Park
10. 3 institutional and religious structures

The Hall of Waters Historic District is the commercial center of Excelsior Springs with a cohesive collection of historic vernacular commercial

buildings, surrounded by small residential neighborhoods. The period of interpretation for the district is 1881-1937, with buildings constructed within this time frame reflecting the influence of the Victorian, Neoclassical and Art Deco Styles. The commercial buildings within the local district reflect the architecture of the time period in which they were constructed, including the density of their construction, their scale, street presence, type and styles. The residential portions of the district include both single-family and multi-family dwellings. There are also several churches within the district, each with their own unique architectural style.

Though many properties within the commercial and residential portions of the district have undergone alterations, a majority retain much of their original character and integrity. Excelsior Springs has a unique history of commercialization generated from the discovery of its healing mineral waters. Preservation of historic structures within the Hall of Waters Historic District will protect the vital history and unique sense of place of Excelsior Springs. Preservation of the downtown historic context promotes community pride, increases property values, helps stabilize the district, promotes economic growth, and creates a tourism destination.

Intent of Design Guidelines

All proposed development, construction, rehabilitation, modification or other such work to the exterior of buildings within the boundaries of the Hall of Waters Historic District is subject to review by the local Preservation Commission and shall comply with these design guidelines included in this document, prior to the beginning of said work. While the design guidelines apply to all properties in the district, each application is considered on a case-by-case basis and principles may be more strictly applied to some structures based on location, historical significance or architectural features.

INTRODUCTION

The intent of the design guidelines is to serve business owners, homeowners and developers in their pursuit of rehabilitation of historic buildings and new construction within the Hall of Waters Historic District. These guidelines are not intended to inhibit change, new construction, or new architectural styles, as long as such changes complement the existing buildings and streetscapes. The purpose is several-fold:

1. To support the principles set forth in *The Secretary of the Interior's Standards for the Treatment of Historic Properties* (Appendix A).
2. To promote and preserve the historic and cultural integrity of the district.
3. To provide advisory recommendations of the best way to reinforce and

protect the unique historic pattern and character of the district.

4. To ensure visual, physical and functional compatibility of the exterior, publicly-visible portion of the buildings, landscape and context. These guidelines do not affect how interior space is utilized or designed.
5. To encourage new quality design and construction within the district to be compatible with its historic context. To serve as a tool for designers in making preliminary design decisions with the goal to ultimately promote creative and sensitive new designs, while preventing designs that would weaken the integrity of the district through inappropriate or non-compatible designs that do not relate to the historic context, regardless of their quality.



*Main Street and Broadway Looking South,
Dennis Hartman Post Card Collection*



*South Street Looking West,
Dennis Hartman Post Card Collection*

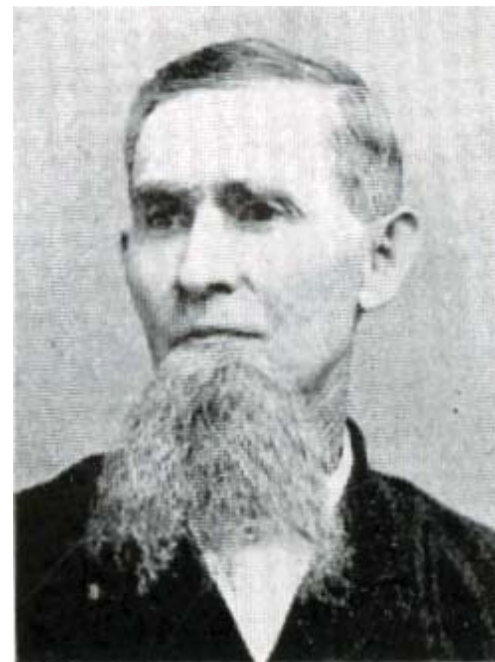
6. To protect the value of public and private investment, which might otherwise be threatened by the undesirable consequences of poorly managed growth.

Historic Overview of Excelsior Springs

Excelsior Springs owes its founding to the very springs the town rests upon. Legend states that the springs were discovered by Travis Mellon, an area African-American farmer. After his daughter, who suffered from a severe skin condition, began using the water for bathing and drinking, her illness improved within weeks. Another area farmer, Frederick Kugler, noticed Mr. Mellon's daughter's improvement and began using the water to cure his rheumatic knees and war wounds. To his delight, Kugler also quickly recovered and he began spreading the word of the medicinal qualities of the spring waters.

Once news of the miraculous curing qualities of the springs spread, the landowner of the springs, A.W. Wyman, surveyed and platted his property in September of 1880 for potential development. On February 7, 1881, the county court incorporated Excelsior Springs as a village, and incorporated the village as an official city of the fourth class on July 12, 1881.

A.W. Wyman's business partner, Rev. J.V.B. Flack, was one of the first settlers in Excelsior Springs. Not only did Flack open the first dry goods store and found the first church, he spread the word of the healing properties of the springs throughout the Midwest through his sermons. Flack named the original spring, "Excelsior," later to be changed to "Siloam," the name of Excelsior Springs' largest park. There would eventually be twenty springs, or wells, discovered with four distinct varieties of mineral waters, giving Excelsior Springs the honor of having the world's greatest concentration of mineral waters.



A.W. Wyman, Dennis Hartman Post Card Collection

Within the first year of platting the town, nearly two-hundred houses were constructed, as well as several boarding houses to accommodate the many hoping to be cured by the medicinal properties of Excelsior Springs' spring waters. Excelsior Springs' first formal hotel was constructed by Joseph Wert and A.W. Wyman in March 1881 on East Broadway. It was a twenty-five room hotel, since demolished.

Excelsior Springs' development boomed in 1887 after the construction of the train line between Chicago and Kansas City by the Chicago, Milwaukee and St. Paul Railroad.



*Ideal Hotel at 200-216 South Marietta,
Dennis Hartman Post Card Collection*



*Flanders Dry Goods at 107-111 West Broadway,
Excelsior Springs Historical Museum and Archives*

Within a year of construction of the train line, the Elms Hotel was constructed with accommodations for 250 guests. The establishment of the Interurban Electric line between Kansas City and Excelsior Springs further opened the town to tourism. By the turn of the century, Excelsior Springs was known as a popular tourist destination, abundant with resorts catering to tourists, including the Goff House (118 South Street), Arlington Hotel (201 Spring Street) and Wholf's Tavern (201 South Street).

Commercial trade continued to flourish into the first decade of the twentieth century with the establishment of hotels and stores:

1. Ideal Hotel (200-216 South Marietta)
2. The Washington Hotel (213-217 South Street)
3. The St. Joe House (109 South Main)
4. Flanders Dry Goods (107-111 West Broadway)
5. S. G. Johnson and Sons Grocers (116 East Broadway)
6. F.M. Applegate Confectionery & News Shops (101 W. Broadway)
7. Clay County State Bank (101 East Broadway)

With the exception of the Clay County State Bank, designed in the Neoclassical Style by famed Kansas City architect, Louis S. Curtiss, the majority of the buildings during this period were constructed in a modest late Victorian Commercial Style.

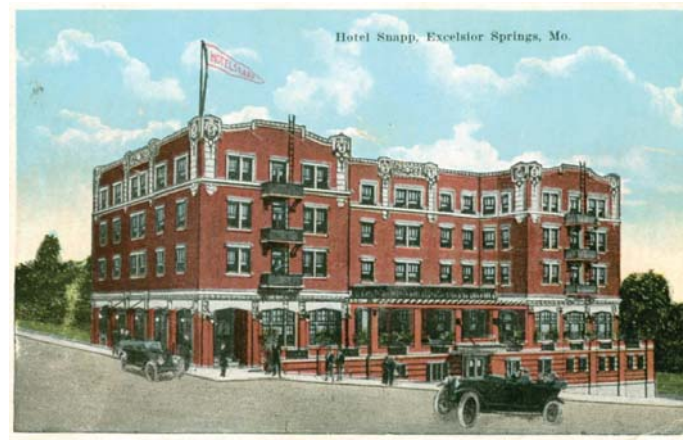
Construction in the 1910s continued at a steady pace with the construction of several boarding houses, hotels and commercial structures. In addition to Vernacular Commercial Style structures, examples of the Neoclassical Style (Excelsior Springs Post Office at 505 Elms Boulevard), the Colonial Revival Style (112 Thompson) and an Eclectic Style (Snapps Hotel, or Oaks Hotel, at 117-119 South Street) began to broaden the architectural scope of styles in Excelsior Springs.

Excelsior Springs, like the rest of the country, experienced a decline in development parallel to a depressed economy between the 1920s and 1940s. However, one of Excelsior Springs' most prominent historic structures, the Hall of Waters, was designed during this period. The Hall of Waters was constructed between 1935 and 1937 in the Art Deco Style as the formal dispersion site of the city's mineral waters. This historically significant building stands as the focal point of the Excelsior Springs' commercial district today. Also constructed during this period was the McCleary Clinic, built in 1927 as one of four clinics in the city focusing on the healing powers of the spring waters.

In 1963, legislation was passed that prohibited clinics from claiming that the spring waters held medicinal powers. As a result, the economy of the city went into sharp decline.

Recent interest in Excelsior Springs' history has rekindled commercial interest. The historic significance of Excelsior Springs has been nationally recognized with the listing of the Hall of Waters Commercial East and Commercial West Historic Districts on the National Register of Historic Places, and the subsequent local listing of the Hall of Waters Historic District. The Elms Hotel and Hall of Waters are both individually recognized on the National Register of Historic Places. These recognitions, along with financial incentives such as historic tax credits, have brought renewed interest in the commercial heart of Excelsior Springs.

Information for the Historic Overview was gathered from the National Register Nomination for the Hall of Waters Commercial East and Commercial West Historic Districts prepared by Cydney Milstein.



*Snapps Hotel (Oaks Hotel) at 117-119 South Street ,
Dennis Hartman Post Card Collection*



*Clay County State Bank,
Dennis Hartman Post Card Collection*

INTRODUCTION

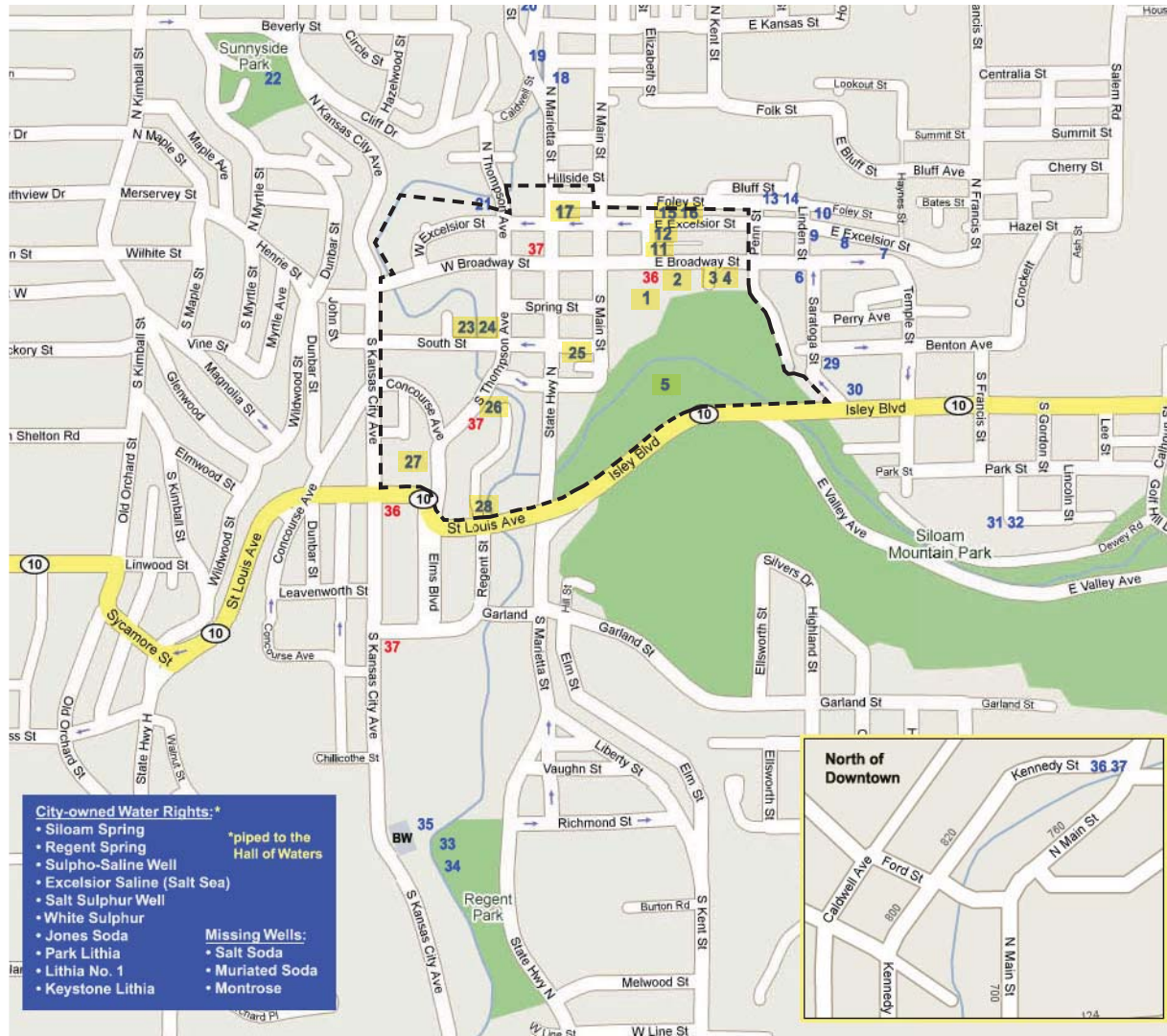
The Waters of Excelsior Springs

- 1 - Siloam Spring inside the Hall of Waters
- 2 - Excelsior Spring
- 3 - Lithia #1 Spring
- 4 - Willow Park Lithia Pavilion
- 5 - Park Lithia Spring
- 6 - Saratoga Spring
- 7 - Soda Carbonic Spring Grant Spring
- 8 - Jones Spring
- 9 - Hiawatha Spring
- 10 - Natrona Soda Spring
- 11 - Excelsior Springs Lithia
- 12 - Peerless Lithia
- 13 - Seltzer Salt Soda
- 14 - Lithium Magnesium
- 15 - Link Soda, Sulfo Salt
- 16 - Mee Lithia, Soda
- 17 - Flower's Magnaferro
- 18 - Relief Spring
- 19 - Salax Spring
- 20 - Sulphur Salt Soda
- 21 - Soda Saline, Lithiated Soda
- 22 - Sunnyside
- 23 - Keystone Lithia
- 24 - Salt Sea
- 25 - Pioneer Well
- 26 - Steck's Iron
- 27 - McCleary's Salt Well
- 28 - White Sulphur
- 29 - Crystal Lithium
- 30 - Imperial Lithia
- 31 - Superior No. 1
- 32 - Superior No. 2
- 33 - Regent Spring
- 34 - Empire Spring
- 35 - Soterian Spring
- 36 - Sulpho Saline Well
- 37 - Salt Sulphur Well

Numbers in blue indicate actual wells and springs.

