

PRESERVATION
GUIDELINES
FOR HISTORIC
DISTRICTS



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PRESERVATION
COMMISSION



PRESERVATION GUIDELINES FOR HISTORIC DISTRICTS

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Learn more about the city's historic resources
and preservation programs online at
www.cityoffortwayne.org/preservation
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SECTION 1 INTRODUCTION	3
1.1 Fort Wayne Historic Districts	4
1.2 Fort Wayne Historic Preservation Commission	5
1.3 The Design Review Process	5
1.4 The Secretary of the Interior's Standards for Rehabilitation	7
SECTION 2 ENVIRONMENT	9
2.1 Site Features and Plantings	10
2.2 Fences and Walls	12
2.3 Walkways, Driveways, and Off-street Parking	15
2.4 Garages and Accessory Structures	17
2.5 Lighting	19
2.6 Signage	21
SECTION 3 CHANGES TO THE BUILDING EXTERIOR	25
3.1 Wood	26
3.2 Masonry	28
3.3 Architectural Metals	31
3.4 Paint and Paint Color	33
3.5 Roofs	36
3.6 Exterior Walls (Surfaces)	38
3.7 Windows and Doors	41
3.8 Porches	44
3.9 Commercial Buildings	47
3.10 Utilities and Energy Retrofit	50
3.11 Accessibility, Health, and Safety Considerations	52
SECTION 4 ADDITIONS AND NEW CONSTRUCTION	53
4.1 Decks	54
4.2 Additions to Historic Buildings	55
4.3 New Construction	57
SECTION 5 RELOCATION OR DEMOLITION	61
5.1 Relocation	62
5.2 Demolition	63
SECTION 6 GLOSSARY OF TERMS	65
SECTION 7 APPENDIX	75
7.1 Resources for Technical Information	76
7.2 Architectural Types	77
7.3 Architectural Styles	80
7.4 Fort Wayne HPC Window policy	88
7.5 Fort Wayne HPC Slate Roof Committee report	88





SECTION 1 INTRODUCTION

1.1	Fort Wayne Historic Districts	4
1.2	Fort Wayne Historic Preservation Commission	5
1.3	The Design Review Process	5
1.4	The Secretary of the Interior's Standards for Rehabilitation	7

1.1 FORT WAYNE HISTORIC DISTRICTS

PURPOSE & INTENT:

The *Preservation Guidelines for Historic Districts* are intended to meet various essential needs by serving different roles for different stakeholders in Fort Wayne's historic districts.

For historic district property owners and their contractors, they provide primary guidance in planning projects sympathetic to the special character of each historic property as well as guiding applicants through the process of obtaining a *Certificate of Appropriateness* for noticeable changes.

For Historic Preservation Commission members and staff, they offer a basis for evaluating proposed changes.

For the City at-large, the Guidelines help to preserve and protect historic and architecturally worthy buildings, structures, sites, monuments, streetscapes, landscapes and neighborhoods which impart a distinct aesthetic quality to the City and serve as visible reminders of its historic heritage.

A Fort Wayne Historic District is a distinctive area, a place of singular historic merit characterized by its streets, architecture, planning design and landscape features. It may be monumental or simple, residential or commercial. A historic district is also a legacy, linking present and future generations with their heritage and providing diversity vital to the city's quality of life.

The Fort Wayne Historic Preservation and Protection Ordinance, Chapter 151 of City Code, under which the districts are legally established, recognizes that they are valuable assets to the identity of the city. It also recognizes that change is an important element in the city's evolution, indicating a healthy, vital neighborhood and reflecting the pride of residents in their community. Development that enhances the character of Fort Wayne Historic Districts is encouraged. **Historic district designation** identifies a historic area and provides the mechanism of a design review process for exterior changes that are visible to the public. The challenge is to accommodate changes while respecting the character-defining features that make the historic property unique. A **design review process**, prescribed within the ordinance, regulates proposed exterior changes by requiring property owners to apply for, and obtain, a Certificate of Appropriateness before a building permit can be issued for, or work begun on, projects specified in Chapter 151.034 of the city's municipal code. It does not affect the uses of properties as permitted by existing zoning or changes that are not subject to public view.

A recommendation for **establishing a historic district** may be initiated by either the Historic Preservation Commission (HPC) or the specific owner(s) of the property(ies). The Commission, after reasonable opportunity for public comment, shall prepare a report as to whether or not such property, in its opinion, meets the criteria for local designation and approve a map establishing the boundaries of the proposed district. This information will be submitted to Common Council for final approval. **Local districts** represent a variety of residential, commercial and institutional uses. A listing of these districts is available on the City's website. (www.cityoffortwayne.org/preservation)

Public comment is an important part of the designation process. By law, property owners in a proposed historic district must be notified of the proposal so that they may appear and comment on it during the public hearing before the Historic Preservation Commission. In a multi-property designation, neighborhood forums, including both owners and tenants in the proposed district, are usually sponsored by the group spearheading the designation before the public hearings.



1.2 FORT WAYNE HISTORIC PRESERVATION COMMISSION

The Fort Wayne Historic Preservation Commission (HPC) serves the public both as a steward for the districts and as a facilitator to people fortunate enough to own properties in these areas. It provides assistance to owners and tenants, helps them plan the alterations that they are considering for their properties, and guides owners through the application process necessary to implement those changes.

The HPC consists of seven members appointed by the Mayor for overlapping three-year terms. Members must be residents of the City who are interested in the preservation and development of historic areas and should include professionals in the disciplines of architectural history, planning, and other disciplines related to historic preservation, to the extent that those professionals are available in the community. Furthermore, since Fort Wayne is designated as a Certified Local Government, State regulations require that, to the extent available, local commissions shall include professional members from the disciplines of architecture, history, architectural history, preservation planning, archaeology, or other historic preservation-related disciplines such as urban planning, American studies, art history, American civilization, cultural geography, or cultural anthropology. Such professionals are further required to meet minimum qualifications as specified by the Department of the Interior.

The HPC has several responsibilities, including

- recommending to the City Council properties that are eligible for historic designation
- granting requests for proposed changes within the historic districts that are compatible with the special character of the district
- promoting public interest in historic preservation by initiating and carrying on public relations and community education programs
- cooperating with state regulations in pursuance of its responsibilities
- conducting public meetings or hearings necessary to carry out these purposes.

1.3 THE DESIGN REVIEW PROCESS

Design guidelines for reviewing the compatibility of changes in the districts with the existing character of the districts were initially adopted in 1986, revised in 1992 and 2000, and updated again in this document. These guidelines are based on a commonsense approach to the enhancement of historic structures and districts.

Historic districts are not created to prevent changes. Rather, the HPC offers assistance to the property owner in shaping changes while meeting the requirements of the **Historic Preservation Ordinance**. The Ordinance provides for a process that ensures that property changes are compatible with the character of the historic district. In this design review process, plans are examined and evaluated before work is begun. The process does not require property owners to make changes to their properties, and it does not apply to interior alterations or routine maintenance that does not affect exterior appearance. However, any exterior alterations, new construction, demolition, significant landscape changes, or moving of buildings must be evaluated. In the case of demolition, the Ordinance provides for a delay of up to one year during which alternatives to demolition can be explored.

One of the purposes of the HPC is to assist and consult with property owners about proposed changes to properties in the historic districts. In the early planning stages of a project, property owners should call the HPC staff with any questions or concerns. The staff can assist by interpreting the Guidelines, suggesting solutions to problems, and explaining the review process. They can also make on-site consultations and provide technical assistance in solving problems. In addition, the City's Historic Preservation office has a library of preservation resource materials that property owners may consult or borrow. For assistance, call (260) 427-1127.

Certificates of Appropriateness

This document stresses the importance of protecting and maintaining historic structures and districts and advocates repair over replacement. The HPC will provide a property owner with a copy of the relevant guidelines for a project and a property. Following an application review, a Certificate of Appropriateness (COA) is issued to show that the proposed project has been reviewed according to the design guidelines and found to be appropriate.

The HPC staff is available to assist property owners in interpreting the guidelines for projects of any size. Staff will meet with property owners informally before any application is completed or reviewed to discuss the scope of the project, the goals of the property owner, and ways of achieving those goals while retaining the historic character-defining features of the subject property.

A COA is not necessary for routine maintenance, which includes repair or replacement when there is no change in the design, materials, color, or general appearance of the structure or the grounds; however, a COA must be obtained for all other projects. Any repair or replacement necessitating a change in design, materials, or general appearance is defined as an alteration and requires a COA, as does any proposed new construction or site development. An application form for a COA can be obtained from the HPC office or online at www.cityoffortwayne.org/preservation. Documentation that helps to illustrate the proposed changes, such as



drawings, photographs, manufacturers' literature, color samples, etc., should be submitted with the COA application.

Most applications can be reviewed and approved by the HPC staff through the staff approval process. Major work projects are reviewed by the HPC. Examples of these types of major changes are new construction, additions, demolition and moving of buildings. For assistance, contact the HPC Staff, (260) 427-1127.

1.4 THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Standards that follow were originally published in 1977 and revised in 1990 as part of Department of the Interior regulations (36 CFR Part 67, Historic Preservation Certifications). They pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior of historic buildings. The Standards also encompass related landscape features and the building's site and environment as well as attached, adjacent or related new construction.

The Standards are to be applied to rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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.

The Standards for Rehabilitation, a section of the Secretary's Standards for Historic Preservation Projects, address the most prevalent preservation treatment today: rehabilitation. Rehabilitation is defined as the process of restoring a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural, and cultural values.

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.





Photo: Robert E. Pence

SECTION 2 ENVIRONMENT

2.1	Site Features and Plantings	10
2.2	Fences and Walls	12
2.3	Walkways, Driveways, and Off-street Parking	15
2.4	Garages and Accessory Structures	17
2.5	Lighting	19
2.6	Signage	21

2.1 SITE FEATURES AND PLANTINGS



Site features and plantings not only provide the context for the buildings of the historic districts; they also contribute significantly to the overall character of the districts. The elements of district setting include features that form spaces, including topography, setback and siting of buildings, vistas and views, and plantings such as hedges, foundation plantings, lawns, gardens, and trees; features that define circulation, such as walkways, driveways, and parking areas; features that articulate or develop a site, such as accessory buildings, fences, walls, lighting, terraces, waterways, fountains, patios, sculptures, arbors, pergolas, pools, furniture, and planters; and public features and facilities such as streets, alleys, sidewalks, curbing, and streetlights.

Landscaping and plantings play a significant role in creating the character of most of the historic districts in Fort Wayne and also reflect the regional climate. Mature gardens, grassy lawns, shrubs, climbing vines, ornamental trees, and the overall tree canopies may all be typical of the residential historic districts. Historically, large shade trees, prudently located, were an important means of providing summer cooling. Today they still contribute shade as well as distinctive character to the historic districts. Parkstrips, the planting strip between the street and public sidewalk, are part of the public realm and intended to both provide a location for street trees and serve as a continuous, unobstructed green strip along the street. Shrubs and gardens should not be planted in this location.