Numbers in red indicate the waters that were sold in pavilions where no actual well or spring was located.

Old Smith Spring is not shown on this map. It is located on Seybold Rd. in Armour Addition. It produced about 50,000 gallons every 24 hours; more than any other spring in town.



Map by Sonya Morgan, adapted from "A History of the Mineral Water Springs and Wells,"
Published 1968, Excelsior Springs Historical Museum and Archives

Springs located in Hall of
Waters Historic District

Local Hall of Waters
Historic District



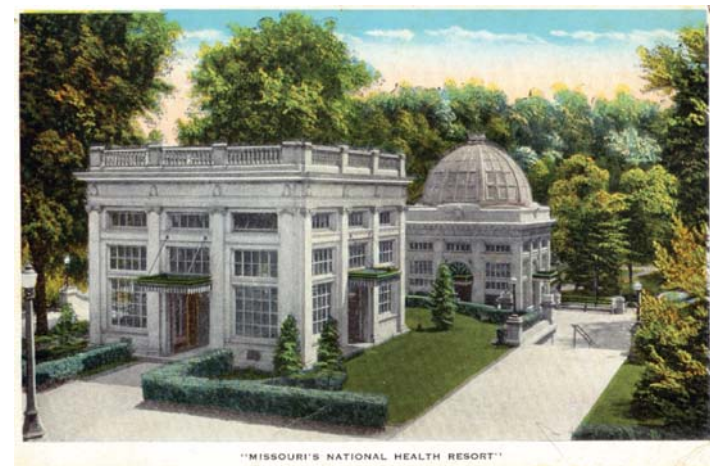
*Imperial Lithia Spring at Saratoga Street and Isley Boulevard,
Dennis Hartman Post Card Collection*



*Sulpho-Saline Spring on Kennedy Street, North of Downtown, on The Elms Hotel
grounds, Dennis Hartman Post Card Collection*



*Hall of Waters Water Bar,
Dennis Hartman Post Card Collection*



*Siloam Gardens, Site of Hall of Waters,
Dennis Hartman Post Card Collection*

Historic Photographs and Today



*Atlas Saloon at 216 W. Broadway Ave.,
Dennis Hartman Post Card Collection*



*Atlas Saloon at 216 W. Broadway Ave.,
Excelsior Springs, Missouri, 2008*



*Hitch Lot (circa. 1900) across from 402 W. South Street,
Dennis Hartman Post Card Collection*



*Boston Store at 117 W. Broadway,
Dennis Hartman Post Card Collection*



*Ventana Gourmet Grill, 117 W. Broadway,
Excelsior Springs, Missouri, 2008*



*Hitch Lot, across from 402 W. South Street,
Excelsior Springs, Missouri, 2008*

ARCHITECTURAL STYLES



109-115 East Broadway (c. 1908), Victorian Commercial Style



102-104 East Broadway (date unknown), Victorian Commercial Style

The architectural styles described in this section are derived from Richard Longstreth's "Buildings of Main Street: A Guide to American Commercial Architecture," published by the National Trust for Historic Preservation, copyright 1987.

COMMERCIAL, CIVIC AND RELIGIOUS BUILDINGS

Although Excelsior Springs was platted in 1881, the commercial district was not fully established until the first two decades of the twentieth century. The predominant architectural styles of the city's commercial, civic and religious buildings include the Victorian Commercial, Vernacular Commercial, Art Deco, Neoclassical and Gothic Revival Styles. Commercial structures were typically built in the Victorian Commercial, Vernacular Commercial or Art Deco Styles and fall into two sub-types: the Two-Part Commercial Block and the Enframed Window Wall. One exception is the Clay County State Bank, constructed in 1906 in the Neoclassical Style with a temple front. Civic structures, such as the post office and city hall, were constructed in the Neoclassical and Art Deco Styles, respectively. Religious structures in Excelsior Springs were commonly constructed in the Neoclassical and Gothic Revival Styles.

Many of the commercial buildings in Excelsior Springs were constructed as Two or One-Part Commercial Blocks, sub-types of the Commercial Style seen concentrated along Broadway. These sub-types were the most common forms used for commercial buildings in small communities, and range from one to four stories in height. In Excelsior Springs, Two-Part Commercial Style buildings are two stories in height and have a distinct horizontal separation between the first and second floors, with the first floor serving the public and the second floor utilized as private offices or residential space.

Commercial buildings located along Thompson Avenue, as well as a few on Broadway, tend to have been constructed in the Vernacular Commercial Style in the form of an Enframed Window Wall. These buildings are single story in height and have large framed storefronts with modest decorative treatment. This form was mostly used for retail stores, such as the historic Montgomery Ward Company building at 427 Thompson Avenue.

Victorian Commercial Style: 1900 - 1920

The Victorian Commercial Style was the predominant style used along Broadway. Commercial buildings constructed in this style exhibit applied decorative treatments of the Victorian Period. This is a very common style found throughout the district, and therefore is an important element in the fabric of the area. Defining characteristics of the Commercial Victorian Style include: (1) large or decorative cornices, typically incorporating brackets and sometimes a pediment; (2) tall narrow windows, usually double-hung and sometimes incorporating rounded tops or window hoods; (3) decorative or projected brick pilasters between windows; (4) storefronts with decorative columns supporting a transom or the ceiling; and (5) pronounced moldings and details such as string courses, window molds and cornices.



Victorian Commercial Style, Excelsior Springs, Missouri



*Vernacular Commercial Style,
Detail of Metal Cornice*



*Vernacular Commercial Style,
Detail of Cast Iron Column*



*Vernacular Commercial Style,
Detail of Brick Cornice*



Decorative brick cornice

Decorative brick string course

Stone window hoods

Tall narrow double-hung windows

Projecting brick pilasters

Stone window sills

Glass transom windows

Side door to second floor offices or living quarters

Storefront sash

Recessed entrance door to commercial space

(Left) 109-115 East Broadway (c. 1908). An example of a Two-Part Commercial Block.

**VICTORIAN COMMERCIAL STYLE:
1900-1920**



Vernacular Commercial Style: 1900 - 1920

Vernacular Commercial Style buildings were constructed to simply meet the needs of the user. They were often devoid of stylistic embellishments, although they incorporated pared-down stylistic details from the period in which they were constructed. They also incorporated simplified details from many stylistic influences. This is a very common style throughout the district and is therefore, an important element in the fabric of Excelsior Springs. Vernacular Commercial Style structures are typically (1) single story, one-part commercial blocks with enframed window walls; (2) have simple flat, parapet roofs capped with stone; and (3) have recessed doors flanked by large storefronts.

(Left) 449-463 Thompson Avenue (c. 1926), Vernacular Commercial Style



Flat roof with parapet

Simplified stepped brick detail

Transom light with art glass

Recessed doors flanked by large enframed storefronts

(Left) 113-115 Broadway (c.1900). Corrugated metal siding was recently removed to expose the original art-glass, a significant feature of this Vernacular Commercial Style structure with an enframed window wall.

VERNACULAR COMMERCIAL STYLE: 1900 - 1920



Art Deco Style: 1920 - 1940

The Art Deco Style became a common style utilized in public and commercial architecture in the 1920s after the Chicago *Tribune* held a competition for their new headquarters building in 1922. Eliel Saarinen, an influential architect of modern architecture, won second prize for his Art Deco Style design. His highly-published design entry broadened the popularity of this new style. The Art Deco Style is defined by smooth surfaces, curved corners and an emphasis on horizontal detailing. Details are often geometric in design and include zig-zag decorative bands, stepped pyramidal designs, towers and other vertical projections, and flat roofs.

(Left) Hall of Waters (1935-37). The Hall of Waters, which is individually listed on the National Register of Historic Places, has embellishments with strong Mayan Indian influences that include water and water gods themes.

Stepped parapet with stylized motif

End piers topped with stepped pyramid design

Recessed panel accentuates the building's horizontal line

Zig-zag motifs



(Right) 427 Thompson Avenue (1929). This building originally housed the Montgomery Ward Company. Stylized initials "MW" are intertwined at the stepped centerpiece of the parapet. This building is another example of an enframed window wall sub-type.

ART DECO STYLE: 1920 - 1940



505 Elms Boulevard, Excelsior Springs Post Office (c.1914),
Neoclassical Style with an Enframed Block Form



402 St. Louis Avenue, McCleary Thornton-Minor Hospital (c.1910),
Neoclassical Style with Two-Part Commercial Block

Neoclassical Style: 1905 - 1930

The use of the Revival Styles in Excelsior Springs was prevalent in the first quarter of the twentieth century for civic, religious and financial structures. The Neoclassical Style is the most predominant style of the Revival Styles seen in Excelsior Springs. This style was made popular by the Colombian Exposition at the Chicago World's Fair in 1893. Defining characteristics of the Neoclassical Style include: (1) Classical design elements such as full-height porticos with columns and pediments; (2) smooth masonry exterior walls, typically of ashlar stone; (3) symmetrical facades; (4) unadorned roof lines with Classical cornices, incorporating dentils or simples moldings; (5) multi-paned windows, typically double-hung in pairs or sets; and (6) doorways at the center of facades surrounded by ornamental elements.



101 East Broadway, Clay County State Bank (c.1906),
Neoclassical Style with a Temple Front

Pediment supported by Doric columns

Simple cornice with dentils

Windows are often multi-pane

Arched transom window
with fan light

Recessed doorway at center
surrounded by full-height portico

Symmetrical facade

*417 Concourse, Woods Memorial
Christian Church (c.1922), Neoclassical
Style with a Temple Front*



NEOCLASSICAL STYLE: 1905-1930

Gothic Revival Style: 1905 - 1935

There are few examples of the Gothic Revival Style in Excelsior Springs, two of which are religious structures located in the Hall of Waters Historic District. The Gothic Revival Style was popularized in America by the first house plan book published in the country by Alexander Jackson Davis in 1832. In the 1870's, the writings of John Ruskin popularized the use of the Gothic Revival Style for public and religious buildings. The defining

characteristics of the Gothic Revival Style include: (1) steeply pitched roof lines often with cross gables; (2) windows extending into gables with pointed arch heads; (3) window tracery; and (4) turrets or towers.



114 North Marietta, Former Methodist Church (c.1905). This church displays an eclectic alteration of a Gothic Revival Style structure, specifically as it relates to the towers and cupolas that flank the main entrance. As seen in the historic photograph to the right, these towers have been altered since the building's original construction.



*114 North Marietta, Former Methodist Church (c.1905),
Dennis Hartman Post Card Collection*

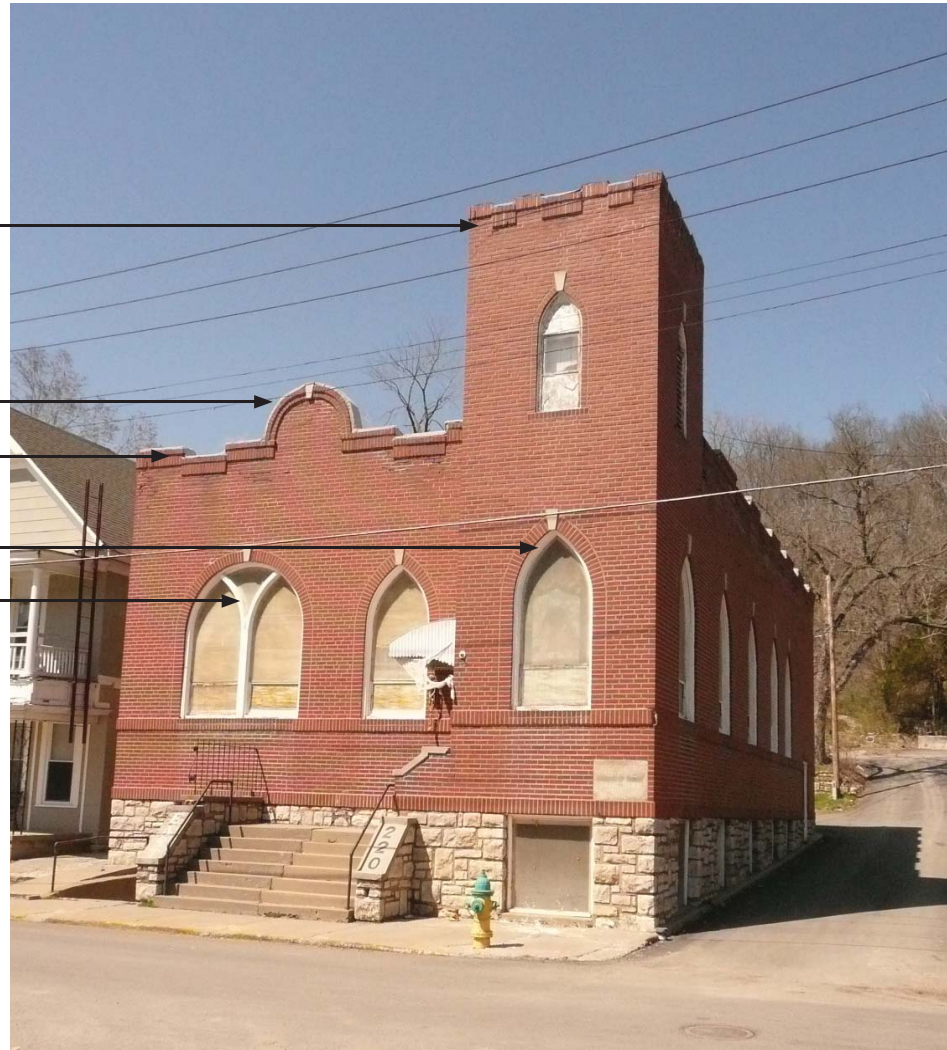
Castellated turret

Shaped parapet wall

Castellated parapet surrounding flat roof

Pointed arch window heads

Window tracery



(Right) 220 East Excelsior, Formerly the Christian Union Headquarters (1913), Currently a Private Residence. One sub-type of the Gothic Revival Style is the Castellated Style, represented in the design of this church. The defining characteristics of this style are the castellated parapet surrounding the flat roof and the shaped parapet.

GOthic REVIVAL STYLE: 1905-1935

ARCHITECTURAL STYLES - RESIDENTIAL

RESIDENTIAL BUILDINGS

Within a year of Excelsior Springs' platting in 1881, nearly two-hundred houses were constructed. This construction boom included single-family homes as well as small boarding houses and eventually, large hotels to accommodate Excelsior Springs' tourism population. The prevalent styles exhibited in the Excelsior Springs residential neighborhoods include, Eclectic Vernacular Style, Queen Anne and Folk Victorian Styles, Eclectic Revival, and Vernacular Apartment Buildings, Craftsman Style, and Prairie Style. Refer to the *Historic Resources Survey, Phase II Hall of Waters District and Central Place District, Excelsior Springs, Missouri*, by Three Gables Preservation for more information regarding individual residential architectural styles.

The architectural styles described in this section are derived from Virginia & Lee McAlester's "A Field Guide to American Houses," published by Alfred A. Knopf, Inc., copyright 1984.



415 Concourse (c.1904), Example of the Queen Anne Style



211 East Excelsior (c.1920),
Example of the Colonial Revival Style



311 East Excelsior (c.1920),
Example of the Craftsman Style



407 Concourse (c.1924),
Example of the Tudor Revival Style



118 West Excelsior Street, Example of the Eclectic Vernacular Style

Eclectic Vernacular Style: 1890 - 1920

Residential structures constructed in the Excelsior Springs Eclectic Vernacular Style incorporate design elements from many popular styles of the period in which they were built. These buildings do not clearly fit a pure example of any single style, and many of the design elements associated with a particular style have been simplified. Residential buildings typically fit into this style due to the many alterations made to them over time. Defining characteristics of the Excelsior Springs Eclectic Vernacular Style include: (1) roofs that are hipped or gabled; (2) simple facades with sparse or no applied architectural detailing; (3) two stories with one-story wings or porches, or one-and-one-half stories with front porches; (4) windows that are typically double-hung with multi-light sash above and single-light sash below; and (5) front doors decorated with square and rectangular sash.



- Multi-gabled roof line
- Simple facades with no architectural detailing
- Double-hung windows
- Two stories with single-story front porch and front overhang

220 West Excelsior Street (c.1890). Example of the Eclectic Vernacular Style. This original boarding house has had multiple additions constructed over the years. Originally a two-story I-House of the Folk Victorian Style, the later addition of the front porch added Colonial Revival style elements.

ECLECTIC VERNACULAR STYLE: 1890 - 1920

Queen Anne and Folk Victorian Styles: 1880 - 1910

The Queen Anne and Folk Victorian Styles are eclectic styles of residential architecture made popular in England and America in the late nineteenth century. The Queen Anne Style is based on country-house or cottage architecture of Elizabethan architecture. Its defining characteristics include: (1) steep roof pitch with various roof types abutting the main roof; (2) irregular roof lines; (3) asymmetrical facades; (4) patterned shingles, bays or cut away windows to avoid smooth wall surfaces; (5) highly decorative porches; and (6) double-hung windows. The Folk Victorian Style is characterized by Victorian detailing, such as spindle work and bracketed eaves, added to simple folk house forms. The Folk Victorian architecture in Excelsior Springs is inspired primarily by the Queen Anne Style.



416 Concourse (c.1911), Example of the Folk Victorian Style



107 West Excelsior (c.1897). Example of the Folk Victorian Style. Note the spindle work porch supports, arched window heads and wood shingle cladding at the gable.



309 East Excelsior (c.1905). Example of the Folk Victorian Style. Note the scalloped wood shingles at the front gable end.

Round tower at corner of main facade with conical roof

Steeply pitched roof lines with irregular shape and dominant front gable

Double-hung windows

Differing textures of cladding at first and second floors

Partial asymmetrical porch, typically single story extending along the front and side walls



(Right) 403 Concourse (c.1904). Example of the Queen Anne Style, Excelsior Springs, Missouri, 2008. This is one of the predominant styles in Excelsior Springs. While many of these residences have been altered, many of their stylistic features remain intact and in good condition.

QUEEN ANNE STYLE: 1880 - 1910

Eclectic Revivals: 1890 - 1925

Many homes within the Hall of Waters Historic District are eclectic in their design, borrowing elements from the full spectrum of architectural traditions. Eclectic Revival Style residences incorporate various styles into one integrated whole, yet have recognizable elements from each style. For example, the Tudor Revival Style house at 407 Concourse displays a half-timber gable with eave brackets and overhangs of the Craftsman Style. The Colonial Revival Style apartment building at 211 East Excelsior has a classical facade symmetry and massing, mixed with

craftsman exposed eaves and brackets supporting the porches, also of the Craftsman Style. Eclectic Revival Style houses in the Hall of Waters Historic District are scattered throughout the district and were built between 1890 and 1925.

Eclectic Revivals incorporate several styles, yet have recognizable elements such as: (1) roof lines; (2) massing; (3) symmetry; (4) use of materials; (5) window styles; (6) front entry styles; (7) wood and stone detailing; and (8) porch styles.



407 Concourse (c.1924), Example of the Tudor Revival Style



211 East Excelsior (c.1920), Example of the Colonial Revival Style

Vernacular Apartment Buildings: 1900 - 1920

The City of Excelsior Springs, being a popular summer destination in the nineteenth and early twentieth centuries, lead to the popularity of boarding houses and apartment buildings with rooms that could be rented by the day, week or month. Defining characteristics of Excelsior Springs Vernacular Apartment Buildings include: (1) two to three stories in height; (2) prominent front entrance located in front facade; (3) developed front porches and upper balcony spaces; (4) a variety of exterior materials and combinations of styles; and (5) may have elements of more high-style commercial and residential buildings or may be more residential vernacular, reflecting typical boarding house form.



218 East Excelsior (c.1907)



101 South Street (Date Unknown)



208 Spring Street (Date Unknown)

Craftsman Style: 1905 - 1930

The Craftsman Style was inspired by two California brothers, Charles Sumner Greene and Henry Mather Greene. The English Arts and Crafts movement, Oriental wooden architecture, and manual arts influenced the Craftsman style. Because of the amount of publicity early Craftsman houses received in magazines, such as *House Beautiful* and *Ladies' Home Journal*, most of the nation was familiar with this style. This recognition resulted in multiple pattern books offering homes ranging from two stories in height to smaller Bungalows. Bungalows quickly became the most popular housing type of the early twentieth century. Although examples

appear as early as the first years of the century, Craftsman style homes within the Hall of Waters Historic District most commonly date between 1905 and the 1920s.

Defining characteristics of the Craftsman Style include: (1) heavy tapered columns or piers supporting the porch roof; (2) decorative beams protruding from under gables; (3) low-pitched gabled roofs with wide overhangs and exposed rafters; (4) cladding of stone, brick or stucco; (5) partial or full-width porches supported by square columns; and (6) multi-light sash over single-light sash. Bungalows are typically one or one-and-one-half stories in height.

Low-pitched gabled roof with wide overhang and exposed rafters

Double-hung windows with multi-light sash over single-light sash

Full-width porch supported by heavy square columns

Stone cladding at base differentiates foundation from brick walls

(Right) 406 Concourse (c.1920). Example of a Bungalow, a subtype of the Craftsman Style.



CRAFTSMAN STYLE: 1905 - 1930

Prairie Style: 1900 - 1920

The Prairie Style is an indigenous American architectural style with several subtypes that are present throughout the residential neighborhood within the Excelsior Springs Hall of Waters Historic District. The Prairie Style movement began in Chicago in the early twentieth century by a creative group of architects who are now known as the Prairie School. Frank Lloyd Wright was a master of this style, using it often in his residential designs. Sub-types include the American Foursquare and Gabled Roof styles. Vernacular examples were widely spread through magazine articles that popularized the style, and later through pattern books. Most of the Prairie Style houses within the Hall of Waters Historic District were constructed between 1905 and 1922.

Defining characteristics of the Prairie Style include: (1) low-pitched roofs, usually hipped, but can be gabled with wide overhanging and exaggerated eaves; (2) facade detailing with emphasis on horizontal lines; (3) two stories with one-story wings or porches; (4) windows that are usually double-hung with single-light glass, or double-hung with multi-light sash over single-light sash; (5) front doors decorated with square and rectangular glass, often with sidelights; and (6) front porches with gabled or hipped roofs supported with massive square or rectangular piers and columns.

(Right) 402 Concourse Ave. (c.1911). Example of a Foursquare, a subtype of the Prairie Style. Light wrought-iron columns have replaced the original heavy square or rectangular wood columns at these porches. Reconstruction of these columns would restore the integrity of the porches.



402 Concourse Ave. (c.1911). Front facade of Foursquare, a subtype of the Prairie Style.



Low-pitched hipped roof

Wide overhanging eaves

Double-hung windows with multi-light
sash over single-light sash

Two stories with single-story porch

Full-width porch with gabled roof
supported by columns

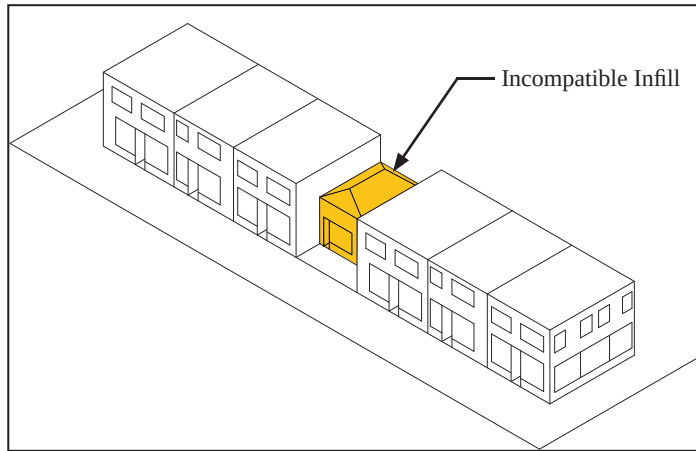
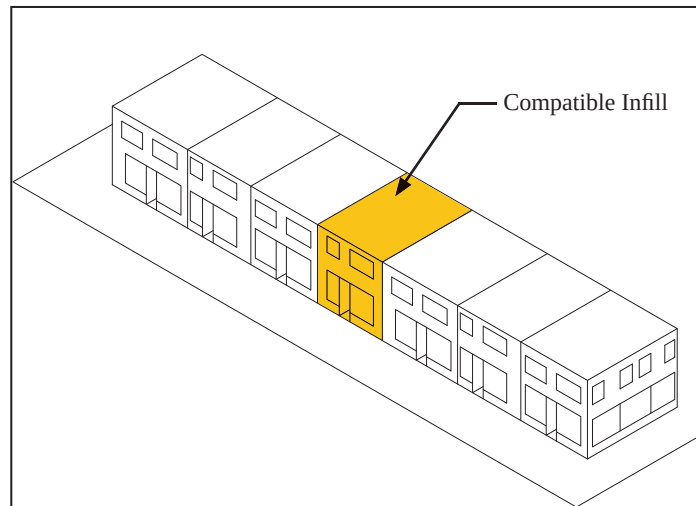
Front door with sidelights



(Right) 410 Concourse (c.1911). Example of a Foursquare, a common vernacular form of the Prairie Style.

PRAIRIE STYLE: 1900 - 1930

ELEMENTS OF DESIGN

**INCOMPATIBLE COMMERCIAL INFILL****COMPATIBLE COMMERCIAL INFILL**

INTRODUCTION

The design of buildings is based on the creation and organization of formal elements into a work of architecture. Mass, alignment, pattern, proportion, and material and color selections are all elements in building design. Building placement in relation to the street, building height and layout, entrance and window locations, porches, balconies, building materials and details are integral to architectural design.

Mass

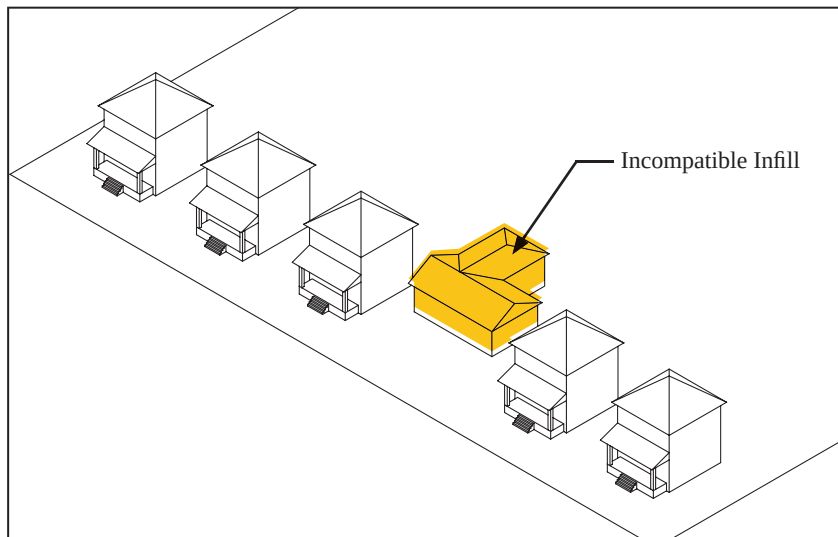
Mass is the relationship between size and form. Height, width and depth all contribute to the volume of a building, which, in combination with form, creates mass. By creating a sense of coherency, mass plays an important role in the streetscape of a commercial district or neighborhood. The commercial buildings in the Hall of Waters Historic District are similar in mass, which make them relate to each other. A building with volume and form that does not relate to its surroundings distracts from the streetscape, creating a rift in the streetscape.

(Left) Examples of incompatible and compatible commercial infill construction. The example of the incompatible commercial infill shows a new building with massing that does not relate to the volumes of the surrounding buildings. This is due to its setback and resulting reduced depth, its shorter height and hipped roof line. The example of the compatible commercial infill matches its context in volume, height and flat roof.