Site features such as fencing may vary from district to district also. For example, the West Central neighborhood has a documented history of iron or wood picket fences defining the front yards whereas the Williams Woodland Park district was developed as an open park-like setting.

Things to Consider As You Plan

The **character**, **pattern**, and **rhythm** of plantings and other site features within a historic district should be preserved through proper maintenance and the introduction of compatible new or replacement features. When developing a landscape plan, the property owner should consider the special characteristics of the specific site as well as those of the historic district. Selecting wisely from the existing vocabulary of distinctive site features to define circulation, create site spaces, or otherwise articulate and develop sites within a district is central to preserving the district's character. Most early Fort Wayne neighborhoods are shaded by a heavy deciduous tree canopy that adds great aesthetic appeal and historically performed a needed cooling function during the hot summer. Removal of mature, healthy trees should be considered only for absolutely compelling reasons. Whenever a tree is removed, whether it is diseased, storm damaged, or healthy, the district setting is diminished. The planting of a similar replacement tree in its place or nearby helps perpetuate the tree canopy that is so important to the landscape as well as the individual building sites.

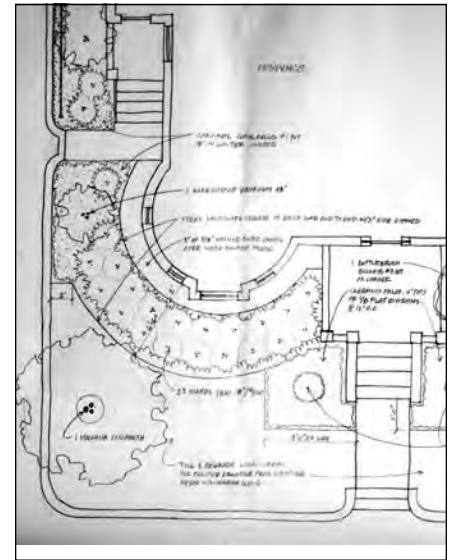


Whenever construction or site work is undertaken, large trees and other significant site features should be protected from immediate damage during construction or delayed damage resulting from construction work, including compaction of the soil by equipment or loss of root area. The critical root zone of a threatened tree, which is defined as the area under a tree out to its dripline, must be surrounded by temporary fencing to prevent any construction activity or equipment from endangering it.

The introduction of an intrusive contemporary site feature or item of equipment, such as a parking lot, a swimming pool, freestanding mechanical equipment, or a satellite dish, must be carefully reviewed to determine if it will compromise the historic character of the site and the district. Although the impact of intrusive contemporary site features or equipment can often be diminished through careful siting and screening, in some cases it may be so detrimental to the character of the site or the streetscape that the alteration cannot be accommodated. Such might be the case if the bulk of a residential rear yard were paved for parking or if an addition required the removal of several healthy, mature shade trees. The Commission shall not be concerned with the installation or placement of non-permanent yard decorations and ornaments.

2.1 Site Features and Plantings: Guidelines

1. Retain distinctive character defining features, materials, and planting patterns of the neighborhood or building site. These features include site topography, parks, gardens, walkways, driveways, fences, signs, benches, building setbacks, trees, gardens, yards, pergolas, accessory buildings, patios, terraces, fountains, ponds, significant vistas and views, and those public features and facilities such as streets, alleys, sidewalks, curbing, and streetlights.
2. Protect and maintain historic site materials and plant features through appropriate treatments, including routine maintenance and repair of constructed elements and pruning and management of plantings. Remove or prune trees and shrubs in close proximity to the building that could cause deterioration of the structure, its materials, or surface finishes.
3. Replace missing or deteriorated site features with new features that are compatible with the character of the site and the historic district. Compatibility of new plant materials, fencing, lighting, signs, benches, and paving materials is based on the character of the site, surrounding properties and neighborhood in size, scale, material, texture, and color.
4. Replace a seriously diseased or severely damaged tree or hedge with a new tree or hedge of a similar or identical species. It is generally not appropriate to remove healthy, mature trees unless they are causing damage to a historic building.





5. The appropriateness of new, permanent plantings is based on their placement and size at maturity. Large growing shrubs or trees must be placed in areas where they will not block important architectural features and site views or cause building damage through moisture retention, root invasion, and falling or rubbing limbs.
6. Parking areas, when required, must be set away and buffered from buildings in either rear or side yards, be appropriately paved, and screened to maintain building, site, and neighborhood relationships.
7. Design new construction or additions so that large trees and other significant site features such as vistas and views are preserved.
8. Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.
9. It is not appropriate to introduce contemporary equipment or incompatible site features, including satellite dishes, solar collectors, playground equipment, mechanical units, storage units, and swimming pools, in highly visible locations that compromise the historic character of the building, site, or the district. Locate such features unobtrusively, and screen them from public view.
10. It is not appropriate to introduce plantings or objects to the parkstrips that disrupt the continuous line of street trees and low, green turf that help to unify the district.
11. It is not appropriate to alter the topography of a site substantially through grading, filling, or excavating, nor is it appropriate to relocate drainage features, unless there is a specific problem.



2.2 FENCES AND WALLS

Fences and walls are common site features in Fort Wayne's historic neighborhoods, and like other elements of the nineteenth and twentieth century built-environment, they were usually products of the technology of the Industrial Revolution. They served both decorative and utilitarian functions. Constructed of lattice, brick, stone, cast iron, and wooden pickets or slats, decorative fences and walls reflected popular architecture styles and were an integral part of the site plan. Decorative cornerposts and gateways embellished some fences and walls. Hedges were cultivated for both decorative and screening purposes. The Shawnee Place Historic District, for example, has historically had trimmed hedges defining the front yards.

Utilitarian fences and walls served to secure boundaries, to protect planted areas, and to provide visual privacy. They were generally used in rear yard locations and were not highly visible from the street. Traditionally, utilitarian fences were constructed of vertical wooden slats or pickets, or woven wire fencing mounted on wood or metal posts.

Simple wooden picket fences with shaped or squared-off tops usually 3 feet in height were popular amenities in early Fort Wayne neighborhoods. They generally followed the property line or were inset slightly to provide an outer planting strip. By the turn of the 19th century, decorative cast-iron fences that followed the same proportions as the older picket fences were popular in neighborhoods such as West Central as well. Low masonry walls were rarely used locally to define front lawns or property lines. However, masonry, stone, or concrete retaining walls were frequently employed to accommodate a significant shift in grade between the street and the front lawn.

Things to Consider As You Plan

Preservation of existing historic fences and walls requires routine maintenance and repair when necessary. Keeping the bottom edge of wooden fences raised slightly above the ground and protected by a sound paint film, opaque stain, or wood preservative will significantly extend their life span. When deteriorated pickets or boards must be replaced, decay-resistant or pressure-treated wood should be selected. Cast-iron fences require similar separation from ground moisture and protection with a sound paint film to prevent corrosion. Removal of all rust and immediate priming with an appropriate metal primer are critical to the repainting process. A rust consolidant coating may also be used prior to repainting. If replacement is necessary, both traditional and contemporary versions of cast-iron fencing are available. Masonry walls, except those that are stucco coated, are usually unpainted. The structural integrity of a masonry wall can be compromised by deteriorated mortar joints, vegetation, and improper drainage of ground or surface water. Repointing as necessary and maintaining or introducing drainage weep holes near the base of masonry walls is advisable. Coating uncoated masonry walls with paint or sealants instead of properly repairing them may exacerbate any moisture problems and diminish their historic character. The guidelines for wood, architectural metals, and masonry provide additional information on proper maintenance and repair of traditional fence and wall materials.

A need for security or privacy or the desire to enhance a site may lead to a decision to introduce a new fence or wall. Within the historic districts any proposed new fence is reviewed with regard to the compatibility of

- location
- design
- scale
- color
- character of the principal building on the site
- materials
- pattern
- spacing
- the historic district.

The installation of a new fence, and/or the total replacement of an existing fence, will require a fence permit from the Allen County Department of Planning Services.





2.2 Fences and Walls: Guidelines

1. Retain and preserve fences and walls that contribute to the overall historic character of a building or a site.
2. Protect and maintain the wood, masonry, and metal elements of fences and walls through appropriate surface treatments:
 - Inspect regularly for signs of moisture damage, corrosion, structural damage or settlement, vegetation, and fungal or insect infestation.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along wall foundations.
 - Clean fences and walls as necessary to remove heavy soiling or corrosion or to prepare them for repainting. Use the gentlest means possible.
 - Retain protective surface coatings such as paint to prevent deterioration or corrosion.
 - Reapply protective surface coatings such as paint when they are damaged or deteriorated.
 - Follow the guidelines for masonry, architectural metals, and wood where applicable.
3. Repair fences and walls using recognized preservation repair methods for the material or the surface coating.
4. If replacement of a deteriorated detail or element of a fence or a wall is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, dimension, detail, texture, pattern, material, and color. Consider compatible substitute materials only if using the original material is not technically feasible.
5. If replacement of an entire fence or wall is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, pattern, material, and color. Consider compatible substitute materials only if using the original material is not technically feasible.
6. If a fence or wall is completely missing, replace it with a new wall or feature based on accurate documentation of the original or a new design compatible with the historic character of the building and the district.
7. Introduce compatible new fences and walls constructed of traditional materials only in locations and configurations that are characteristic of the historic district. Keep the height of new fences and walls consistent with the height of traditional fences and walls in the district.
8. When enclosing a rear yard, fences should extend no further than the front corner of the house.
9. It is not appropriate to cover historic fence or wall material, including wood, stone, brick, stucco, concrete, or cement block, with contemporary substitute coatings or materials.
10. It is not appropriate to introduce walls or fences taller than 42" or that are more than 50% solid into the front yard area. The installation of front yard fencing is dependant on the character-defining features of the district. City codes may apply in regard to placement, height, and transparency.

2.3 WALKWAYS, DRIVEWAYS, AND OFF-STREET PARKING

Walkways, driveways, and off-street parking areas are all circulation site features that contribute to the character of the individual building site and the historic district. The consistency and the repetition of walkway and driveway spacing, placement, dimensions, materials, and design create a rhythm to the street in historic districts.

In many of Fort Wayne's early neighborhoods, front walks usually led directly to the front door from the sidewalk. Depending on the topography, the walkways often incorporated steps and, sometimes if the front yard was fenced, a decorative gateway. Traditional paving materials were concrete, brick or occasionally stone pavers.

Not all residential sites included driveways in Fort Wayne's early neighborhoods, and occasionally single-lane driveways were shared in the more densely built neighborhoods. Driveways usually led directly to the back yard, sometimes to a carriage house or a garage. Public alleys frequently provided automobile access to back yards and garages. Occasionally, porte cochères provided a covered parking space attached to the main building. Typically, driveways were made of gravel, concrete, or asphalt. Sometimes a grass median separated two concrete runners. Rarely, more decorative brick or stone pavers were used.