The glossary of the elements of design in this section is derived from Francis D.K. Ching's "A Visual Dictionary of Architecture," published by John Wiley & Sons, Inc., copyright 1995. Additional design glossary terms are listed in Appendix D.

Alignment

Alignment is the arrangement in or adjustment to a straight line. Alignment of buildings along a streetscape is typically created by required setbacks. Alignment can also occur vertically by aligning roof lines, building heights, window heights and floor lines. Commercial buildings in downtown locations should be constructed parallel with and directly adjacent to the sidewalk (zero-setback). Residential buildings have a greater setback requirement, determined by the zoning requirements in their respective neighborhoods. A building that does not align with its neighboring buildings stands out and breaks the coherency of the streetscape.



Example of incompatible residential infill construction that does not align with surrounding homes and interrupts the repetitive nature of the front porches.



204 West Spring Street and 206 West South Street (Ideal Hotel). The setback of these buildings with flush facades is an excellent example of alignment.



102-120 East Broadway. All of the building facades on this block align, not only in setback but also in building height.



449-463 Thompson Avenue. The storefronts and brick corbeling at the cornice line of this Vernacular Commercial Style building exhibits a good example of the use of repetitive elements.



Pattern

Pattern is a decorative design having a characteristic arrangement and considered a unit. Pattern often includes a repetition of elements or form in a regular manner. Patterns can be found in individual building elements such as windows or in groupings of buildings with similar elements situated along a street. A building that breaks the pattern of a streetscape tends to look out of place and breaks the coherency of the streetscape.



109-115 East Broadway. This grouping of buildings is an excellent example of the use of repetitive elements, including vertical brick piers, second-floor windows, brick corbel string course at the cornice line, transom sash and storefront design.

(Left) 117-119 West South Street (Snapps or Oaks Hotel). The pointed arch window heads, brick piers, and small square punched window openings are an excellent example of the use of repetitive elements.

Proportion

Proportion is the comparative, proper or harmonious relationship of one part to another or to the whole with respect to magnitude, quantity or degree. Building proportion is the harmonious relationship between the dimensions of one building object or building to another. This relationship may be between windows or porches and the whole of the building, or one entire building's relationship to another building. If the elements or if the building is too large or too small in relationship to the whole building or to another object, it is said to be "out of scale".

The Neoclassical Style buildings represented on this page provide an excellent example of proportion due to the inherent qualities of this style. Neoclassicism is characterized by the use of Greek and Roman orders and decorative motifs with strong geometric proportions. The Greeks and Romans were experts in the use of proportion in architectural design.



112 Thompson Avenue (Community Center)



505 Elms Boulevard (Historic Post Office)



211 East Excelsior (Apartment Building)



417 Concourse (Woods Memorial Christian Church)



Example of decorative red brick, a typical material in the commercial district, although the brick has been painted.



Example of buff-colored terra cotta and red brick, typical materials in the commercial district.

Materials and Colors

Materials in the Hall of Waters Historic District differ between commercial and residential areas. The commercial buildings are typically brick or stone with metal, wood or masonry trim. Materials for the residential areas of the district are typically wood frame with wood siding, brick or stone with wood windows and asphalt shingle roofs. The consistency and repetition of building materials of the district form a cohesive environment.

The color schemes of the Hall of Waters Historic District tend to be simple, earth-toned schemes that are typically found in historic color palates. Typically, commercial masonry buildings are left unpainted, so most color schemes will apply to the trim on the building, leaving the natural brick color exposed. Testing can be performed to determine the original colors if the property owner wants to on a case-by-case basis.



Example of an incompatible infill (center structure) utilizing inappropriate materials and color that do not match the red brick of the neighboring commercial structures. This infill also does not match the pattern (repetitive elements of the windows and storefronts) or massing (height) of the adjacent buildings.

DESIGN GUIDELINES FOR EXISTING BUILDINGS

INTRODUCTION

As stated in the introduction to these design guidelines, all proposed development, construction, rehabilitation, modification or other such work to the exterior of buildings within the boundaries of the Hall of Waters Historic District is subject to review by the local Preservation Commission and shall comply with the following design guidelines.

The intent of the design guidelines is to serve business owners, homeowners and developers in their pursuit of rehabilitation of historic buildings and new construction within the Hall of Waters Historic District. These guidelines are not intended to inhibit change, new construction or new architectural styles, as long as such changes complement existing buildings and streetscapes.

MATERIALS AND FEATURES

The following *Secretary of the Interior's Standards for Rehabilitation* by the National Park Service shall be followed when rehabilitating or modifying the materials and features of a property within the Hall of Waters Historic District:

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.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize the restoration period will be preserved.
6. Deteriorated historic features from the restoration period shall be repaired rather than replaced. Where the severity of deterioration requires



View of Broadway (c.1895), Dennis Hartman Post Card Collection

replacement of a distinctive feature, the new feature will match the old in design, color, texture, and other visual qualities and, where possible, materials.

7. Chemical or physical treatments: The Surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.

The materials and features discussed in this section include:

Materials:

1. Masonry
2. Architectural Metals
3. Wood Cladding and Trim
4. Stucco
5. Concrete
6. Removal of Synthetic Siding

Features:

7. Roofs
8. Storefronts
9. Doors and Windows
10. Porches and Balconies
11. Mechanical Equipment
12. Awnings
13. Signage
14. Lighting

(1) Masonry

Stone, brick and terra cotta were the most popular exterior materials used for commercial buildings in the historic district of Excelsior Springs. Masonry was readily available in Missouri and therefore, was used for most commercial buildings in the late nineteenth and early twentieth centuries. Masonry was a material of permanence and in a burgeoning city such as Excelsior Springs, the buildings were constructed to last. As a result of the ongoing maintenance and care of these buildings, many of Excelsior Springs' historic masonry buildings are over a century old.

In order to maintain these buildings for future generations, it is imperative that the correct materials and methods are utilized. Equally important is to hire a mason that has an expertise with historic buildings and a knowledge of historic building techniques.

Repointing is an important part of maintaining historic masonry. This is the term used for removing deteriorated mortar and replacing it with new mortar. Mortar bonds the brick, or stone, masonry units together and keeps water out of the wall system.

Repointing with an appropriate mortar mixture that is consistent with the original mortar is important for several reasons. If new mortar is too hard or too soft compared to the original mortar, it will not adhere properly to the masonry units. Additionally, mortar that is either too hard or too soft may expand and contract at a different rate than the surrounding historic masonry and cause the brick or stone to spall, causing further damage to the building.

New mortar should match the physical properties of the original, historic mortar for aesthetic reasons. Replacement mortar should match



Historic Brick with Terra Cotta Detailing



Historic Limestone



Historic Stone Unit Requiring Replacement



Incompatible Mortar Joint. These joints do not match the original joints in color, size or joint profile.

original mortar in color, texture, aggregate and joint profile. Many historic mortars have variations in aggregate size and colors, as well as a pigmented matrix. Replacement mortar that does not match the original, historic mortar will be an obvious alteration to the building facade.

When removing existing mortar, it is important that removal is done by hand rather than with a power tool. Cutting out old mortar with power tools can cause irreparable damage to brick and stone.

Masonry should be cleaned using the gentlest means possible, usually with water or other non-abrasive means. The pressure should be less than 300-400 psi to prevent damage to the masonry and mortar. Abrasive methods should not be used because they may damage or remove the protective fire skin of the brick, which prevents water from penetrating the brick.

Preventing water from entering walls will result in historic masonry systems that will last for generations. Once water penetrates an exterior masonry wall, it can cause irreversible damage to the masonry and/or mortar through spalling or deterioration.

When masonry features are damaged, the preferred treatment is to patch them in place with appropriate materials. If the feature or unit is too damaged or is missing, replace them in kind utilizing salvaged material to match existing historic masonry. If salvaged material is not available, use in-kind masonry units, matching dimension, texture, features, color and installation of the surrounding historic materials. If it is necessary to replace a large amount of masonry features, replacement materials may be used provided they convey the same visual appearance as the historic material.

Recommended:

1. Test original mortar before new mortar mixture is made. This will enable mason to match original mortar in composition and color.
2. Match existing mortar joint profile and appearance.
3. Remove loose or deteriorated mortar by hand to ensure protection of brick or stone.
4. Test all cleaning methods, including paint removal, prior to beginning project. Always utilize gentlest methods possible that achieve successful results without damaging historic masonry.
5. Clean masonry using water or non-abrasive means at a pressure less than 300-400 psi.

Recommended (Painted Brick):

1. Scrape off loose paint by hand. It is only necessary to scrape paint to the next solid layer. Do not use abrasive methods such as sandblasting or power washing with water pressure greater than 300 psi, which could cause damage.
2. Chemical paint remover is acceptable if it is applied correctly.
3. Repair damaged masonry, in kind, prior to repainting.
4. Choose color scheme that is appropriate for district. Typically, an earth-tone base with an accent trim color is an appropriate scheme.
5. Prepare building surface for new paint, per manufacturer's instructions. This will help new paint adhere to the building and prolong the life of the paint.
6. Use a paint that is compatible with the paint that currently coats the building and one that is appropriate for masonry that will allow the masonry to 'breathe.'

Refer to "Preservation Brief 1, Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings," "Preservation Brief 2, Repointing Mortar Joints in Historic Masonry Buildings" and "Preservation Brief 7, The Preservation of Historic Glazed Architectural Terra-Cotta" for additional masonry restoration recommendations.

Not Recommended:

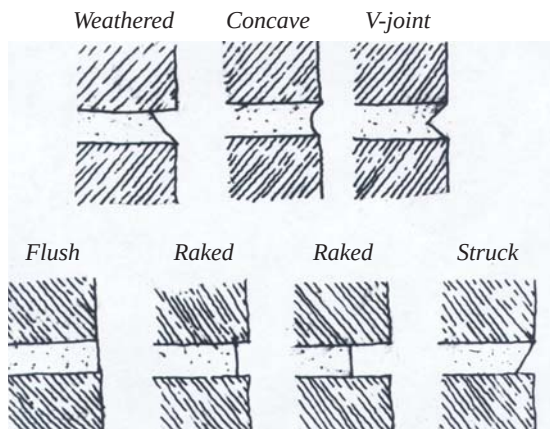
1. Do not use mortar that is too hard or too soft in comparison to existing mortar.
2. Do not remove sound joints in good condition in order to replace all mortar joints to achieve uniform appearance.
3. Do not cut out old mortar joints with power tools. This could damage brick or stone.
4. Do not sandblast or use other abrasive means of cleaning masonry.
5. Do not apply waterproofing treatments to masonry. They are often unnecessary and expensive. Masonry wall systems are designed to allow "breathing" (transfer of water vapors from inside a wall through the brick and mortar) and the application of sealants could cause moisture to be trapped inside the masonry, leading to damage such as spalling or cracking.
6. Do not apply non-breathable paint to exterior masonry walls. Most paints that are not specifically designed to be 'breathable' for masonry wall systems will trap the moisture behind the paint inside the masonry, causing irreversible damage to the historic masonry and mortar.

Not Recommended (Painted Brick):

1. Do not paint a building that has not been painted.
2. Do not utilize abrasive means to remove paint from building.
3. Do not use an inappropriate color scheme. Because buildings in an historic district are typically located very close to or adjacent to each other, consider the neighboring buildings when choosing a color scheme.
4. Do not use paint that is not 'breathable' or appropriate for masonry buildings.
5. Do not paint a building that has damaged or deteriorating masonry, without first correcting the problems.
6. Do not skip the preparation stage of painting. Priming the building will help new paint adhere, thus avoiding peeling paint soon after the job is complete.



Decorative Brick Cornice



Typical Joint Profiles. New mortar joints should match original joints in color, texture and joint profile.

It is not appropriate to install artificial masonry or stone veneer to the facade of a building to mask original masonry if it did not originally exist. Veneer should be removed in its entirety if it has not achieved historical significance.

Historically, most masonry buildings were not painted. It was not uncommon, however, to paint buildings to hide poor masonry work or mismatched or deteriorated brick or stone. Buildings may have been painted with the desire to protect the masonry from further deterioration after it had been sandblasted or otherwise damaged. When repainting a historic building, care should be taken not to further damage the building.

The removal of paint is typically accomplished through chemical methods. Testing in inconspicuous areas should be done prior to moving forward with paint removal on the remainder of the building. Stripping should be done utilizing the gentlest methods available, with chemical strippers that have been proven to be safe on historic masonry materials.



Historic Metal Storefront

(2) Architectural Metals

Architectural metals often make up much of the distinctive character of a building, especially of Commercial Style structures. Cast iron, tin, copper and wrought iron were used for structural columns, storefront windows, balconies and decorative architectural details such as cornices and bulkheads. It is important to maintain these details, as they are subject to damage caused by weather and neglect. The life of these details will be prolonged if they are kept painted and free from damage. Roof damage can affect these elements, especially cornices, by allowing water to penetrate the joints, leading to rust and deterioration of the concealed inside-facing surfaces. If metal features are damaged beyond repair, replace elements with new in-kind materials matching the original feature.

Recommended:

1. Retain and maintain metal elements that contribute to the character of the building.
2. Make sure that water is not standing on or behind these elements, causing them to rust or otherwise deteriorate. Sometimes roof or gutter damage can also damage these decorative elements.
3. Properly prepare metals before painting. Remove all corrosion and repair any damage. Prime all surfaces with appropriate metal primer, if required, and follow paint manufacturers instructions. Oil based paint is typically recommended for exterior use.
4. Repair metal features when possible, or replace materials in kind, when existing material is too deteriorated to repair.

Not Recommended:

1. Do not remove or alter original metal features of the building.
2. Do not replace historic metal with new “updated” replacement materials.
3. Do not ignore moisture problems due to roof or gutter damage. Water will deteriorate metal and cause irreparable damage.
4. Avoid leaving metal details exposed if they were originally intended to be painted. Do not use cleaning agents that will harm the finish on the metal, whether it is a natural patina, paint or sealant. It is typically not recommended to remove patina from metal, as it may be protecting the metal from weather damage.
5. Do not replace a feature if it can be repaired.
6. Avoid creating a false historical sense by adding embellishment to a building when it had none before.
7. Do not add features that are not appropriate for the style of the building or are incompatible in size, scale, material and color.

Refer to “Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron” for additional cast iron restoration recommendations.