Historically, off-street parking areas for multiple cars were not common in the residential neighborhoods and are more commonly seen in commercial areas. Initially, on-street parking met the demand for parking spaces, even in the commercial districts.

Things to Consider As You Plan

The preservation of existing walkways and driveways through routine maintenance and replacement of deteriorated surfaces in kind is essential to preserving the character of individual building sites and the district. When new walkways or driveways are proposed in a historic district, they should be designed to be compatible with existing walkways and driveways in:

- location
- patterns
- spacing
- configurations
- dimensions
- materials



If a parking lot must be located in a historic district, it should be located as unobtrusively as possible and must be screened from street view by a substantial planting strip or a combination of plantings and fencing. As many existing trees as possible should be saved, and new trees planted, to maintain or enhance the tree canopy. This not only helps integrate parking lots into the historic district, it also helps reduce the glare and the heat associated with parking lots and keeps the interiors of parked vehicles cooler. Large off-street parking lots should be subdivided by planting strips to diminish the impact of the surface paving. City codes will apply in relation to landscaping, paving material, drainage, etc.

In historic districts of primarily commercial or institutional character, increased demand for parking may lead to the construction of some parking decks as well as numerous off-street parking areas. Accommodating expanded parking needs within these districts demands thoughtful design solutions based on a thorough understanding of the significant characteristics of the districts.

Parking areas should be gravel, brick, or paved with an aggregate-textured asphalt. In residential districts, new paved areas should never directly abut the principal structure, significantly alter the site topography, or overwhelm in area the residential, landscaped character of a backyard. Care must be taken that paved areas do not injure nearby trees by intruding onto their root areas.



2.3 Walkways, Driveways, and Off-street Parking: Guidelines

1. Parking areas, when required, must be set away and buffered from buildings in either rear or side yards, be appropriately paved, and screened to maintain building, site, and neighborhood relationships.
2. Retain and preserve the topography, patterns, configurations, features, dimensions, materials, and color of existing walkways, driveways, and off-street parking areas that contribute to the overall historic character of individual building sites, the streetscape, and the historic district.
3. Protect and maintain existing walkways, driveways, and off-street parking areas through routine inspection and appropriate maintenance and repair procedures.
4. If replacement of a deteriorated section or element of an existing walkway, driveway, or off-street parking area is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original section or element in design, dimension, texture, color, and material.
5. Design new walkways, driveways, and off-street parking areas to be compatible in location, patterns, spacing, configurations, dimensions, materials, and color with existing walkways, driveways, and off-street parking areas that contribute to the overall historic character of the district. Designs should strive to retain significant site features such as mature trees.

6. It is not appropriate to locate a new off-street parking area in a district with residential character where it is visible from the street, where it will significantly alter the proportion of built area to yard area on the individual site, or where it will directly abut the principal structure.
7. Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.
8. Introduce perimeter plantings, hedges, fences, or walls to screen and buffer off-street parking areas from adjacent properties. Subdivide large parking areas with interior planting islands to break up any large paved area.
9. In lighting walkways, driveways, and off-street parking areas, follow the guidelines for lighting.

2.4 GARAGES AND ACCESSORY STRUCTURES

A number of original garages, carriage houses, and other outbuildings have survived in Fort Wayne Historic Districts. Like other original site features, they contribute to the historic character of individual sites and a district as a whole. In some cases the garage or the accessory building echoes the architectural style, materials, and details of the principal structure on the site. Others are more modest, vernacular structures. Most early garages were sited in the rear yard and accessed either by a linear driveway leading from the street or from the rear property line via an alley. Corner lots sometimes oriented garages toward the side street. Many garages and carriage houses were single bay; some larger garages were shared by adjoining property owners. Smaller storage buildings and sheds were also typically located unobtrusively in the rear yard.

Things to Consider As You Plan

Routine maintenance and repair of early garages and accessory structures is essential to their preservation. Additional information on the appropriate rehabilitation of roofs, walls, windows, doors, and materials of garages and accessory structures can be found in the pertinent portions of these guidelines included in Section 3, Changes to the Building Exterior.





In the historic districts, the compatibility of a proposed new garage or accessory building should be reviewed in terms of:

- location
- orientation
- form
- scale
- size
- materials
- finish
- details

It is also important to consider the impact of the proposed construction on the existing site and site features. City codes will apply in terms of size, setbacks, and lot coverage.

2.4 Garages and Accessory Structures: Guidelines

1. Retain and preserve garages and accessory structures that contribute to the overall historic character of the individual building site or the district by repairing, or replacing in-kind, their character-defining materials, features, and details.
2. If replacement of a deteriorated element or detail of a historic garage or accessory building is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original element or detail in design, dimension, texture, color, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
3. If a historic garage or accessory building is missing or deteriorated beyond repair, replace it with a design based on accurate documentation or a new design compatible in form, scale, size, materials, and finish with the principal structure and other historic garages and accessory buildings in the district. Maintain the traditional height and proportion of garages and accessory buildings in the district.
4. Locate and orient new garages and accessory buildings in locations compatible with the traditional relationship of garages and accessory buildings to the main structure and the site in the district.
5. It is not appropriate to introduce a prefabricated accessory building if it is not compatible in size, scale, form, height, proportion, materials, and details with historic accessory structures in the historic district.
6. It is not appropriate to introduce a new garage or accessory building if doing so will detract from the overall historic character of the principal building and the site, or require removal of a significant building element or site feature, such as a mature tree.
7. It is not appropriate to introduce features or details to a garage or an accessory building in an attempt to create a false historical appearance.

2.5 LIGHTING

Electric lighting was first introduced in Fort Wayne in 1881 and by the turn of the century had begun replacing the gaslight fixtures introduced years earlier. The styles of the exterior and interior fixtures reflected the styles of the buildings as well as the economic strata of the occupants. Early twentieth century photographs reveal that porch lighting was minimal or nonexistent. Depending on their location, streetlights ranged from elaborate designs, such as decorative cast-iron poles with multiple translucent globes, to single globes mounted on simpler poles. The light cast by these early fixtures was described as a soft yellow-toned glow rather than the harsher bluish tone light cast by contemporary mercury vapor streetlights. Lighting manufacturers today offer high-pressure sodium vapor fixtures that produce a softer glow.

Things to Consider As You Plan

Today, issues of light pollution, safety, and security require careful forethought about the quantity and the location of exterior lighting. Considerations in reviewing any proposed lighting fixture for compatibility should include:

- location
- design
- material
- size
- color
- scale
- brightness.

For major lighting proposals, such as those for large parking areas or streetlights, installing a sample fixture may be warranted.

It is always preferable to retain and maintain original lighting fixtures; however, if fixtures are missing or damaged, alternatives exist. Antique or reproduction lighting fixtures of a similar design and scale may be installed, or reproduction fixtures that reflect the design of the building may be selected. For example, it would be appropriate to select a rectangular lantern with a hand-forged metal finish and marbled glass panels for a Craftsman-inspired bungalow or American Foursquare home. Selecting a fixture style in contrast to the building style is not recommended. In the 1950s, reproduction fixtures designed in colonial Williamsburg motifs became popular, but such fixtures are not historically correct and not compatible with pre-1950s buildings.

Contemporary fixtures that are inconspicuous or very simple in design generally complement the style and the character of the building and may be selected for historic buildings. If more illumination is desired than the original fixtures provide, unobtrusively located contemporary recessed lights may be appropriate.





Additional lighting may be desirable on a particular site because of concerns for safety or security. Careful consideration should be given to where supplemental lighting is needed and in what quantity. Adequate lighting can often be introduced through lights on residential-scale posts, recessed lights, footlights, or landscape lights mounted in unobtrusive locations. Such solutions are far more in keeping with the historic character of the districts than harsh floodlights and standard security lights mounted on tall utility poles. However, even compatible fixtures may compromise a building or a site if they are improperly spaced or located. For example, lining a front walk with multiple footlights may create a runway effect that detracts from the character of the house and the district.

When selecting specific fixtures and locations, it is also important to consider the impact of site lighting on adjacent properties. The introduction of motion sensors or indiscriminate area lighting on one site may result in the undesired lighting of surrounding sites. To minimize the intrusion of lighting for institutional or commercial buildings and related parking areas in primarily residential neighborhoods, and to save energy, the lighting may be connected to timers that automatically shut it off when it is not needed.

2.5 Lighting: Guidelines

1. Retain and preserve exterior lighting fixtures that contribute to the overall historic character of a building, site, or streetscape.
2. Maintain and repair historic exterior lighting fixtures through appropriate methods.
3. If replacement of a missing or deteriorated historic exterior lighting fixture is necessary, replace it with a fixture that is similar in appearance, material, and scale to the original, or with a fixture that is compatible in scale, design, materials, color, finish, and historic character with the building and the streetscape.
4. Introduce new site and street lighting that is compatible with the human scale and the historic character of the district. Consider the location, design, material, size, color, finish, scale, and brightness of a proposed fixture in determining its compatibility.
5. In the residential historic districts, introduce low-level lighting to provide for safety and security where needed. Install recessed lights, footlights, lights on posts of human scale, or landscape lights in unobtrusive locations.
6. Locate low-level or directional site lighting and motion detectors with care to ensure that the light does not invade adjacent properties.
7. It is not appropriate to introduce new security lighting on standard-height power poles in the residential historic districts.
8. It is not appropriate to illuminate the facades of houses in the residential historic districts with harsh floodlights.
9. It is not appropriate to introduce or eliminate exterior lighting fixtures if doing so will detract from the overall historic character of the building, site, or streetscape.

10. It is not appropriate to introduce period lighting fixtures from an era that predates the structure in the historic district in an attempt to create a false historical appearance, or that are stylistically inappropriate.
11. It is not appropriate to diminish the historic character of a site by introducing incongruous lighting, such as creating a runway effect with multiple footlights along front walks.

2.6 SIGNAGE

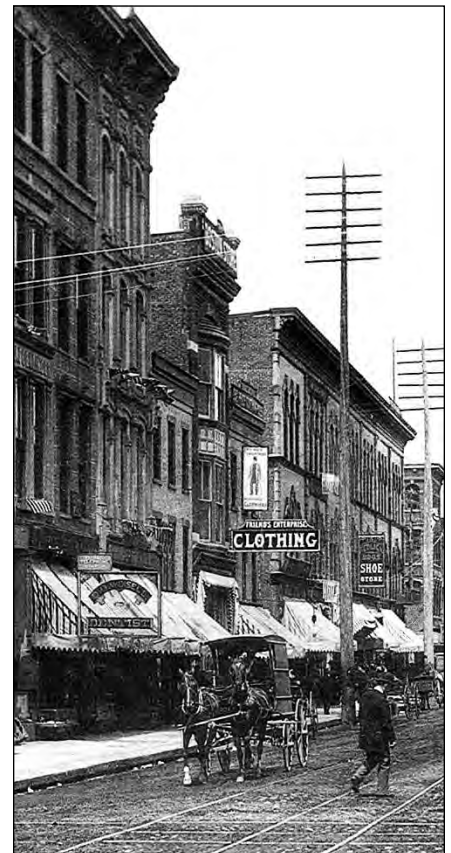
As signage plays a vital role in commercial historic districts by increasing visibility and commercial appeal, the HPC shall be concerned with the size, placement, content, legibility, letter size, color contrast illumination, and other visual or design qualities which potentially affect the character of a property or the collective integrity which comprises the district. The style of the subject building and the location selected for a sign influences its size and choices of colors, materials, and method of illumination. As each building is architecturally diverse, every sign proposal will be considered individually. The variety of sign types listed in this section, and executed in accordance with the locations and materials noted under each type, are considered appropriate. Signage colors must be compatible with the character of the surrounding district by utilizing similar or slightly brighter colors than those located elsewhere on the subject building or within the district.

The City of Fort Wayne enforces ordinances which regulate signage in various zoning districts throughout the city. In addition, signs and awnings which encroach into the public right-of-way are subject to approval through the Board of Public Works.

While the Historic Preservation Commission has jurisdiction over signage in locally designated historic districts, **all signs must comply with the City sign ordinance**. Signs/awnings that project into the public right-of-way will also need to obtain an encroachment permit from the City Right-of-Way Department. Therefore, it is recommended that applicants consult with applicable city departments for regulations concerning signage and additional required permits.

Things to Consider As You Plan

Significant historic signs and landmark signs within the districts should be preserved and maintained. Original signage incorporated into the architectural detail of commercial buildings, such as carved stone name/date blocks, should also be preserved.



The compatibility of new signage in the districts will be reviewed in terms of:

- location
- size
- materials
- color
- scale
- character

For commercial adaptive uses in a historic district with residential character, small simple signs affixed flush to the body of the building near the front door are considered appropriate. Wall mounted plaques of metal, wood, or metal framed acrylic are the most appropriate type of signage for businesses and offices located in residential districts. Mounted on the wall near the entry or in a recessed vestibule, cast and polished bronze plaques lend a distinctive image to a business while serving to direct patrons to upper floor offices. Alternatively, a very small sign might be applied to a storm or front door. A variety of sizes are available. In considering an appropriate size, plaques applied to building exteriors must be proportionate to the location and limited to a maximum size of six square feet.



Signs in commercial districts can reflect the era and the character of the building and the historic district. Early photographs of Fort Wayne’s commercial districts show a great variety of commercial signs, some of which may serve as prototypes for new commercial signage. Historically, **signboards** were the most common and popular type of commercial signage at the turn of the 19th century. Located just above the storefront windows, these long, narrow, flush mounted sign panels were an integral part of the storefront’s design. In addition to advertising, signboards served as a transition point between the commercial activity along street level and the residential upper floors. Simple and effective, signboards generally consist of painted or gold-leaf lettering against a dark painted background. Separate wooden letters, either painted or gilded, were often affixed to signboards.

Storefront display windows, glass panels in entry doors, and upper floor windows offer alternative locations for historically appropriate signage. **Window signs** may be placed directly onto the interior surface of the glass by painting, silk screening, or gilding where a thin layer of gold leaf is burnished onto the glass. The traditional look of painted window signs may also be achieved through the application of thin, vinyl lettering. Glass may also be etched with acid or sandblasting to create translucent letters or motifs that contrast dramatically with the transparent areas of the windows. While simple lettering is generally the most legible and appropriate choice, street-level window signs frequently utilized more ornate letter styles. Gold

leaf script characterizes the highest quality example of more ornate letter styling. An alternative to applying signage directly to the window surface is to prepare a sign on a separate piece of clear glass or acrylic which can be hung in the window. This option is easily reversible if the business or property use changes.



Since the nineteenth century, **awnings** have been used to shade store windows and offer shelter to pedestrians. Awnings also provide another location for signage. Graphics can be painted or silk screened onto the material, or letters sewn onto the valance, side panels, or sloping surface of the awning. In either case, awnings attract direct attention to storefronts and add visual interest in historic districts. Traditional angled awnings are the most appropriate style for historic commercial buildings of any era.

Canvas or nylon **banners**, which employ the same graphic techniques as awnings, are appropriate advertising alternatives for businesses in historic districts. Banners are very effective for advertising sales or special events such as changing gallery exhibits.

Overhanging or **bracket mounted signs** consist of a two-sided, painted wooden panel mounted by a metal bracket projecting from the building's facade. As with signboards, lettering could be painted, carved or routed, or individually applied wooden letters. Today, composition panels, individually molded letters and thin vinyl graphics may offer alternative methods of achieving a similar look. It is appropriate to shape overhanging signs to mimic an architectural element of the building or to reinforce an established theme, such as a large pair of eyeglasses for an optical business. Mounting brackets shall be simple in design so attention is not drawn away from the sign itself.

Though viewed primarily as faded "ghost" signs on blank sidewalls and upper stories of older buildings, **painted wall signs** were once a popular form of advertising. While it is not appropriate to paint a sign on a building's main facade, a blank rear or sidewall is a suitable location for painted signage with simple lettering or a business logo. Existing historic painted wall signs are considered part of a building's history and their retention and preservation is encouraged.

Neon signage made its debut in America in 1923 but did not become commonplace until the 1930's-40's. Neon signs are often a character-defining feature of Art Deco and Art Moderne style commercial buildings. Following WWII, and the advent of plastics, manufacturers began promoting Plexiglas shadow boxes with fluorescent lighting behind lettering and graphics, eventually replacing neon and leading to the internally illuminated box signs which became common by the 1970s.

New signage on commercial and institutional buildings should be compatible with and enhance the architectural style and details of the building facade and never obscure or damage significant building features or details.





2.6 Signage: Guidelines

1. Retain and preserve original signs that contribute to the overall historic character of the building or the district.
2. Introduce new signage that is compatible in material, size, color, scale, and character with the building or the district. Design signage to enhance the architectural character of a building. It is not appropriate to cover a large portion of a facade or any significant architectural features with signage.
3. Introduce new signs, including graphics for windows or awnings, that are easily read and of simple design. Keep the size of graphics on windows or awnings in scale with the feature. It is not appropriate to obscure the view through a large portion of a window with graphics.
4. For new signage, select colors that are compatible with the related structure or streetscape.
5. For commercial adaptive uses in a historic district with residential character, small simple signs affixed flush to the body of the building near the front door are considered appropriate.
6. Construct new signs of materials visually compatible with the subject building or district.
7. Angled or "shed" awnings are the most appropriate style for historic buildings. Mansard awnings, concave awnings, quarter-round awnings, and half-domes, often internally illuminated, developed in the 1970s and 1980s and are not considered appropriate.
8. Mount flush signboards, plaques, or overhanging signs in appropriate locations on facades so that no architectural details or features are obscured or damaged. On masonry buildings, holes for fasteners should be placed in the mortar joints, not the masonry unit.
9. Install freestanding signs in appropriate locations on low standards or ground bases. Consider screening the base of ground signs with plantings to enhance their appearance.
10. Light signs in a manner compatible with the historic character and the pedestrian scale of the historic district, following the guidelines for lighting in Section 2.5. Internally illuminated signs may not be appropriate in all historic districts.
11. All required permits must be obtained from the appropriate agencies.



SECTION 3 CHANGES TO THE BUILDING EXTERIOR

3.1	Wood	26
3.2	Masonry	28
3.3	Architectural Metals	31
3.4	Paint and Paint Color	33
3.5	Roofs	36
3.6	Exterior Walls (Surfaces)	38
3.7	Windows and Doors	41
3.8	Porches	44
3.9	Commercial Buildings	47
3.10	Utilities and Energy Retrofit	50
3.11	Accessibility, Health, and Safety Considerations	52



3.1 WOOD

Wood is the material most commonly found on historic buildings in Fort Wayne.

Wood trim and siding: clapboard (lap siding), board and batten, plain wood shingle, patterned wooden shingles or decoratively cut lap-siding; add texture and character to exterior wall surfaces. Depending on the styles of the era and the taste and the financial resources of the owner, decorative details were added. For example: scroll-cut details, brackets, and multiple moldings were common on Queen Anne style buildings; classical columns and moldings embellished the Colonial Revival style; and wood shingles, knee braces and exposed beams highlighted Craftsman style buildings.

Even in commercial or residential buildings constructed or clad in masonry, wooden trim, sashes, and doors were typical. Porches, fences, and storefronts typically were constructed of wood as well.

Things to Consider As You Plan

Wooden features and surfaces on a building should be maintained and repaired in a manner that enhances their inherent qualities and maintains as much as possible of their original character. A regular inspection and maintenance program involving caulking and sealing, carpentry, cleaning, and painting will help to keep problems with wooden features and surfaces manageable. Flexible sealants and caulking protect joints from moisture penetration as the wood shrinks and swells, and a sound coating of paint protects wooden surfaces from deterioration due to ultraviolet light and moisture. If a wooden feature or surface remains damp for extended periods of time, the possibility of mildew, fungal rot, or insect infestation increases dramatically.

Repair or replacement of deteriorated wooden elements or surfaces may involve selective replacement of portions in kind through splicing or piecing, or it may involve the application of an epoxy wood consolidant to stabilize the deteriorated portion in place. Specifying decay-resistant wood species for replacement of deteriorated wooden elements and surfaces may prevent future deterioration. The application of wood preservatives or the use of pressure-treated wood (wood chemically treated with preservatives during manufacturing) can also extend the life of wooden elements and surfaces. However, some pressure-treated wood must be allowed to weather for six to twelve months before it is primed and painted.

Resurfacing a wooden building with **synthetic siding materials**, such as aluminum, vinyl, asbestos, and asphalt, is usually a short-sighted solution to a maintenance problem. In fact, such materials may hide signs of damage or deterioration to the original wood, preventing early detection

and repair. At their best, synthetic sidings merely conceal the historic fabric of a building. At their worst, they remove or destroy the historic materials and original craftsmanship, and provide a hiding place for rot and insect attack to go undetected.

Because the application of synthetic sidings does grave damage to the character of most historic buildings, they are not appropriate for use on buildings where they are not part of the original construction.

3.1 Wood: Guidelines

1. Retain and preserve wooden features that contribute to the overall historic character of a building and a site, including such functional and decorative elements as siding, cornices, brackets, pediments, columns, balustrades, and architectural trim.
2. Protect and maintain wooden surfaces and features through appropriate methods:
 - Inspect regularly for signs of moisture damage, mildew, and fungal or insect infestation.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
 - Keep wooden joints properly sealed or caulked to prevent moisture infiltration.
 - Treat traditionally unpainted, exposed wooden features with chemical preservatives to prevent or slow their decay and deterioration.
 - Retain protective surface coatings, such as paint, to prevent damage from ultraviolet light and moisture.
 - Clean painted surfaces regularly by the gentlest means possible, and repaint them only when the paint coating is damaged or deteriorated.
3. Repair historic wooden features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.
4. If replacement of a deteriorated detail or element of a wooden feature is necessary, replace only the deteriorated detail or element in kind rather than the entire feature. Match the original detail or element as closely as possible in design, dimension, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
5. If replacement of an entire wooden feature is necessary, replace it in kind, matching the original in design, dimension, detail, material, and texture. Consider compatible substitute materials only if using the original material is not technically feasible.
6. If a wooden feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or, if no documentation is available, a new design compatible in scale, size, material, texture, and color with the historic building and district.
7. Repaint wooden surfaces and features in colors that are appropriate to the historic structure and district. See Section 3.4 for further guidance.