Detail of Historic Cast Iron Storefront



Detail of Copper Pediment at Entry Surround



Detail of Metal Cornice



(3) Wood Cladding and Trim

Residential buildings in the Hall of Waters Historic District utilized wood cladding and trim as a primary character-defining feature. Wood cladding includes clapboard siding, wall shingles, and board and batten applications. Wood was also utilized in the construction of columns, brackets, porches, fascias and eaves, and other decorative elements. Many styles of houses were defined by the use of decorative wood shingles and siding. The Queen Anne and Folk Victorian Styles typically have some application of decorative shingles. These are an example of a character-defining decoration that should be maintained throughout the life of the house.

Substitute sidings, such as aluminum and vinyl siding, damage the integrity of a historic house and are therefore, not recommended. The color choices of substitute siding is often limited which makes multi-colored paint schemes difficult to achieve, and these siding materials tend to look dated after several years. Houses with asbestos or steel siding already look outdated, whereas wood siding is timeless and will not go out of fashion. Substitute siding cannot achieve the trim detail that wood offers, making the house lose its architectural character.

(Top Left) Kansas City Avenue, Excelsior Springs, Missouri and (Bottom Left) Historic Photograph of a Folk Victorian Style house in Excelsior Springs. The historic photograph represents a similar design of the house on Kansas City Avenue, which likely once exhibited the same Folk Victorian Style features as shown in the historic photograph (wood clapboard siding, decorative porch brackets, porch columns and railings). Historic photograph provided by the Excelsior Springs Historical Museum and Archives.



Recommended:

1. It is always advisable to paint, rather than replace wood with another material.
2. Deteriorated siding or decorative elements should be patched or consolidated in place, or replaced with in-kind materials.
3. When replacing materials, match the overall dimension, thickness, profile, scale and finish of the original fabric.
4. Preparation of wood surfaces and proper priming will add longevity to paint applications.
5. Utilize high quality exterior paint.
6. Paint stripping should be done by the gentlest means possible.
7. Choose a paint scheme appropriate for the time period in which the house was constructed and the architectural style. Design assistance can be provided by contacting the Planning and Zoning Department.
8. Remove existing inappropriate siding that covers original, historic materials.

Not Recommended:

1. Do not apply new paint to existing deteriorated paint that has cracked or has too many layers.
2. Do not install aluminum, vinyl, or synthetic siding to cover original, historic siding or building elements.
3. Do not remove character-defining elements from a house.

Refer to “Preservation Brief 8, Aluminum and Vinyl Siding on Historic Buildings; The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings” for additional recommendations.

(Left) 211 East Excelsior Street. It is important to preserve the decorative wood brackets, porches and cornice to preserve the architectural character of this historic apartment building.

(4) Stucco

Stucco was applied to several of the historic commercial buildings, either at the time of construction or in later years. If the stucco is important to the historic character of the building (as it is in many residential applications), it is important to maintain the material as you would any other exterior cladding. If the stucco was added inappropriately and masks historic architectural features or was utilized to create architectural details that were not originally present, it is desired to carefully remove the stucco and expose the historic facade.

Recommended:

1. Always remove loose stucco and repair damaged areas before painting. Patched areas should match original stucco as closely as possible in appearance and texture.
2. Carefully remove stucco that was inappropriately applied to exterior facades that masks historic features of the building.
3. Install only historically-appropriate authentic stucco.

Not Recommended:

1. Do not remove stucco from a building that was installed to mask damaged masonry unless it is intended to restore the underlying masonry to its original appearance. Stucco on a secondary facade is an appropriate repair for severely deteriorated masonry.
2. Do not stucco a building that has not been covered before.
3. Do not install modern synthetic stucco systems.

Refer to “Preservation Brief 22, The Preservation and Repair of Historic Stucco” for additional stucco restoration recommendations.

(5) Concrete

Preserve concrete features of a building, such as steps, walkways, porches, foundations, chimneys and details, whenever possible. Concrete is often reinforced with metal rebar that corrodes over time due to water infiltration and the freeze/thaw cycle. Find the source of deterioration prior to patching concrete or replacing damaged components. Since water is often the source of concrete deterioration, provide proper slope for drainage so that water does not stand on concrete surfaces and drains away from concrete foundations.

Recommended:

1. Match repaired concrete to original concrete as closely as possible in color and texture.
2. Find the source of deterioration (typically rusted reinforcement bar) and replace damaged parts.
3. Provide proper slope for drainage so that water does not stand on concrete surfaces and drains away from concrete foundations.

Not Recommended:

1. Do not patch concrete without removing the source of deterioration.
2. Avoid using a patching material that does not match original concrete. Make sure new concrete will bond properly with existing concrete in order to avoid water penetration and further damage.
3. Do not paint concrete.

Refer to “Preservation Brief 15, Preservation of Historic Concrete” for additional concrete restoration recommendations.

(6) Removal of Synthetic Siding

Contemporary synthetic siding was often applied to “update” the look of commercial buildings throughout the mid-twentieth century. Synthetic siding refers to vinyl, aluminum, steel or manufactured wood products. Siding was typically applied from just above the storefront to the top of the roof line, completely masking upper floor facade materials, covering windows, and drastically changing the appearance of the historic facade. Once siding is applied to the facade of an historic building, it is difficult to assess on-going maintenance and water infiltration issues related to the historic fabric behind the siding. It is not appropriate to apply siding to a building that was not originally sheathed in siding. When possible, is it advisable to remove synthetic siding from the building.

Recommended:

1. When removing siding from a building, first remove a test area in a discreet place. If removal of the siding is not causing harm to the original building fabric, carefully remove the remainder of the siding, taking care not to damage historic stone or brick beneath.

Not Recommended:

1. Do not apply siding to a brick or masonry building or over any portion of a storefront system. Synthetic siding alters the character of the building and could cause permanent damage to the original building fabric.
2. Do not remove synthetic siding that has achieved historic significance.

Refer to “Preservation Brief 11, Rehabilitating Historic Storefronts” for additional recommendations regarding removal of synthetic siding.



209 Thompson Avenue. According to the Historic Resources Survey, this building has been covered since the 1940s or 1950s.



415 Thompson Avenue (c.1929). Siding hides the original signboard of this building, originally home of J.C. Penney's.



114 North Marietta, Former Methodist Church. The alteration to the shape of the tower roofs drastically changed the appearance of this Gothic Revival Style church.



114 North Marietta, Former Methodist Church, Dennis Hartman Post Card Collection

(7) Roofs

Roofs are an important character-defining feature of the Hall of Waters Historic District. Although the majority of the Commercial Style structures have flat roofs that are somewhat non-defining features, their roof parapets and cornice lines have strong character-defining decorative treatments relating to the style in which the buildings were constructed that should be retained. Roofs on residential buildings, at times alone distinguishes the particular style of the house. It is important to maintain the original shape, materials and features of the roof to retain the integrity of the building style.

It is often not financially feasible to re-roof using original materials such as clay tile or slate; however, it is important to use appropriate roofing materials. For example, a metal standing seam roof is not appropriate for a Prairie Style house, although a patterned asphalt shingle roof may be appropriate for a Queen Anne Style house.

The shape of the roof is also important to the design of the building. Slopes and overhangs should not be changed and details such as soffits, fascias and friezes should be maintained. Additionally, dormers should remain intact and in their original state. For example, combining two dormers (to enlarge an attic space) is not appropriate, as it changes the roof line of the house, and causes a loss of architectural integrity.

Gutters should be maintained to prevent water damage to the structure. Hire qualified roofing contractors who are sensitive to historic structures, especially when installing factory-made or seamless gutters. Occasionally, gutters are an integral part of the roof while others are simply attached. Often, if the pitch of the roof is steep, factory made gutters do not have the capacity to catch the increased water flow.



402 Concourse Ave., Prairie Style Roof with Wide Overhangs and Center Dormer

Recommended:

1. Maintain original shape, materials and features of roofs to maintain integrity of the structure.
2. Use appropriate roofing materials when re-roofing.
3. Maintain roof shapes, slopes and overhangs.
4. Maintain gutters to prevent water damage.
5. Use qualified subcontractors that are sensitive to historic buildings when installing new roofs on an historic structure.
6. Paint new metal gutters and downspouts an appropriate color to match or compliment the building.

Refer to "Preservation Brief 4, Roofing for Historic Buildings," "Preservation Brief 19, The Repair and Replacement of Historic Wooden Shingle Roofs," "Preservation Brief 29, The Repair, Replacement & Maintenance of Historic Slate Roofs" and "Preservation Brief 30, The Preservation and Repair of Historic Clay Tile Roofs" for additional roof restoration recommendations.



403 Concourse, Queen Anne Style Roof with Multiple Roof lines and Prominent Tower

Not Recommended:

1. Do not change the original shape or features of the roof.
2. New materials are not required to match original materials, however, do not install new materials that are not appropriate to the building style.
3. Do not change the original slope or overhang of the original roof.
4. Do not change details such as soffits, fascias, friezes and dormers.
5. Do not allow gutters to become clogged and overrun with water, allowing water to run down the face of the building.
6. Do not use unqualified roofing contractors.
7. Do not paint new gutters and downspouts with a color that highlights the new system and is not complimentary to the building.
8. Do not install gutters that do not have enough capacity for the water flow of steep roofs, especially those of the Victorian Period.
9. Do not install obtrusive gutters that remove or cover character-defining elements.

(8) Storefronts

Storefronts are part of the character-defining elements of a building and should retain as much historic fabric as possible. Storefronts convey the merchandise offered, serve as signage and advertisement, and generate the general feel of the business. Many of Excelsior Springs' original storefront windows have been replaced or altered throughout the years. Some have been removed in their entirety and replaced with siding or other infill materials, including incompatible new storefront windows. The typical storefront is made up of a series of parts including the display windows and transoms, signage, doors, corner posts, bulkheads and kick plates.

Recommended:

1. Preserve historic storefronts when possible. If one element of a storefront is damaged, have only that part replaced. Replace any deteriorated materials in kind. When restoring a storefront, use any documentation of the historic storefront that exists to choose materials and methods that are appropriate for that building.
2. Keep storefronts painted and maintained. This will prolong the life of the storefront and will provide a more attractive street level appearance for your building and business.

Not Recommended:

1. Do not replace storefronts with a system that is not in keeping with the historic feel of the historic district. Many modern aluminum systems are too heavy or too light in comparison to the appropriate scale of a storefront system. Do not replace historic systems that can be repaired.
2. Do not replace storefronts with a system that gives a false historical appearance or a system that is not appropriate for the style or age of the building.

Refer to "Preservation Brief 11, Rehabilitating Historic Storefronts" for additional storefront restoration recommendations.



244-246 East Broadway. The owners are currently rehabilitating these buildings. The original storefronts and second-floor balcony should be reconstructed based on the historic postcard below.



244-246 East Broadway, Dennis Hartman Post Card Collection



Storefront Terminology



(9) Doors and Windows

Doors and windows are very important features of historic buildings and are one of the identifying features of a particular style. Their size, shape, style, placement, configuration and materials, including hardware, are all important aspects of doors and windows.

New doors, windows and hardware should match the original features they replace as closely as possible. New doors and windows should be appropriate to the style of the building. Elements of an opening, such as sidelights and transoms, should be maintained. Replacement doors and windows should not change the proportion of the openings.

It is often less expensive to repair original doors and windows rather than replacing them in kind. Original doors and windows were crafted with materials and detailing that is difficult to replace. Aluminum and vinyl windows often look out of place as replacements to historic windows. Wood windows and doors are easier to work with and are paintable in an array of color schemes. Additionally, replacement parts such as door knobs and hinges, and window counter weights and pulleys are readily available. Properly fitted and weather-stripped windows with storm windows are just as energy efficient as new insulated glass windows.

(Left) 427 Thompson. The second floor windows of the original Montgomery Ward building have been covered. Uncovering and restoring these windows, and moving the signage to the sign frieze (note historic photograph below) will restore the architectural integrity of this Art Deco Style building. Historic photograph provided by the Excelsior Springs Historical Museum and Archives.

Recommended:

1. Maintain and retain original doors and windows.
2. When replacement is required, new doors and windows should match original features, size, shape, style, placement, configuration and materials (including hardware) of the original doors and windows.
3. New doors and windows should be appropriate to the style of the building.
4. Maintain sidelights and transoms.
5. Storm doors and windows should be inconspicuous.

Not Recommended:

1. Do not replace original doors and windows unless they are deteriorated beyond repair. Replacement due to assumed energy inefficiencies should be avoided. A properly fitted and weather-stripped window or door with a storm window or door will be just as energy efficient as new units.
2. Do not cover or infill transoms and sidelights.
3. Do not increase or reduce the original opening size.
4. Do not install new windows or doors that do not match the original lite configuration. For example, do not replace a multi-lite 6/6 double-hung wood window with a new vinyl casement window. Do not replace a single-lite wood door with a new solid hollow-metal door.
5. Do not use highly reflective contemporary storm windows and/or storm door units.

Refer to “Preservation Brief 9, The Repair of Historic Wooden Windows”, and “Preservation Brief 13, The Repair and Thermal Upgrading of Historic Steel Windows” for additional restoration recommendations.



Typical Historic Wood Door with Sidelights



Decorative Metal Windows at Hall of Waters

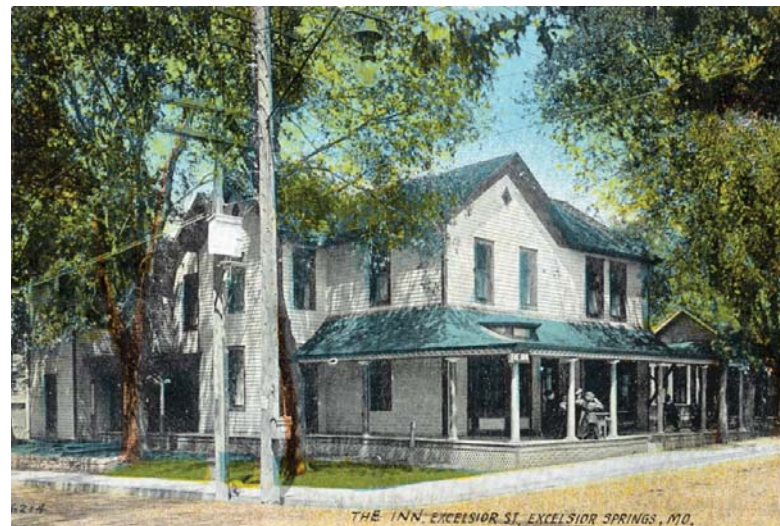
(10) Porches and Balconies

Porches and balconies also help to define the style of a building. When a porch or balcony is removed or altered, not only the character of the building is changed, but the loss can greatly affect the rhythm and alignment of an entire block.