Before



After



continue 

8. It is not appropriate to clean wooden features and surfaces with destructive methods such as sandblasting or high pressure power washing. Clean using gentle methods such as low-pressure washing with detergents and natural bristle brushes. The use of propane or butane torches can easily ignite wooden material.
9. It is not appropriate to strip surfaces which were originally painted, down to bare wood and apply clear stains or finishes to create a natural wood appearance.
10. It is not appropriate to replace painted wooden siding that is sound with new siding to achieve a uniformly smooth wooden surface.
11. It is not appropriate to replace or cover wooden siding or trim with contemporary substitute materials such as aluminum or vinyl.
12. It is not appropriate to introduce wooden features or details to a historic building in an attempt to create a false historical appearance.



3.2 MASONRY

Building elements and site features surfaces executed in masonry materials contribute to the character of Fort Wayne Historic Districts. A variety of historic masonry materials, such as brick, limestone, granite, slate, terra-cotta, stucco, concrete and concrete block are employed for a range of district features, including sidewalks, driveways, steps, walls, foundations, parapets, and cornices.

Brick, stone and concrete block foundations are common in Fort Wayne Historic Districts. Brick or stone exterior walls, sometimes with terra cotta details, clad most historic commercial and institutional buildings. Although clapboard siding is more typical on residential buildings, brick, stone, and decorative slate are also found.

Things to Consider As You Plan

Masonry surfaces require minimal maintenance and are known for their durability. They develop a patina over time and should be cleaned only when heavy soiling or stains occur. Usually, gentle cleaning using a low-pressure water wash with detergent and the scrubbing action of a natural bristle brush will accomplish the task. Occasionally, a chemical masonry cleaner may be necessary. In that case it is important to: select a chemical cleaner that is appropriate for the specific masonry material; test the solution on an inconspicuous sample area in advance; follow recommended application procedures; and neutralize and rinse the surface thoroughly to prevent any further chemical reaction. The use of abrasive methods such as sandblasting is destructive to historic masonry surfaces and is not appropriate.

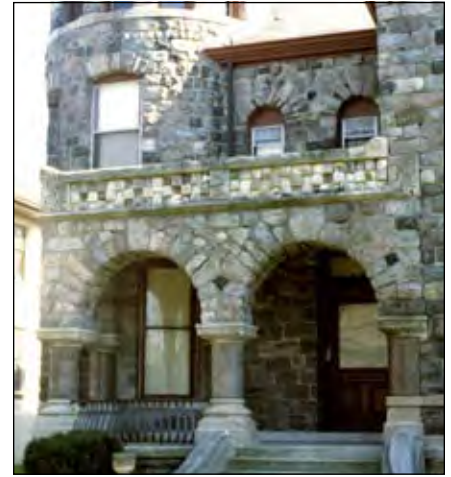
The **painting** of unpainted masonry surfaces is not considered appropriate because it conceals the inherent color and texture of the materials. It also initiates a continuing cycle of paint maintenance for the property owner. However, buildings constructed of soft-fired brick were typically painted at the time of construction or shortly thereafter to prevent water infiltration and deterioration of the surface. The repainting of originally painted masonry is therefore encouraged over attempts to remove the paint coatings. Masonry buildings that have been sandblasted may need to be painted to protect the damaged surface from water infiltration and further deterioration.

Moisture penetration, with subsequent damage to a masonry wall, is often the result of open or deteriorated mortar joints. The wall can be repaired through skillful **repointing** of the joints with new mortar. Before repointing, any loose or deteriorated mortar must be removed with hand tools, taking care not to chip or damage the surrounding masonry. New pointing mortar must duplicate the original in composition, strength, color, texture, joint size, and joint profile. Early mortar tends to be high in lime and sand, creating what is known as a soft mortar. A mortar high in portland cement content generally exceeds the strength of historic masonry and will not expand and contract at the same rate, causing the masonry to crack and deteriorate.

If masonry units themselves are damaged or missing, **replacement units** must match the original as closely as possible in design, material, dimension, color, texture, and detail. Beyond the individual units, any bond pattern or detailing of the original feature should be duplicated. Given the selection of brick and stone units available today, replacement in kind is generally not an issue. Consequently, the substitution of materials or masonry systems, such as concrete units for brick or exterior insulation systems for traditional stucco, are not appropriate.

Cracks in a **stucco** surface will allow moisture to penetrate, causing the stucco coating to separate from its backing. To repair it, any loose or deteriorated stucco should be removed, and the area should then be patched with new stucco to match the original in composition, texture, color, and strength. Maintain stucco surfaces through gentle cleaning, sealing of cracks, and repainting when applicable.

Popular between the late 19th century and the 1930s, architectural **terra cotta** can be seen in a variety of forms on historic buildings. Matte finished tiles or blocks may be worked into a masonry wall to add the appearance of hand-carved decoration, brightly glazed tiles can be used to add color, and large, hollow blocks with soft or mottled glazing are used as exterior wall surfaces on buildings such as the former Rialto Theater on South Calhoun Street. While extremely durable, water infiltration through cracks or chips can lead to deterioration of the material.





30

Prolonged neglect reduces property value and increases repair expense.



Improper repointing damages masonry and diminishes curb appeal.

3.2 Masonry: Guidelines

1. Retain and preserve masonry features that contribute to the overall historic character of a building and a site, including walls, foundations, chimneys, cornices, quoins, steps, buttresses, piers, columns, lintels, arches, sills and decorative details.
2. Protect and maintain historic masonry surfaces and features through appropriate methods:
 - Inspect surfaces and features regularly for signs of moisture damage, vegetation, structural cracks or settlement, deteriorated mortar, and loose or missing masonry units.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces, collecting on decorative elements or along foundations and piers, and rising through capillary action.
 - Clean masonry only when necessary to remove heavy soiling or to prevent deterioration. Use the gentlest means possible.
 - Repaint painted masonry surfaces when needed.
3. Repair historic masonry surfaces and features using recognized preservation methods for piecing-in, consolidating, or patching damaged or deteriorated masonry. It is not appropriate to apply a waterproof coating to exposed masonry rather than repair it.
4. Repoint masonry mortar joints if the mortar is cracked, crumbling, or missing, or if damp walls or damaged plaster indicate moisture penetration. Before repointing, carefully remove deteriorated mortar using hand tools. Replace the mortar with new mortar that duplicates the original in strength, color, texture, and composition. Match the original mortar joints in width and profile.
5. If replacement of a deteriorated detail, module, or other element of a masonry surface or feature is necessary, replace only the deteriorated portion in kind rather than the entire surface or feature. Consider compatible substitute materials only if using the original material is not technically feasible.
6. If replacement of a large masonry surface or entire feature is necessary, replace it in kind, matching the original in design, detail, dimension, color, pattern, texture, and material. Consider compatible substitute material only if using the original material is not technically feasible.
7. If a masonry feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or, if no documentation is available, a new design compatible with the scale, size, material, and color of the historic building and district.
8. Test any cleaning technique, including chemical solutions, on an inconspicuous sample area well in advance of the proposed cleaning to evaluate its effects. It is not appropriate to clean masonry features and surfaces with destructive methods, including sandblasting and high-pressure power washing.
9. Repaint previously painted masonry surfaces in colors that are appropriate to the historic material, building, and district. It is generally not appropriate to paint unpainted masonry surfaces that were not painted originally.

3.3 ARCHITECTURAL METALS

In Fort Wayne Historic Districts a variety of architectural metals are employed in the detailing and the surfacing of buildings, street elements, and site features. Architectural metals are commonly used for numerous roofing and guttering applications, including standing-seam roofs, flashing, gutters, downspouts, finials, cornices, copings, and crestings. Beyond those building features, other architectural elements often crafted or detailed in metal include storm doors and windows, vents and grates, casement windows and industrial sash, railings, storefronts, hardware, and trimwork. Architectural metals also appear throughout the districts in the form of fences, gates, signs, signposts, lighting, statuary, fountains, and tree guards and grates.

Traditional architectural metals, such as copper, tin, terneplate, cast iron, wrought iron, lead, brass, and more contemporary metals, such as stainless steel and aluminum, are all found within the historic districts. The shapes, textures, and detailing of these metals reflect their time period and the nature of their manufacture, whether wrought, cast, pressed, rolled, or extruded.

Things to Consider As You Plan

The preservation of architectural metal surfaces, features, and details requires regular inspection and routine maintenance to prevent their deterioration due to corrosion, structural fatigue, or water damage. Corrosion, or oxidation, of metal surfaces is a chemical reaction usually resulting from exposure to air and the moisture it contains, but corrosion can also result from galvanic action between two dissimilar metals. With all ferrous (iron based) metal surfaces, maintaining a sound paint film is critical in protecting the surfaces from corrosion. If a coating of paint fails, leaving a ferrous metal unprotected, corrosion begins. The subsequent removal of all rust and immediate priming with a zinc-based primer or other rust-inhibiting coating is critical to halt the deterioration and prevent future corrosion.

Copper and bronze surfaces develop a distinctive patina and should not be painted. As this patina also protects the metal from further corrosion, its removal should be carefully evaluated.

The cleaning of architectural metals varies, depending on how soft, or malleable, the metals are. Soft metals, such as lead, tin, terneplate, and copper, are best cleaned with chemical cleaners that will not abrade their soft surface texture. However, any chemical cleaner should always be tested on an inconspicuous sample area in advance to determine if it will discolor or alter the metal itself. Abrasive cleaning techniques such as grit blasting are too harsh for soft metals and should never be used on them. Once cleaned, unpainted soft metal elements like brass or bronze hardware, may be protected from corrosion with a clear lacquer.



A rare example of an entirely metal storefront.





All decorative details on this house are galvanized metal.



Cleaning hard metals, such as cast or wrought iron and steel, is typically accomplished by handscraping or wire brushing to remove any corrosion before applying a rust-inhibiting primer and repainting. In extreme cases a low-pressure (80–100 lbs. per square in.) glass bead abrasive cleaning may be necessary if wire brushing has proven ineffective. Use of a rust converter product may prove beneficial as it does not require removal of all existing rust and converts it to a stable material prior to repainting.