It is important to maintain and retain original porches and balconies and their elements. Regular maintenance of porches and balconies are necessary because they are exposed to weather and thus, are extremely vulnerable to the elements. If deterioration has occurred, replace heavily deteriorated wood elements in kind or repair wood elements with wood epoxy before painting. Do not alter character-defining elements, such as replacing turned spindles with straight spindles or replacing wood railings with decorative metal railings. These alterations drastically change the appearance of the building and results in the loss of architectural integrity.

The replacement of missing original porches and balconies is highly encouraged. Photographic, graphic or written documentation are helpful tools for reconstruction of such missing elements. If there is no documentation, construct a porch or balcony with design elements appropriate to the style and age of the building, and if appropriate, take cues from surrounding buildings of similar styles.

(Right) 118 West Excelsior Street. The delicate turned wood columns shown in the historic photograph were encased with heavy stuccoed columns and formed pointed arch openings, giving this otherwise Folk Victorian Style structure an element of the Gothic Revival Style. Historic photograph provided by the Dennis Hartman Collection.





Historic Wrought-Iron Balcony on Broadway

Recommended:

1. Reconstruction of missing porches and balconies where photographic, graphic or written documentation exists is encouraged.
2. Maintain and retain original porches and balconies and their elements.
3. Replace deteriorated wood or metal elements beyond repair with in-kind materials.
4. Repair deteriorated wood elements with wood epoxy prior to re-painting.

Refer to "Preservation Brief 45, Preserving Historic Wooden Porches," and "Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron" for additional recommendations regarding restoration of wood and metal porches and balconies.



Historic Wood Porch Requiring Maintenance

Not Recommended:

1. Do not allow wood or metal porches and balconies to go without maintenance.
2. Do not alter character-defining features of porches and balconies.
3. Do not replace elements of porches and balconies with new elements that do not match the size, proportion or material of the original element.

(11) Mechanical Equipment

Mechanical equipment, such as television antennas, solar panels and telephone wires, are a necessary part of a building and city infrastructure. These items should be installed at the rear of a building in an inconspicuous place. Landscaping and fencing may be used to shield these elements but this should be done in a reserved manner. Additionally, these elements should not cause permanent damage to the building. Portable window air conditioners are considered temporary, and will be allowed on the front facade of a building during warm weather. They should be removed when not in use.

Recommended:

1. Minimize the visual impact of mechanical and electrical equipment.
2. Utilize lattice panels and planting to screen utilities, as appropriate for the building type and period of construction.
3. Screen utility connections and boxes such as telephone, gas meters and cable.
4. Locate service and mechanical equipment and standpipes on non-primary facades so that they will not impact the historic primary façade materials.

Not Recommended:

1. Do not install through-wall air-conditioning units on the building.
2. Do not cut channels into or remove historic façade materials to install utility lines or mechanical equipment including exhaust hood fans, dryer vents, etc.
3. Do not locate utility lines or utility boxes on the front façade of a building or in the front yard of a residence.

(12) Awnings

Awnings can be an attractive element in a streetscape when they are made of an appropriate material, color and design. They provide shade, shelter and a point of reference. Additionally, awnings can create continuity in a streetscape as well as a sense of human scale. In some cases, awnings can mask inappropriate alterations made to a building. Precedence of awnings in Excelsior Springs can be seen in historic photos of the district.



Broadway, Excelsior Springs, Mo.
Historic View of Awnings on Broadway, Dennis Hartman Post Card Collection

Refer to "Preservation Brief 24, Heating, Ventilating, and Cooling Historic Buildings" and "Preservation Brief 3, Conserving Energy in Historic Buildings" for additional recommendations regarding mechanical equipment.

Recommended:

1. Choose an awning design that is appropriate to the scale of the building. An awning that is too large or small will not look like an integrated part of the building. Use treated canvas, cloth or a soft vinyl. Finally, the shape of the awning should be simple enough to not detract from the building. A slanted awning is typically most appropriate.
2. Install the awning in a manner that does not damage or hide the architectural character of the building.

Not Recommended:

1. Avoid awnings made of hard materials such as wood, plastic or metal.
2. Do not use a color scheme that is incompatible with the building. Also, do not use too many colors.
3. Though signage can be integrated into the awning, the awning should not be used as a billboard. It is best to limit the signage to the skirt of the awning.

Refer to "Preservation Brief 44, The Use of Awnings on Historic Buildings, Repair, Replacement & New Design" for additional recommendations.



Example of Appropriate Awning, Excelsior Springs, Missouri, 2008.



Examples of Appropriate Awnings, Excelsior Springs, Missouri, 2008.

(13) Signage

A building's signage plays a major part of the historic character of a building. A tactful and appropriate sign that is kept to a minimum and does not distract from the architectural character of the building is important. A simple sign hanging in a window or printed on an awning is much more appropriate than a large contemporary sign projecting from the building. Neon will be considered as a material when appropriate to the age and architecture of the structure on a case-by-case basis. Neon signs that have gained historical significance may be rehabilitated for use in their original location.

Recommended:

1. Use signs that are appropriate in size, scale and color to historic buildings. Signs should be scaled to pedestrians rather than to automobiles.
2. Attach signs to windows or sign friezes above storefronts. Awning signs are also recommended. The signage should be attached to the building causing the least damage to the building as possible.
3. Projecting signs should be utilized only if there is historic precedence for that particular storefront.

Not Recommended:

1. Do not use large, oversized signs that are aimed at automobile traffic. Do not use signs that are too small or are poorly made, such as plywood with stick-on lettering. The sign should be visible and easy to read, but not too large that it covers architectural elements.
2. Avoid signs that are too large in relationship to the size of the building or that obscure character-defining elements. Avoid roof-mounted signs. They are often difficult to read from pedestrian level and alter the rooftop continuity of the surrounding buildings.



Signage Recommendations



Appropriate Signage and Awning, Excelsior Springs, Missouri. This sign has a simple color scheme with a base and accent color. This sign is easy to read, scaled to the pedestrian, and does not distract from the building.

Refer to "Preservation Brief 11, Rehabilitating Historic Storefronts," and "Preservation Brief 25, The Preservation of Historic Signs" for additional recommendations regarding storefronts and signage.



*Historic Light Fixtures at the Historic Ideal Hotel.
These fixtures should be retained,*



*Historic Light Fixtures at
the Ideal Hotel*

(14) Lighting

Although most streetscapes in commercial districts are lit by street lamps, it is often desirable to provide additional lighting. Wall or ceiling-mounted light fixtures at a recessed entrance are appropriate for providing additional lighting at entrances. To light a secondary entrance to an upper level, a single wall-mounted fixture placed above the door is appropriate. If the fixture is too large and noticeable, the fixture should have some historic precedent.

Recommended:

1. Choose a fixture that is appropriate for the building age. A carriage lamp, for example, on a 1930s building is inappropriate.
2. Make sure the fixture is an appropriate scale for the building. Do not place a very large fixture next to a secondary entrance or a very small, residential type fixture next to a storefront.
3. The most appropriate place for entry lighting is on the ceiling of the entry vestibule. A simple ceiling mounted or pendant fixture is most appropriate.

Not Recommended:

1. Do not permanently remove or alter original lighting fixtures. Do not replace historic fixtures with new “updated” fixtures.
2. Do not place a lighting fixture in an inappropriate place. Be aware of ADA regulations for lighting dimensions and placement.
3. Avoid fixtures that can easily be damaged, or dangerous if broken.

SITWORK

Sitework must also be reviewed when rehabilitating or modifying properties in the Hall of Waters Historic District. Sitework is an important character-defining feature of the historic district and aids in defining the overall characteristic of the district as a cohesive whole.

Excelsior Springs's sitework is especially important as it relates to its historic parks and boulevard system, which is an elaborate system unusual for a town the size of Excelsior Springs. Due to the town's development as a resort and leisure destination, it gained the attention of regionally renown landscape architect and city planner, George Kessler, who planned much of Excelsior Springs' parks and boulevard system. For more information regarding the history of Excelsior Springs' parks and boulevard system, see www.exsmo/parksrec1.html and the following website: <http://www.theidlehour.com>.

The sitework discussed in this section include:

1. Accessibility
2. Open Space
3. Alleyways or Rear Facades
4. Landscaping
5. Retaining Walls
6. Fences and Railings

(1) Accessibility

With the 1990 Americans with Disabilities Act, it became necessary to address the needs of the physically disabled. ADA is a federal civil rights law that requires equal opportunity for persons with disabilities in employment, government programs, telecommunications, transportation, and access to places of public accommodation and commercial facilities. Though the law applies to both the interior and the exterior of buildings, these guidelines will address only the exterior of the buildings. For a complete list of requirements, consult ADA Standards for Accessible Design, a handbook for helping building owners make their buildings accessible to everyone.

Both existing facilities and new construction must comply with ADA regulations where technically feasible. Historic buildings are not exempt from ADA requirements. Regulations require that, "A public accommodation shall remove architectural barriers in existing facilities...that are structural in nature, where such removal is readily achievable, i.e., easily accomplished and able to be carried out without much difficulty or expense." Every attempt must be made to accommodate all people with disabilities, without destroying the historically or architecturally significant materials and features of the building. Much can be done with minimal effort or expense. ADA information regarding small businesses is available on the internet at www.usdoj.gov/crt/ada/smbusgd.pdf.

Entry Doors:

Door widths and thresholds must be ADA compliant. Doors must have a 32 inch clear opening when the door is fully open, which typically requires a 36 inch door to be installed. This size is typical for commercial buildings. The threshold, however, also has size requirements. The height cannot exceed 1/4" if it is a vertically cut threshold. If the threshold slopes, the height cannot exceed 1/2" above the floor level and the slope cannot be more than one unit vertically to two units horizontally.

Door hardware must be ADA compliant as well. Lever or loop styles work well because the regulations state that the hardware should not be mounted higher than 48 inches off the ground, and should not require tight grasping, twisting or pinching to operate.

If doors are on a closure system, the closure must be set so that the clear opening must be at least 70 degrees and must take at least three seconds to move to a point three inches from the latch.

Parking:

If public parking is provided, accessible parking must be provided. There needs to be one accessible space per 25 spaces in the lot. Each accessible space must be eight feet wide and have a 98 inch high clearance at the parking space, the adjacent access aisle and along the vehicular route to the space and vehicular exit. Accessible car spaces require a five foot wide access aisle. Accessible spaces should be as close to the building entrance as possible, and should be relatively level. There must be an accessible route from the space to the accessible entrance to the building.

Site / Ramps:

An accessible route or path of travel to the accessible building entrance is required. The route must be three (3) feet wide with a slope less than 1:20 (one inch rise per twenty inches in length).

There must be at least one accessible entrance for each business. The most desirable entrance is the main entrance, but if that is not feasible, a sign indicating where the accessible entrance is located must be posted. A service entrance shall not be the only accessible entrance unless it is the only entrance to the business.

Slopes greater than 1:20 are considered ramps. Ramps on an accessible route must be no greater than 1:12 slope. The clear width of a ramp must be three (3) feet. Ramps must have handrails if their rise is greater than six (6) inches. If the slope is less than 1:20, and the surrounding area is not historically significant, it may be possible to regrade to create an accessible entrance.

If the main entrance is raised from the sidewalk level, it is necessary to either provide a ramp up to the door level, add a lift, or use an alternate entrance. Lifts can be installed if there is minimal space or if the rise is significant.

Ramps, if required, may be constructed of a durable (typically masonry and/or concrete) materials that are compatible with the existing, historic structure. If the ramp is constructed adjacent to historic steps, the ramp should be of the same material. Wood should only be utilized as a ramp material when constructed for a single-family residence. If utilized, wood should always be painted or stained to complement the building. Railings must match the historic detailing and period of the building. Masonry ramps must have metal handrails, while wood ramps are permitted to have wood railings. Ramps may be constructed in the public right-of-way, only with permission by Excelsior Springs.

Vertical lifts must be designed and installed to be as inconspicuous as possible, utilizing the surrounding building materials, features and colors to blend with the historic surroundings.

NOTE: These are guidelines and are not intended to be complete descriptions of the code requirements. Please consult the local building code and the ANSI/ADA Accessibility Guidelines for a full listing of code requirements.

Refer to "Preservation Brief 32, Making Historic Properties Accessible" for additional recommendations regarding accessibility.

(2) Open Space

Excelsior Springs' historic district contains several open spaces where buildings have been demolished. These spaces can prove advantageous if treated properly. However, if left open with nothing to ease the transition between built and un-built environments, the open space can seem like an unintentional void in the streetscape. This void will seem much less intentional if a transition is made between the streetscape and open space. Examples of transitional elements include planter boxes, rows of trees or bushes, and fence lines. If these elements are placed at the front of the lot, the remaining open space can be utilized for parking and additional landscaping.

(3) Alleyways or Rear Facades

Alleyways, or rear facades, are typically considered to be secondary facades and were not historically intended to be seen by the public. The rear facades were much more utilitarian and the general rules of alignment and pattern did not apply. Ornament was typically not applied to these facades.

Rear facades are typically locations for the utilities into buildings and are utilized for loading and unloading of goods. Excelsior Springs has many secondary roads that align with rear facades of buildings, such as the service road to the Hall of Waters, making the rear facade quite visible. It is therefore, necessary to maintain these facades. Use discretion when placing trash receptacles, exhaust fans and utilities. Additionally, make sure to maintain the appearance of a safe and attractive environment, and continue the use of appropriate commercial building materials.



Example of Recommended Transition between Streetscape and Parking Lot



Good Example of Contemporary Landscaping at Hall of Waters



Historic Peerless Lithia Springs and Associated Landscaping. This original gazebo ruin should be retained and preserved, or reconstructed.

(4) Landscaping

Landscaping in commercial areas is often minimal, although it can have positive effects by providing shade, reducing summer heat, blocking winter wind, reducing air pollution, and creating a more pedestrian scale to the area. Landscaping also aids in the transition of vacant lots adjacent to buildings because of the visual continuity it provides. Street trees are the most common and least obtrusive way of adding greenery to commercial areas.

Recommended:

1. Landscape perimeters of parking lots and vacant lots. This helps obstruct the pedestrian view of parked cars and creates a visual link to the streetscape. Additionally, it can provide a “soft edge” to a vacant lot if the plantings are placed in line with setbacks and configurations of other buildings on the block.
2. Street trees planted at the edge of the sidewalk create a buffer zone between cars and pedestrians. It also provides shade, shelter and a visual link throughout the streetscape.

Not Recommended:

1. Do not use chain link fence or other devices that discourage encroachment, block views or reinforce an image of isolation.
2. Do not introduce a landscape plan that does not correspond with other landscaping in the district or that does not follow setbacks and alignment.

Refer to “Preservation Brief 36, Protecting Cultural Landscapes. Planning, Treatment and Management of Historic Landscapes” for recommendations regarding cultural landscapes.



Original Stone Retaining Wall



Contemporary Concrete Masonry Units - Not Recommended

(5) Retaining Walls

Stone retaining walls are common in Excelsior Springs. They often help define the set back, offering a visual alignment along a street. Proper care and maintenance is required in order for a retaining wall to endure the harsh elements of the Midwest climate. There are two types of retaining walls, those built with mortar and those built without mortar (drystone). Walls with mortar must be maintained and repointed as needed in order to keep from bulging and eventually collapsing. Drystone walls must be checked regularly for stability, as they may need to be re-stacked.

Recommended:

1. New retaining walls should be designed to match the style of the house and the retaining walls that are adjacent to the new wall.
2. New retaining walls should be constructed of materials that match those of the building. For example, if the building is stucco, the wall could be concrete coated in stucco.
3. Pay attention to details such as stone type, pattern (coursed, random, etc.) and joint types (flush, recessed, etc.). This helps the wall look more compatible with the historic building.

Not Recommended:

1. New retaining walls should not break the visual line of the streetscape.
2. New retaining walls should not be made of materials such as wood planks, chain link metal, and concrete masonry units.

(6) Fences and Railings

Fences have been common throughout history for both ornamentation and privacy. Privacy fences are more opaque and usually constructed of wood. A common construction method for a privacy fence is a vertical board fence; however, it is important to make sure that fences match the architectural style of the building. Ornamental fences offer several options. Picket fences are most common because they are appropriate for a wide variety of building types and are more cost effective than their wrought iron counterparts. Ornamental fences should be short enough to not distract from the architecture of the building.

Recommended:

1. Privacy fences should be painted or stained an opaque finish. Historically they were never left to weather naturally and were never stained a natural wood finish.
2. Ornamental fences should be 2 1/2 feet high or less, so as not to distract from the architectural elements of the building.
3. For picket fences, the pickets should be placed no more than 3 1/2 inches apart for the best visual effect.
4. Ornamental shrubs may also be used as a fence when planted in tight rows. It is essential that the shrubs are pruned correctly and kept neat, in order to clearly define the building's property line.

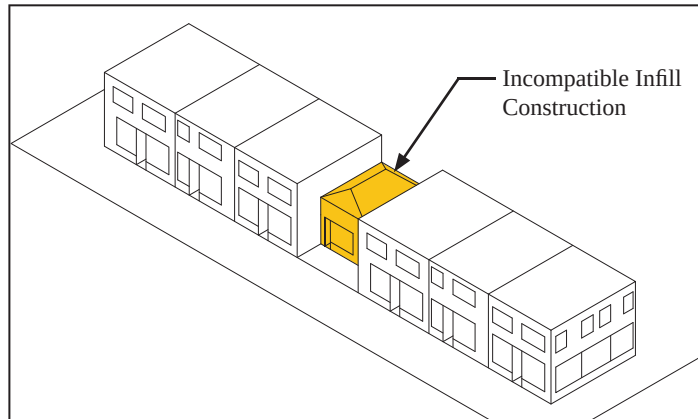
Not Recommended:

1. Fencing types that are not appropriate are metal chain fences and more modern looking fences such as basket weave, stockade, split rail and board-on-board designs. These styles are not compatible with historic buildings.
2. Fencing other than ornamental style fencing in front yards will be discouraged.

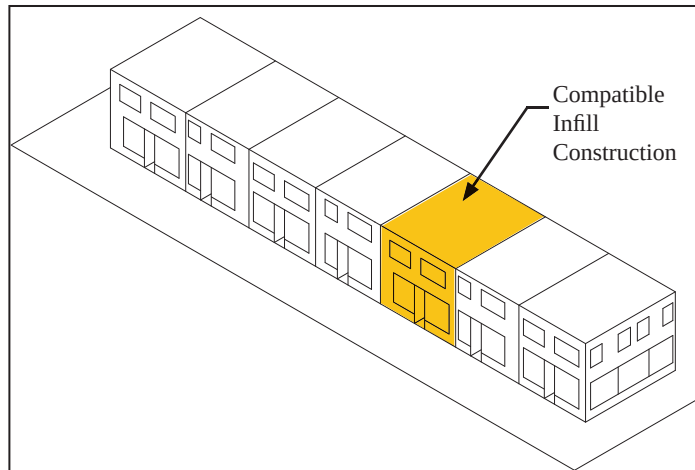


Concrete Railing of the Art Deco Style

DESIGN GUIDELINES FOR NEW CONSTRUCTION



INCOMPATIBLE COMMERCIAL INFILL



COMPATIBLE COMMERCIAL INFILL

Example diagrams of incompatible and incompatible commercial and residential infill construction. The examples show new buildings with massing that does not relate to the volumes of the surrounding buildings.

***See Elements of Design for further details.*

INTRODUCTION

Excelsior Springs, like many communities, is a thriving community with a desire to grow and achieve its full potential. The purpose of these design guidelines is to aid in the effort of designing new construction and infill construction within the Hall of Waters Historic District that is compatible with and complementary to the historically significant buildings and streetscapes of the district. Sensitively designed new construction that relates to its historic context will benefit the community as a whole.

The following standards of the *The Secretary of the Interior's Standards for Rehabilitation* written by the National Park Service shall be followed when designing new construction and infill construction within the Hall of Waters Historic District:

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.

Primary Buildings

The appearance of new construction should compliment adjacent historic structures without replicating them. A new building should stand out as new, while adhering to the historic qualities of the neighborhood.

Size, scale, mass, proportion, pattern and alignment are all important factors in new construction so that new primary buildings respect the nature of the historic district.

New design should relate to character-defining elements in the neighborhood and adhere to neighborhood patterns. For example, if all of the historic buildings are two stories, new construction should also be two stories. New construction should also follow setback requirements.

New buildings should be constructed of materials similar to the building materials found throughout the neighborhood. A new stucco-clad house would not be appropriate placed on a neighborhood block of wood clapboard houses.

The appearance of new construction should take cues from its surrounding context and reinforce the historic buildings in the neighborhood without directly copying another building.



Example of Area Before New Construction, Platte City, Missouri, 2000



Example of Appropriate Infill, Platte City, Missouri, 2001

Outbuildings

Any building that is permanent in its construction or that requires a building permit shall be reviewed by the Preservation Commission.

Existing garages within the Excelsior Springs Historic District are typically placed in the rear of the lot not easily visible from the street. Garage access is primarily from a driveway at the front of each lot, through the property, to the detached garage near the rear of the property. Garages are located at least partially behind the main residence. The garages do not visually compete with the main house. New garage designs should follow these historic precedents.

Carriage houses are typically larger than garages. They were usually divided into three spaces. One large space which held the carriage was located next to another area for the horses. Above these spaces was one large space used as a hay loft. Carriage houses were built quite large and were usually quite tall, but in proportion to the large Victorian houses, they looked quite natural.

Garages were much smaller than carriage houses because much less storage space was needed. Automobiles are much smaller than carriages and require no space to store animals or hay. Because houses were being built smaller, these new garages were more proportionate to the size of the houses. Garages are often not as elaborate as carriage houses, but would reflect the style of the house.

In today's world it is often necessary to have outbuildings to store cars, yard equipment and countless other necessities. However, modern structures are often utility centered and do not aesthetically blend with historic structures. They can be disproportionately large and bulky when built next to existing historic buildings. New outbuildings, like historic



Example of Recommended New Garage, Liberty, Missouri, 2006

outbuildings, should compliment the existing structure and should be similar in scale, proportion, style, color, materials and should have the same roof shape as the existing building.

Additionally, the new outbuilding should be similar to the other outbuildings in the neighborhood. For example, if the majority of the existing outbuildings in the neighborhood are single car garages, a three car garage would be inappropriate, for it violates the scale and proportion of the existing structures. When designing a new outbuilding, keep the *Secretary of the Interior's Standards for Rehabilitation* in mind (see Appendix A).

One way to help determine the size, scale, proportion, style, color, etc. of a new outbuilding is to work within the time period and style of the surrounding buildings. If the building was built before c. 1910, an outbuilding similar to a carriage house is probably more appropriate. Most outbuildings built after 1910 are for automobiles.

As today's automobiles are larger than those of the 1910's and 20's, garages are built larger to accommodate them. When designing the new outbuilding, use proportions that are similar to those proportions of the house along with similar colors, style and details which match or compliment those on the house.

Roof slopes and types should be similar to, or the same as, those on the house. If the house has a steep pitched gable roof, then the garage should have the same.

The design as a whole should incorporate the details of the historic buildings it will be next to. Details such as cornice molding need not be as elaborate as the detail on the existing structure, but similar details can be achieved with moderate investment. Note that just applying fancy moldings to a prefabricated modern looking garage will not suffice and will look out of place. All features of the new outbuilding including doors, windows, and the like, should also take into consideration the historic character of the existing building and be of similar material, color, style, size and have minimal street visibility.

Mobile homes, modular homes, metal buildings, pole barns, concrete block buildings and pre-fabricated buildings are not allowed.

Any building moved into Excelsior Springs will be treated as new construction and is subject to the same criteria.

Additions

New additions are often desired to enlarge a space or add to the overall square footage of a home or business. Per the *Secretary of the Interior's Standards for Rehabilitation*, additions should be located to the rear of the building or on a secondary facade, and should not destroy historic materials that characterize the property. New work should be differentiated from the old and be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment. New additions and adjacent or related new construction should 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.

Recommended:

1. Place additions to the rear of the property or on a secondary facade. Side additions that do not compete with the primary structure and are not highly visible from the public right-of-way are acceptable.
2. Additions should be compatible with the original structure but should be differentiated from the old.
3. New additions should be designed in a manner that if removed in the future, the form and integrity of the historic structure will not be impaired.
4. Additions should be smaller than the primary structure.
5. Keep additions simple and appropriate in shape, materials, color and detail.



Before New Construction, Kansas City, Missouri, 2003



Before New Construction, Addition, Weston, Missouri, 2005



After New Construction, Kansas City, Missouri, 2006



After New Construction, Addition, Weston, Missouri, 2005

APPLICATION PROCESS

Certificate of Appropriateness

A Certificate of Appropriateness (CoA) is similar to a building permit, and is required before beginning exterior work in the Hall of Waters Historic District. A CoA is issued by the Historic Preservation Commission, and indicates that the proposed change has been reviewed and approved. Once the CoA has been obtained, the applicant can apply for a building permit. In cases where a building permit is not required, it is still necessary to acquire a CoA before beginning the project.

The Certificate of Appropriateness is only valid for the project it was approved by the Historic Preservation Commission. Any changes to the plans approved by the Commission must be reviewed by the Historic Preservation Commission. Often, Staff can approve changes, but the Preservation Office must be notified before changes are made.

The fee for applying for and obtaining a Certificate of Appropriateness is \$25.00. Application forms are available from the Department of Planning by calling 816-630-0756 or by downloading the application at the Excelsior Springs Historic Preservation Commission web site: <http://www.eshpc.org/index.html>. Staff at the Department of Planning is available to aid in the application process.

CITY OF EXCELSIOR SPRINGS, MISSOURI

APPLICATION FOR CERTIFICATE OF APPROPRIATENESS

A Certificate of Appropriateness is issued approving the proposed work to be accomplished after the Historic Preservation Commission has established that the proposal is in keeping with the character of the Landmark structure and/or district.

1. Address of Property Requiring Certificate _____

2. Applicant's Name _____
Address _____
Phone No. _____ Zip Code _____
3. Owner of Record _____
(if other than Applicant)
4. Legal Description _____

5. Is the Landmark structure a part of a district? Yes _____ No _____
If so, name the district _____
6. Narrative Description of Work:
(A copy of that portion of the plans/drawings which illustrate the changes and/or work to be accomplished to the exterior of the Landmark structure must accompany this application.)

(over)

Example Certificate of Appropriateness Form

Historic Preservation Commission

The Historic Preservation Commission meets every second Wednesday of each month at the Hall of Waters at 4 p.m. A special meeting may also be called for the fourth Wednesday of the month if deemed necessary by the Chairperson and City Staff. The Historic Preservation Commission reviews Certificates of Appropriateness applications for the following:

- New construction and additions to existing buildings.
- Alterations, removals, or exterior repairs.
- Demolition of buildings.
- Relocation of buildings.
- New or replacement signs and awnings.

Staff Review

Excelsior Springs' Historic Preservation Planner within the Department of Planning serves as Staff to the Historic Preservation Commission and makes recommendations to the Commission based on the preservation and zoning ordinances and these design guidelines. In some cases, the Preservation Planner may issue a Certificate of Appropriateness for items considered "minor works," including:

- In-kind repairs, maintenance, and replacement of existing features and architectural details.
- Landscaping, driveways and sidewalks.
- Removal of non-historic materials.
- Renewal of an expired CoA without change to the original approval.
- All other changes that do not require a building permit.
- Emergency repairs to abate a hazardous condition.

Appeals

Appeals may be filed with the Board of Zoning & Adjustment within thirty (30) days after the Historic Preservation Commission's decision.

Stop Work Order

If a project that requires a Certificate of Appropriateness has been initiated without prior approval, a stop work order may be issued to the owners, occupants, contractors, or subcontractors.

If a project fails to comply with any part of the Certificate of Appropriateness that has been issued by the Historic Preservation Commission, a stop work order may be issued, which states the violation and the deadline by which to rectify the violation.

Provisions

Certificates of Appropriateness are effective for a period of twelve (12) months, by which time a building permit should be requested. If a building permit has not been issued within twelve (12) months of the issuance of the Certificate of Appropriateness, the CoA will expire, and the applicant will be required to request a new CoA.