Patching or replacing deteriorated metal in kind is always preferable to using substitute materials. Corrosion due to galvanic reaction between dissimilar metals limits the options of patching one metal with another. If a detail of a painted metal feature such as a decorative cornice is missing or deteriorated, replacement in kind may not be feasible, and the replication of the detail in fiberglass, wood, or aluminum may be appropriate. Asphalt products such as roofing tar corrode metals and should never be used to patch flashing or other metal surfaces.

3.3 Architectural Metals: Guidelines

1. Retain and preserve architectural metal features that contribute to the overall historic character of a building and a site, including such functional and decorative elements as roofing, flashing, storefronts, cornices, railings, hardware, casement windows, decorative trim, and fences.
2. Protect and maintain architectural metal surfaces and features through appropriate methods:
 - Inspect regularly for signs of moisture damage, corrosion, structural failure or fatigue, galvanic action, and failure of the paint coating.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.
 - Clear metal roofs and gutters of leaves and debris.
 - Retain protective surface coatings, such as paint and lacquers, to prevent corrosion.
 - Clean when necessary to remove corrosion or to prepare for recoating, using the gentlest effective method.
 - Repaint promptly when coating of paint deteriorates.
3. Repair deteriorated architectural metal features and surfaces using recognized preservation methods for splicing, patching, and reinforcing.
4. If replacement of a deteriorated detail or element of an architectural metal feature is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original detail or element in design, dimension, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.
5. If replacement of an entire architectural feature is necessary, replace it in kind, matching the original feature in design, dimension, detail, texture, and material. Consider compatible substitute materials only if using the original material is not technically feasible.

6. If an architectural metal feature is completely missing, replace it with a new feature based on accurate documentation of the original design or, if no documentation is available, a new design compatible in scale, size, material, and color with the historic building and district.
7. Repaint architectural metal surfaces and features in colors that are appropriate to the historic building and district. See Section 3.4 for guidance.
8. Clean soft metals, including lead, tin, terneplate, and copper, with chemical solutions after first testing them to ensure that they do not damage the color and the texture of the metal surface. It is not appropriate to clean soft metal surfaces with destructive methods like grit blasting.
9. Clean hard metals such as cast iron, wrought iron, and steel, using the gentlest means possible. Consider low-pressure glass bead blasting only if hand scraping and wire brushing have been ineffective.
10. It is not appropriate to introduce architectural metal features or details to a historic building in an attempt to create a false historical appearance.
11. It is not appropriate to patch metal roofs or flashing with tar or asphalt products as they may corrode and damage the metal.

3.4 PAINT AND PAINT COLOR

A well-executed exterior color combination can dramatically alter the appearance of a building. The right colors appropriately placed on a building can greatly enhance its architectural character and add value to both the property and neighborhood. Although an exterior paint job is not an irreversible change to a building, it is a highly visible one. Therefore, it is important to study the building style and materials, the surrounding streetscape, and the environmental conditions prior to selecting paint and colors.

House colors have always been affected by technology, cultural attitudes, and popular style. However, as various architectural styles developed there was also a corresponding palette or range of colors that were promoted. Where colors are placed on a building can also be influenced by its architectural style. For example: dark colored window sash are typical on Queen Anne style homes whereas light colored sash are characteristic of Colonial Revival style homes.

Individuals interested in reproducing a building's original color scheme can have paint scrapings analyzed to determine its color history. Architectural conservators and professional preservationists can assist in this process. Whether a decision is made to reproduce an original color scheme or develop a new scheme based on a favorite color, property owners should



Paint can be one of the most visible and positive changes for a house.



Dark colors add depth and dimension.



Light colors appear softer and flatter.

take advantage of the many excellent resources now available that describe historic color palettes and schemes. The HPC staff has many of these references and can assist in determining original colors and selecting new schemes related to the building style and personal preference of the owner.

Things to Consider As You Plan

Routine cleaning of painted surfaces is an important maintenance step. Often, a gentle washing of a previously painted exterior with a garden hose will reveal that the coating of paint is intact under the surface dirt or mildew. However, improperly executed power washing can damage intact paint layers and force water into the wall itself.

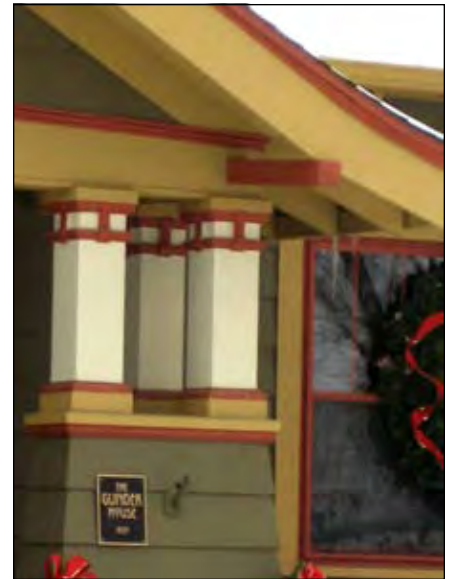
The success and longevity of any paint job depend primarily on the quality of the surface preparation and the paint. Proper preparation includes removing all loose or peeling paint down to the first sound paint layer. Stripping intact layers of paint is unnecessary and undesirable from both a historical and a practical standpoint. Often, only hand-scraping and hand-sanding are necessary for removing loose paint. Destructive paint-removal methods, such as sandblasting, high pressure power washing, or using propane or butane torches, are not appropriate for historic buildings because they can irreversibly damage historic woodwork, soft metals, and masonry, and be potential fire hazards. However, if paint is severely deteriorated and gentler methods are not successful, thermal devices such as hot-air guns, heat plates, infrared strippers, or steam may be used with care on wooden surfaces. Similarly, chemical paint strippers may be used to augment gentler methods, but the surface must then be neutralized to allow the new coating of paint to bond.

Mildew can ruin a new paint job. Eradicate it before repainting by using either a commercial preparation containing 5 percent calcium hypochlorite or a homemade solution consisting of 3 quarts of warm water, 1 quart of chlorine bleach, 2/3 cup of borax, and 1/2 cup of household detergent. Either solution should be applied with care using a soft scrub brush, and thoroughly rinsed off. Keep the solution off your skin. Once wooden surfaces have been cleaned, scraped, and sanded, any exposed surfaces should be primed with a high-quality exterior primer, and all open joints should be caulked (but not the horizontal lap seam of clapboard siding) before repainting with a compatible paint. Although the color is more uniform and less translucent than the early, less homogeneous oil paints, today's high-quality latex and acrylic semigloss paints provide a similar appearance.

Preparation for painting stucco and previously painted brick or stone is similar to that for painting wooden surfaces. The guidelines for architectural metals address the painting of metals.

3.4 Paint and Paint Color: Guidelines

1. Preserve and protect original exterior building surfaces and site features that were painted by maintaining a sound coating of paint on them.
2. Protect and maintain previously painted exterior surfaces in appropriate ways:
 - Inspect painted surfaces regularly for signs of discoloration, moisture damage, mildew, and dirt buildup.
 - Clean painted surfaces regularly to avoid unnecessary repainting. Use the gentlest means possible.
 - Remove deteriorated and peeling coats of paint down to the first sound paint layer before repainting. Use the gentlest means possible, such as hand-scraping and hand-sanding. Use electric thermal devices with caution and only if gentler methods are ineffective.
 - Ensure that surfaces to be repainted are clean and dry, and that any exposed wood or metal surface has been primed so that new paint will bond properly.
 - Repaint previously painted surfaces with compatible paint.
3. When repainting, select paint colors appropriate to the historic building and district. Enhance the features of a building through the selection and placement of paint colors consistent with its architectural style.
4. It is not appropriate to paint brick, stone, copper, bronze, concrete, or concrete block surfaces that were historically unpainted.
5. It is not appropriate to strip wooden surfaces that were originally painted down to bare wood and apply clear stains or sealers to create a natural wood appearance.
6. It is not appropriate to replace painted wooden siding that is sound with new siding to achieve a uniformly smooth wooden surface.
7. It is not appropriate to remove coats of paint before repainting through destructive methods such as sandblasting, high pressure power washing, or the use of propane or butane torches.





3.5 ROOFS

The roof form and pitch are among the major distinguishing characteristics of historic buildings. Roofs can be flat, pitched, hipped, curved, or arranged in various combinations of these forms. Certain architectural styles are clearly distinguished by roof types: Queen Anne style buildings display steeply-pitched, complex arrangements of hips, gables, and towers; Prairie style buildings usually feature low, hipped roofs with deep eaves; and Dutch Colonial Revival buildings are characterized by the gambrel roof form. Roofing materials also contribute to the character of historic buildings. Depending on the age and the style of the building, the original roofing may have been any of a variety of materials, including wood or metal shingles, slate, clay tile, or standing-seam metal. Asphalt and asbestos shingles became popular roofing materials in the twentieth century both for new construction and for re-roofing of earlier buildings.

Things to Consider As You Plan

It is particularly important to retain and preserve historic roofs that create distinctive effects through shapes or color, because to alter or remove them would result in the loss of a significant architectural feature. If a roofing material must be replaced and is not readily available or economically feasible, a property owner should identify a compatible substitute material that closely resembles the original. When a roofing material is clearly distinctive to a building's architectural style, retaining or replacing it in kind is important. For example, a Mission-style building that features a clay tile roof should not be re-roofed with fiberglass shingles. This principle applies to shingle patterns and scale as well; if a roof is covered with large slate shingles, their replacement with shingles of smaller size and different pattern would compromise the building's architectural character.

Routine care and maintenance of a roof are critical. A leaky roof allows water to damage the structure and detail elements of a building. It is wise to keep a roof free of leaves and other debris and to inspect it regularly for leaks, checking for loose or damaged shingles, slates, or tiles and repairing them immediately. Slate and clay tile are extremely durable but brittle. They can last more than a century, but their fasteners, flashing, and sheathing may not. However, if they are carefully reset, they may last another lifetime. Metal roofs, if kept painted, can last more than a century as well. By contrast, a good-quality fiberglass shingle roof will last twenty to forty years.

In compliance with National Park Service recommendations, the HPC has adopted a policy in regard to slate roofs that states: ***"If 20% or more of the slates on a roof or roof slope are broken, cracked, missing, or sliding out of position, it is usually less expensive to replace the roof than to execute individual repairs."*** This is especially true of older roofs nearing the end of their serviceable lives because even the most experienced slater will likely



damage additional slates while attempting repairs. Depending on the age of the slate, its expected serviceable life, and the cause(s) of deterioration, it may or may not be cost effective to salvage slates for future use.

The metal **flashing** around chimneys and at the juncture of roof planes must be maintained and replaced as necessary. Using terne-coated metal (which requires paint), copper, or rolled aluminum with a factory-applied finish to construct valleys is far more authentic in appearance for most applications and longer lasting than weaving asphalt shingles. Coating valleys or roofing materials with roofing tar should never be done.

Gutters, scuppers, and downspouts must be cleaned out often and kept in good repair if they are to successfully carry water off the roof. Distinctive built-in gutters that are incorporated into the roof and concealed from view within a boxed cornice are important to retain. However, they must be kept properly functioning to avoid undetected damage to the structure.