Applying for a Letter of Approval: Frequently Asked Questions (FAQ)

Q: When making changes to a property, who needs to apply for a CoA from the Preservation Commission?

A: Every property owner within the Hall of Waters Historic District of Excelsior Springs must apply for a CoA from the Preservation Commission when making any external changes to a property.

Q: What changes to my property require a CoA?

A: A CoA is required for:

- ANY alteration or exterior change of an existing building, such as the alteration or replacement of doors, windows, or roofing.
- Color changes.
- Installations of, or modifications to: fences, decks, sidewalks, ramps, driveways, and outdoor amenities.
- Demolition of ANY structure, including garages and outbuildings.
- Construction of a new building or addition, including garages and outbuildings.

Q: What changes to my property do NOT require a CoA?

A: A CoA is NOT required for:

- Any interior work in your building

Q: How and when is the application made?

A: Application for a CoA is made to the Preservation Commission in the form of a written request. The written request and two sets of the information listed below should be given or mailed to Staff of the Department of Planning fifteen (15) working days before the regularly scheduled meeting. Meeting time and place is posted on the Excelsior Springs' Preservation Commission web site, and at the west entrance of the Hall of Waters. Preservation Staff will immediately confirm if the application is complete. If not complete, the applicant will be notified so that all information can be provided by the meeting time.

Applicants, or their representatives, are encouraged to attend the regular meeting of the Preservation Commission when their application is discussed so they can answer questions. Applicant attendance is required when a special meeting is requested.

For larger projects or projects requiring information from consultants such as architects or contractors; it is preferable to meet with Preservation Staff in the Department of Planning in the design/planning stage. Preservation Staff can offer advice and suggestions that will facilitate the approval process.

Q: What do I need to include in my written request?

A: For smaller projects such as material changes:

- Indicate types of materials to be used.
- Include a written description or photograph of architectural details, if applicable.
- Provide paint samples, if applicable.
- For signs, give size, style of sign and lettering, and location including clearance height.
- Provide the name, address, and phone number of the person who will be completing the project.

Q: What do I need to include in my written request?

A: For new construction or additions, provide plans drawn to scale, including the following:

- Two-dimensional drawings of all four elevations including accurate roof pitch.
- Site plan showing the exact location of the new or altered construction on existing lot indicating distances to property lines and other buildings on lot and location of fences, sidewalks, driveways, decks and patios.
- Indicate location of demolition if applicable.
- Indicate types of materials to be used.
- Provide paint samples, if applicable.
- Include a written description or photograph of architectural details, if applicable.
- If signs are to be part of the new construction, give size, colors, style of sign and lettering, and location including clearance height.
- Provide the name, address and phone number of the person who will be completing the project.

Q: When will I know if my project is approved?

A: Within ten (10) days following the regular Preservation Commission meeting on the second Wednesday of each month, the Director of the Department of Planning will send you a CoA or a Letter of Denial. Reasons will be provided in writing.

Q: What are my options if I am denied a CoA?

A: You may submit a revised application, or you may appeal the decision through the Board of Zoning & Adjustment within thirty (30) days after the Historic Preservation Commission's decision.



129 109-115 East Broadway, Victorian Commercial, Excelsior Springs, Missouri, 2008.

These standards were written by the National Park Service to serve as guidelines for work to historic properties and within historic districts. Their goal is to provide common sense principles to help protect our nation's irreplaceable cultural resources by promoting consistent preservation practices.

THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

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 archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

RESOURCES

The following list is provided as a guide to the resources available which offer more detailed information concerning the appropriate treatment and methods for renovation and restoration projects.

LOCAL INFORMATION AND CONTACTS

The Historic District Commission was formed in 2007 to review proposed work within the Hall of Waters Historic District and to promote the preservation of the community. The Commission meets the second Wednesday of each month. Certificate of Appropriateness Applications for proposed changes to historic properties within the Hall of Waters Historic District may be picked up at the City of Excelsior Springs. Questions to the Commission may be directed to 816-630-0756.

For all new construction and some rehabilitation projects, whether it is a small addition or structural changes to a building, permits may be required. Reviews of plans and specifications will be done by the City of Excelsior Springs Building Codes Department. These guidelines are not meant to replace any required local or state building codes, but are a supplemental tool to assist in historically appropriate design and aesthetics.

MISSOURI DEPARTMENT OF NATURAL RESOURCES- STATE HISTORIC PRESERVATION OFFICE

Mailing Address: P. O. Box 176
Jefferson City, MO 65102
Phone: 1-800-334-6946 or
(573) 751-7858
E-mail: moshpo@dnr.mo.gov

MISSOURI ALLIANCE FOR HISTORIC PRESERVATION

Website: <http://www.preservemo.org>
Mailing Address: Missouri Preservation
P.O. Box 1715
Columbia, MO 65205-1715
Phone: (573)443-5946
E-mail: preservemo10@yahoo.com

THE NATIONAL PARK SERVICE: LOCAL HISTORIC DISTRICTS

Websites:

<http://www.nps.gov/history/hps/workingonthepast>
<http://www.nps.gov/history/HPS/workingonthepast/definehd.htm>
<http://www.nps.gov/history/hps/workingonthepast/roletheyplay.htm>

THE NATIONAL PARK SERVICE: THE SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES

Guidelines for preserving, rehabilitating, restoring & reconstructing historic buildings

Website:

http://www.nps.gov/history/hps/tps/standards_guidelines.htm

Mailing Address: Department of the Interior
 1849 C Street, N.W.
 Washington DC 20240
 Phone: (202)-208-3100

OLD HOUSE JOURNAL

Website: <http://www.oldhousejournal.com>

THE NATIONAL PARK SERVICE: LINKS TO THE PAST

Website:

<http://www.nps.gov/history/preservation.htm>

<http://www.nps.gov/history>

THE NATIONAL PARK SERVICE: TECHNICAL PRESERVATION SERVICES FOR HISTORIC BUILDINGS

Website:

<http://www.nps.gov/history/hps/tps/briefs/presbhom.htm>

THE NATIONAL TRUST FOR HISTORIC PRESERVATION

Website: <http://www.preservationnation.org>

Mailing Address: 1785 Massachusetts Ave., NW
 Washington, DC 20036-2117
 Phone: (202)-588-6000

FINANCIAL INCENTIVES

Missouri State Historic Preservation Tax Credit Program

Owners of historic properties (commercial and residential) in the State of Missouri (not-for-profit entities and government entities are ineligible) are eligible to receive state tax credits equal to **25% of eligible costs** and expenses of the rehabilitation of approved historic structures. Properties must be listed individually on the National Register of Historic Places; certified by the Missouri Department of Natural Resources as contributing to the historical significance of a certified historic district listed on the National Register; or of a local historic district that has been certified by the US Department of the Interior.

Refer to the following web site for more information:

<http://www.dnr.mo.gov/shpo/TaxCrdts.htm>

Federal Historic Rehabilitation Tax Credits 20% Rehabilitation Tax Credit:

Buildings must be individually listed or contributing in a Historic District on the National Register of Historic Places; or the building must be determined to be 'eligible' by the State Historic Preservation Office for individual listing in the National Register; or the building may be included in the local certified historic district or in a historic district that is potentially eligible for listing in the National Register to qualify for the credit. The historic building must be used for an income-producing purpose for at least five years after the rehabilitation. Owner-occupied residential properties do not qualify for the federal rehabilitation tax credit.

Refer to the following web site for more information:

<http://tps.cr.nps.gov/status/>

10% Tax Credit:

For buildings placed in service prior to 1936, a 10% rehabilitation tax credit is available. It does not include enlargement or new construction. Buildings may not be on the National Register of Historic Places or must be certified as 'non-contributing' within a National Register Historic District by the Department of the Interior National Park Service.

Refer to the following website for more information:

<http://www.irs.gov/businesses/small/industries/article/0,,id=97599,00.html>



Glossary

Alignment: Alignment is the linear relationship of structures creating a visual line and a sense of continuity along the streetscape.

Americans with Disabilities Act (ADA): A 1990 Federal law that mandates all public buildings are accessible to all people with any type of physical handicaps.

Ashlar: Ashlar is a squared or rectangular building stone.

Baluster: A baluster is an upright member supporting a railing or bannister.

Balustrade: A balustrade is a railing composed of balusters and a handrail, often used for porch and stair railings.

Bargeboard: A bargeboard is a board, typically decorative, which hangs from the eaves or in a gable of a building.

Beltcourse: The horizontal element that runs the length of the building, typically dividing stories of a multiple story building.

Bay: A bay is a part of a building separated by vertical elements such as windows or doors.

Bay window: A bay window is a window which protrudes from the regular building facade.

Bond: The pattern or arrangement of bricks within a wall.

Bracket: A bracket is the element that supports (or visually supports) an eave or overhang of a building.

Bulkhead: The area under a storefront window.



Capital: A capital is the decorative top of a column or pilaster.

Clapboards: Clapboards are a traditional wooden siding consisting of horizontal, overlapping wooden beveled boards which are usually four to six inches wide.

Column: A column is a vertical support, though it is sometimes only for decorative purposes.

Corbeling: Brick or masonry units that step out in a decorative fashion, sometimes to support a cornice or other element.

Corner Board: A corner board is a narrow vertical board placed on corners of buildings to terminate the wooden clapboards.

Cornice: A cornice is an ornamental moulding along the top of a building. It typically protrudes from the building in order to make it stand out; The exterior trim where the wall meets the roof is also called a cornice.

Cupola: A cupola is a small, domed or pointed roof structure located at the top of a roof.

Dentil: A dentil is a set of small, squared ornamental pieces placed regularly in a row, usually at the bottom of a cornice.

Dormer: A dormer is a structure which protrudes from the roof, usually containing a window.

Double-hung Window: A double hung window refers to a window with two sashes. One slides vertically past the other in order to open the window.

Eave: An eave is the underside of the roof that projects past the wall of a building.

Elevation: An elevation is any external face of a building.



Entablature: The horizontal beam carried by a column. It is horizontally divided into three parts.

Façade: An exterior elevation of a building, usually a principal elevation.

Fascia: A fascia is the horizontal board that finishes the ends of roof rafters.

Fenestration: Fenestration is the composition of windows and doors on a wall.

Finial: A finial is the decorative element that tops a peaked element such as a gable or a post.

Frieze: A frieze is the decorative band below the window.

Gable: A gable is the triangular portion of a wall beneath a peaked roof.

Gable Roof: A gable roof is a pitched roof consisting of two planes meeting at a ridge.

Gambrel Roof: A gambrel roof is composed of two sloping planes with different pitches on either side of a ridge. The lower plane is the steeper slope.

Glazing: The glass area of windows or doors.

Green Space: Space that is planted with grass, plants, shrubs or trees. Sometimes, this land is set aside and cannot be built on.

Hip Roof: A hip roof is a roof consisting of four planes that meet at a point.

Hood Mold or Window Hood: The protruding ornamentation directly above a window opening.



In-kind: In-kind is a term used to denote replacements which replicate the original element.

Integrity: Integrity refers to a property's intact historical characteristics and the condition they are in.

Lintel: A lintel is the horizontal beam bridging a window or door opening to carry the weight of the wall above the opening.

Mansard Roof: A mansard roof is a type similar to a hipped roof, but with two roof planes per side. The lower roof plane is very steeply pitched, nearly vertical with the upper roof plane having only a slight slope.

Mass: The measure of scale which refers to the amount of space occupied by a structure of its elements.

Molding: A decorative band or strip with a profile. Generally a molding is used in cornices and as trim around window and door openings.

Mortar: The cementitious material between masonry typically made up of cement, sand, lime and water.

Mullion: A mullion is the vertical dividing member between multiple grouped windows.

Muntins: The non-structural dividers that separate panes of glass in a multi-light window.

Parapet: A parapet is a low wall at the edge of a roof. They are usually found on flat roofs.

Pattern: The rhythm of architectural elements in a space.

Pediment: A pediment is the enclosed triangular space in the gable of a classical style building or any similar form above a door, window, or portico.



Pilaster: A pilaster is a shallow rectangular column which is mounted on a wall surface.

Pointing: The process of filling the gaps between masonry elements with mortar.

Portico: A portico is a projecting, classical style porch supported by columns. It is usually a small porch, covering only an entrance.

Preservation: Places a high premium on the retention of all historic fabric through conservation, maintenance and repair. It reflects a building's continuum over time, through successive occupancies, and the respectful changes and alterations that are made.

Profile: A profile is the appearance of a tooled moulding.

Proportion: The relationship between buildings or elements in a building. For example, the combination of elements in one building is said to be proportionate if they are of like size or dimension to those of an adjacent or neighboring structure.

Quoins: Quoins are slightly projecting ornamental blocks used to accentuate the corners of buildings.

Reconstruction: Establishes limited opportunities to re-create a non-surviving site.

Rehabilitation: Rehabilitation is renewing old buildings for modern living while preserving original architectural features and character.

Remodeling: Remodeling is rehabilitating an old building by removing or destroying its original features and substituting new features to give it a new appearance unlike its original look.

Restoration: Restoration is the rejuvenation and/or replication of historic architectural features to match exactly the original appearance.



Ridge: The ridge is the peak of the roof.

Sash: The parts of a window that operate within a fixed frame. For example, a double hung window is made up of two sashes.

Sense of Place: The general feelings of locality.

Shake: A shake is a thick, rustic looking wooden roofing material made by splitting, rather than sawing a log.

Sheathing: The exterior covering on a building.

Shed Roof: A shed roof is a single planed, sloped roof which leans against the wall of a main structure.

Sidelights: Sidelights are fixed windows along the side of a door.

Siding: Any material that can be applied to the exterior of a building.

Sill: A sill is the bottom horizontal member of a window frame.

Soffit: A soffit is the under side of the cornice of eaves that protects the sub-roofing. It is usually finished with wood or metal.

Spalling: The damage to masonry that occurs in the form of the face popping off. Spall is typically caused by water infiltration and the freeze-thaw cycle.

Streetscape: The overall feeling on a street, made up of all of the built environment that makes up that street.

Style: A given type of architecture made of specific character defining elements.



Transom: A transom is a small window located over a door or another window.

Tuckpointing or Repointing: The process of removing damaged mortar and replacing it with new mortar.

Window Cap: A window cap is a decorative element that trims the top of a window surround.