If not typical of the building type or architectural style, roof features such as skylights and modern features such as solar collectors or satellite dishes have the potential to compromise the character of a building and damage historic roof features and materials. If proposed, it is important that they be placed where they are not subject to prime visibility and where they will not damage or diminish the historic character of the building or the district.

3.5 Roofs: Guidelines

1. Retain and preserve roofs and roof forms that contribute to the overall historic character of a building, including their functional and decorative features, such as roofing materials, cresting, dormers, chimneys, cupolas, and cornices.
2. Protect and maintain the elements of historic roofs through appropriate methods:
 - Inspect regularly for signs of deterioration and moisture penetration.
 - Clean gutters and downspouts to ensure proper drainage.
 - Replace deteriorated flashing as necessary.
 - Reapply appropriate protective coatings to metal roofs as necessary.
 - Maintain adequate ventilation of roof sheathing to prevent moisture damage.
 - Ensure that roofing materials are adequately anchored to resist wind and water.
 - Re-fasten loose (or replace damaged) shingles, slates, or tiles.
3. Repair historic roofs and their distinctive features through recognized preservation methods for resetting or reinforcing.





Modern roofing materials can duplicate historic patterns and textures.

4. If replacement of a partially deteriorated roof feature is necessary, replace only the deteriorated portion in kind to match the original feature in design, dimension, detail, color, and material. Consider compatible substitute materials only if using the original material is not technically or economically feasible.
5. If full replacement of a deteriorated historic roofing material or feature is necessary, replace it in kind, matching the original in scale, detail, pattern, design, material, and color. Consider compatible substitute materials only if using the original material is not technically or economically feasible.
6. If a roof feature is completely missing, replace it with a new feature based on accurate documentation of the original feature or, if no documentation is available, a new design compatible in scale, size, material, and color with the historic building and district.
7. It is not appropriate to remove a roof feature that is important in defining the overall historic character of a building, rather than repair or replace it.
8. If new gutters and downspouts are needed, install them so that no architectural features are lost or damaged. Select new gutters and downspouts that match trim color, unless they are copper. Retain the shape of traditional half-round gutters and downspouts where possible.
9. It is not appropriate to construct new roof features such as dormers or gables if they will compromise the historic roof design, or damage character-defining roof materials or the character of the historic building or district.
10. It is not appropriate to install ventilators, solar collectors, antennas, skylights, satellite dishes, or mechanical equipment in locations that compromise character-defining roofs or on roof slopes prominently visible from the street.
11. It is not appropriate to install exposed tarpaper rolls as a finished roofing material or roofing tar as a replacement for valley flashing.



3.6 EXTERIOR WALLS (SURFACES)

Through their shape, features, materials, details, and finishes, exterior walls contribute to the form and the character of historic buildings. They also provide opportunities for stylistic detailing and ornamentation. Features such as projecting bays, chimneys, towers, and pediments boldly manipulate the shapes of exterior walls. In addition, quoins, corner boards, cornices, brackets, entablatures, and pilasters all embellish the connections between wall planes or from exterior walls to other building elements. Variations in exterior wall materials contribute further to the pattern, texture, scale, color, and finish of the building exterior.

Within Fort Wayne's residential historic districts, exterior walls clad in horizontal, lapped wooden siding are most typical, although walls surfaced with wooden shingles, brick, stone, or stucco are found as well. Combinations of materials, including brick with stone details or lapped

siding with wooden shingles, are common. Exterior walls of brick or stone are more typical of commercial or public buildings in the districts than they are of residences.

The foundations of buildings are generally differentiated from the rest of the wall by a change in material, plane, and/or color. Foundations on historic buildings are typically constructed of brick, stone, concrete block, concrete, or a combination of these materials. It is not unusual to find masonry foundations that have been coated with stucco or a stucco-like coating over the years.

Things to Consider As You Plan

Routine inspection, maintenance, and repair of exterior walls should follow the guidelines for the specific wall materials. The guidelines for paint and paint colors apply to wooden exterior walls and trim and some masonry walls.

Replacement of deteriorated exterior wall materials and details requires attention to the scale, texture, pattern, and detail of the original material. The three-dimensionality of wood moldings and trim, the distinctive texture and pattern of wood shingles, and the bonding pattern of masonry walls are all important to duplicate when replacement is necessary. Generally, replacement or concealment of exterior wall materials with substitute materials is not appropriate. For example, the application of synthetic sidings over the original materials results in a loss of original fabric, texture, and detail. In addition, such applied surfaces may conceal moisture and insect damage or other causes of structural deterioration from view.

The loss of a distinctive exterior wall feature such as a projecting chimney or window bay would compromise the character of a historic building. Similarly, the introduction of a new feature, such as a window or door opening, can also compromise the integrity of the original wall. Alterations such as these require a clear understanding of the significant characteristics of the original wall and also the wall's role in creating the building's significance. Using that knowledge, a compatible change that will not diminish the building's architectural character may be developed.

3.6 Exterior Walls (Surfaces): Guidelines

- 1 Retain and preserve exterior walls that contribute to the overall historic form and character of a building, including their functional and decorative features, such as cornices, foundations, bays, quoins, arches, water tables, trim, and storefronts.
- 2 Protect and maintain the material surfaces, details, and features of exterior walls through appropriate methods:
 - Inspect regularly for signs of moisture damage, vegetation, fungal or insect infestation, corrosion, and structural damage or settlement.



- Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
 - Clean exterior walls as necessary to remove heavy soiling or to prepare for repainting. Use the gentlest methods possible.
 - Retain protective surface coatings, such as paint or stain, to prevent deterioration.
 - Reapply protective surface coatings, such as paint or stain, when they are damaged or deteriorated.
3. Repair exterior wall surfaces, details, and features using recognized preservation repair methods for the surface material or coating.
 4. If replacement of a deteriorated detail or element of an exterior wall is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, dimension, detail, texture, pattern, color, and material. Consider compatible substitute materials only if using the original material is not technically or economically feasible.
 5. If replacement of an entire exterior wall or feature is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, color, and material. Consider compatible substitute materials only if using the original material is not technically or economically feasible.
 6. If an exterior wall or feature is completely missing, replace it with a new wall or feature based on accurate documentation of the original or, if no documentation is available, a new design compatible with the historic character of the building and the district.
 7. It is not appropriate to introduce new features such as window or door openings, bays, vents, balconies, or chimneys to character-defining exterior walls if they will compromise the architectural integrity of the building.
 8. It is not appropriate to remove or cover any material detail associated with exterior walls, including decorative shingles, panels, tiles, or trim, unless an accurate restoration or compatible addition requires it.
 9. It is not appropriate to cover historic wall material, including wooden siding, wooden shingles, stucco, brick, and stonework, with coatings or contemporary substitute materials.
 10. It is not appropriate to introduce features or details to an exterior wall in an attempt to create a false historical appearance.

3.7 WINDOWS AND DOORS

The various arrangements of windows and doors, the sizes and the proportion of openings, and the decorative elements associated with them are used to achieve stylistic effects on buildings. When combined with such features as sidelights, transoms, pilasters, architraves, or pediments, the door may become an architectural focal point.

Although many types of windows are found in historic Fort Wayne buildings, a majority of those found are wooden double-hung windows. Depending on the style and the age of the house, each sash may be divided by muntins that hold individual panes in place. Both single and double doors with a variety of sizes and shapes, as well as panel configurations or a combination of solid panels and glass are found throughout the historic districts. Decorative stained, beveled, and etched glass is sometimes found, often in entry sidelights and transoms or individual fixed sash.

Things to Consider As You Plan

Improper or insensitive treatment of the windows and the doors of a historic building can seriously detract from its architectural character. Usually, repairing the original windows in an older building is more appropriate (and more cost-effective) than replacing them with new ones. Peeling paint, high air infiltration, sticking sash, or broken panes are all repairable conditions and do not necessitate replacement.

Wood-framed windows are generally easy and inexpensive to repair. For example, changing a sash cord is relatively simple, and lightly coating a window track with paste wax may allow the sash to slide smoothly. The inherent imperfections in historic glass give it a visual quality not replicated by contemporary glass manufacturing. Consequently, preserving such glass on a historic building is always desirable.

If the details of a window or a door, such as casing, muntins, or tracery, are deteriorated and must be replaced, the original character of the building and the window or the door should be a guide. **Replacement** of an entire window or door should be considered only if repair is not feasible. Replacement units should match the original in dimension, material, configuration, and detail. A compatible substitute material should be considered only if replacement in kind is not technically or economically feasible. Because the replacement unit should fill the original opening, it may have to be custom-made; today's open-stock windows and doors may not match the dimensions of the existing opening. Fortunately, custom-made wood window sashes to match original windows can be ordered from most companies. **Storm windows and doors** painted or pre-finished to match





or complement the colors of the existing sash and doors are appropriate choices for most historic buildings. Information on storm windows and doors is provided in the guidelines on utilities and energy retrofit.

Changing existing window and door openings, closing existing openings, or adding new openings on a historic building should be very carefully considered and undertaken only for compelling reasons. Changes to original openings in a character-defining facade should never be considered. For less significant facades the pattern of proposed openings should be characteristic of and complementary to the historic building and the historic district context.

Exterior shutters on early Fort Wayne buildings were functional features sized to fit the openings and hinged to close for security and solar control. Louvered shutters provided some ventilation and light when closed. Beyond function, they embellished the building exterior and contributed to its architectural character. On many early-mid twentieth century buildings shutters were applied for purely decorative effect. Existing shutters on historic buildings should be maintained and repaired or replaced in kind as necessary. It is also appropriate to reintroduce shutters on a historic building when there is clear evidence of earlier shutters. If the original shutters were operable, then the new shutters should be operable, or be mounted to appear operable. Shutters should be mounted at the edge of the window opening and sized to appear as if they would cover the window when closed. Introducing shutters on a building that did not have them historically may compromise the building's architectural character and should not be considered an appropriate treatment.

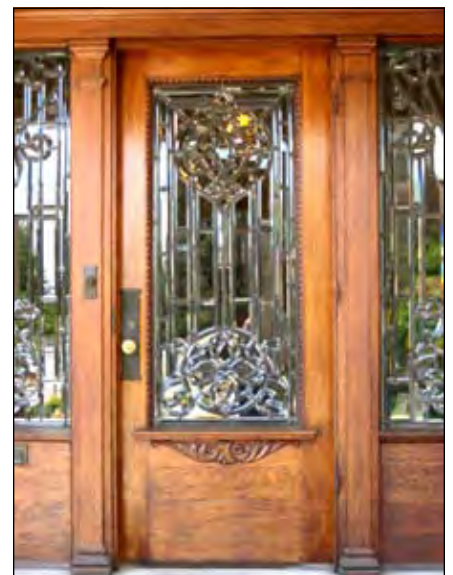
Historically, fabric **awnings** were energy-conservation features that also provided opportunities to introduce color and, in the case of commercial buildings, signage. Aluminum awnings were widely available by the 1950s and were especially popular with homeowners. Both aluminum and fabric awnings were most commonly seen in the standard angled shape. Both were also frequently seen with a striped pattern. The appropriateness of a given awning type is dependant on the age, style, and use of the building.

*** If you feel your windows need to be replaced, refer to the HPC Window Policy in the appendix.**

3.7 Windows and Doors: Guidelines

1. Retain and preserve windows that contribute to the overall historic character of a building, including their functional and decorative features, such as frames, glass, sash, muntins, sills, moldings, surrounds, hardware, shutters, and blinds.
2. Retain and preserve doors that contribute to the overall historic character of a building, including their functional and decorative features, such as frames, glass, panels, sidelights, fanlights, transoms, surrounds, thresholds, and hardware.

3. Protect and maintain the wood and metal elements of historic windows and doors through appropriate methods:
 - Inspect regularly for deterioration, moisture damage, air infiltration, paint failure, and corrosion.
 - Clean the surface using the gentlest means possible.
 - Limit paint removal and reapply protective coatings as necessary.
 - Inspect glazing putty and reglaze sash as necessary to prevent moisture infiltration.
 - Weatherstrip windows and doors to reduce air infiltration and increase energy efficiency.
4. Repair historic windows and doors and their distinctive features through recognized preservation methods for patching, consolidating, splicing, and reinforcing.
5. If replacement of a deteriorated window or door feature or detail is necessary, replace only the deteriorated feature in kind rather than the entire unit. Match the original in design, dimension, and material. Consider compatible substitute materials only if using the original material is not technically or economically feasible.
6. If replacement of a deteriorated window or door unit is necessary, replace the unit in kind, matching the design and the dimension of the original sash or panels, pane configuration, architectural trim, detailing, and materials. Consider compatible substitute materials only if using the original material is not technically or economically feasible.
7. If an original window or a door is completely missing, replace it with a new unit based on accurate documentation of the original or, if no documentation is available, a new design compatible with the original opening and the historic character of the building.
8. Replace deteriorated or missing wooden shutters with wooden shutters sized to fit the opening and mounted so that they can be operated or appear to operate. It is not appropriate to introduce shutters on a historic building if no evidence of earlier shutters exists.
9. If a new use or improved livability necessitates installing or removing windows or doors, such installation or removal should be confined to a rear or non-character-defining facade of the building, but only if it does not compromise the architectural integrity of the building. Design new units to be compatible with the overall design of the building, without identically duplicating the original.
10. If desired, introduce narrow-profile exterior storm windows so that they do not obscure or damage the existing sash and frame. Select exterior storm windows with an integral finish color that is compatible with the sash color. Bare aluminum storm windows are not appropriate. For double-hung windows, operable storm window dividers should align with the existing meeting rail.





11. If desired, introduce full-view storm doors that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or baked-enamel finish color that is compatible with the color of the existing door. Bare aluminum storm doors are not appropriate.
12. If desired, and where historically appropriate, install awnings over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.
13. It is not appropriate to remove original doors, windows, shutters, blinds, hardware, and trim from a character-defining facade.
14. It is not appropriate to remove any detail material associated with windows and doors, such as stained glass, beveled glass, textured glass, or tracery, unless an accurate restoration requires it.
15. It is not appropriate to use interior or between-the-glass muntins to create a false divided-light appearance. Replacement windows that require muntins to reproduce the appearance of original windows must have muntins that are applied to the exterior surface of the glass.
16. It is not appropriate to replace clear glass with dark tinted, reflective or opaque glass.

3.8 PORCHES

Front porches often distinguish the street facades of historic buildings and may provide highly visible opportunities for stylistic embellishments. Sleeping porches, side and back porches offer additional outdoor access and living spaces. Whether constructed primarily of wood or masonry, porches may include a variety of functional yet decorative features such as columns, pilasters, handrails, latticework, balustrades, steps, brackets, beaded board ceilings, and tongue-and-groove flooring.

Porches may be one or two stories in height and may extend across the full façade, wrap around to a side facade, or simply serve as protection at a doorway. They may be fully or partially covered by a roof or be an open stoop. On commercial buildings, the typical recessed entry within a street-level storefront serves as a recessed porch. The prominent, character-defining role of porches for most historic buildings makes their preservation of primary importance.

Things to Consider As You Plan

Porches often weather rapidly from exposure to the elements and require regular inspection for signs of deterioration due to moisture damage, fungal or insect infestation, or structural settlement. Keeping gutters and downspouts maintained and ensuring that all flooring slopes away from the building for proper drainage will help protect porches from moisture damage.

Routine maintenance of wooden features includes caulking joints to prevent water or air penetration and repainting as necessary to maintain a sound, protective paint film. The repair of traditional porch materials, such as wood, masonry, and architectural metals, is addressed in the pertinent guidelines.

The removal or improper replacement of porch elements can compromise the architectural integrity of a historic building. Introducing architectural trim or stylistic details to a porch in an attempt to create a false historical appearance is not considered appropriate. Original features, elements, and details should always be preserved unless they are damaged or deteriorated beyond repair.

When porch features and details are deteriorated and require replacement, it is important to match the original features and details in:

- design
- dimension
- detail
- texture
- material
- color

Similarly, should an entire porch be deteriorated or damaged beyond repair, the property owner should match any reconstruction to the original porch. The design of a new porch for one that is lost should be an accurate reproduction of the original or a design that is compatible with the historic character of the building and its site. Compatibility of a new design should be reviewed in terms of proportion, height, roof shape, material, scale, texture, detail, and color.

The introduction of a **new porch** on a secondary facade may be appropriate if it does not diminish the building's architectural character and the design is compatible with the building and the site.

Occasionally, the **enclosure** of a side or rear porch will be considered to accommodate a change in use or a need for space. Although the enclosure of a front porch is generally not considered appropriate given their prominence, the sensitively designed enclosure of a side or rear porch may be appropriate if the building's architectural integrity is not compromised and the character of the porch is retained.





Historic photos are a good reference for restoration, as shown below.



Before — original porch missing.



After — new porch based on original.

3.8 Porches: Guidelines

1. Retain and preserve porches that contribute to the overall historic character of a building, including such functional and decorative elements as columns, pilasters, piers, entablatures, balustrades, steps, railings, floors, and ceilings.
2. Protect and maintain the wood, masonry, and metal elements of porches through appropriate surface treatments:
 - Inspect regularly for signs of moisture damage, rust, structural damage or settlement, and fungal or insect infestation.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements or along foundations.
 - Clean soiled surfaces using the gentlest means possible.
 - Caulk wooden joints properly to prevent moisture penetration and air infiltration.
 - Retain protective surface coatings, such as paint or stain, to prevent damage from ultraviolet light or moisture.
 - Reapply protective coatings, such as paint or stain, when they are damaged or deteriorated.
3. Repair historic porches and their distinctive features and materials using recognized preservation methods for patching, consolidating, splicing, and reinforcing.
4. If replacement of a deteriorated detail or element of a porch feature is necessary, replace only the deteriorated detail or element in kind rather than the entire feature. Match the original in design, dimension, and material. Consider compatible substitute materials only if using the original material is not technically or economically feasible.
5. If replacement of an entire porch feature is necessary because of deterioration, replace it in kind, matching the original in design, dimension, detail, texture, and material. Consider compatible substitute materials only if using the original material is not technically or economically feasible.
6. If an original feature or an entire porch is missing, replace it with a new feature based on accurate documentation of the original or a new design compatible with the historic character of the building and the district.
7. Consider the enclosure of a historic porch to accommodate a new use only if the enclosure can be designed to preserve the historic character of the porch and the building. It is generally not appropriate to enclose a front porch.
8. It is not appropriate to remove any detail material associated with porches, such as spindlework, brackets, decorative moldings, balusters, or beaded board, unless an accurate restoration requires it.
9. It is not appropriate to remove an original porch from a primary façade or to add a new porch on a primary façade where none previously existed.
10. It is not appropriate to introduce features or details to a historic porch in an attempt to create a false historical appearance.

3.9 COMMERCIAL BUILDINGS

Commercial buildings from the late 19th to mid 20th century, which establish the historic or architectural character of Fort Wayne's commercial historic districts, are generally comprised of three unified components: the storefront (located along street level), the upper facade, and the cornice. In approaching an appropriate rehabilitation, the character-defining elements of these principal units should be identified and treated with sensitivity.

The typical 19th century **storefront** consisted of single or double doors flanked by display windows. The entrance was frequently recessed to create space for the door to swing out without injuring pedestrians, to protect the customer from the weather, and to increase the amount of space in which to display merchandise. In some cases an additional side door afforded access to the upper floors. Thin structural members of cast iron, wood, or (less commonly) masonry, usually framed the storefront. The windows themselves were raised off the ground by panels or bulkheads of wood, pressed metal, or masonry which occasionally incorporated small areas of glass to light basement space. Transoms of single or multiple glass panes were placed above windows and doors to provide a source of natural light for the deep interior space. The signboard above the storefront became a prominent part of the building and was generally capped by a small cornice of metal, wood, or masonry. Canvas awnings, generally mounted just above or below the transoms, often shaded storefronts to reduce fading and the mirror effects of the glass.

Storefront design remained basically unchanged until the 1920's and 1930's when design elements were simplified and streamlined. A variety of new materials were introduced during this period, including aluminum and stainless steel, pigmented structural glass, tinted and mirrored glass, glass block, and neon.

In evaluating whether the existing storefront is worthy of preservation, recognize that good design can exist in any period. A storefront added in 1930 may have greater architectural merit than what was replaced. In commercial historic districts, it is often the diversity of styles and detailing that contribute to the character of the area. If the storefront design is a good example of its period it may have gained significance over time and should be retained as part of the historical evolution of the building.

The **upper stories** of commercial buildings, located immediately above the storefront, were often used as residential or office space. Windows therefore, are generally residentially scaled. By the late 1880s, the upper stories had become more decorative with elaborate brickwork, recessed panels divided by pilasters, ornamental window hoods, and various other architectural elaborations being introduced into the overall design.





Whether constructed of wood, metal, or masonry, cornices distinctively complete the unified design by capping commercial facades along the roofline. Similar to the designs of upper stories, cornices became more elaborate as the 19th century progressed. As architectural trends changed during the early decades of the 20th century, cornices, and commercial design in general, became simpler and more streamlined.

Things to Consider As You Plan

Storefronts require the same sort of regular inspection and routine maintenance as other window and door components. Repair or replacement of deteriorated storefront features and materials requires careful attention to retaining or matching the original design in detail, dimension, material, and color. The loss of distinctive storefront features can seriously compromise the architectural integrity of the entire historic building. Similarly, the substitution of inappropriate contemporary materials may diminish the storefront's contribution to the building's architectural character.

Because the storefront is such a prominent feature for most commercial buildings, it was frequently modified or altered by business owners in an effort to make a new or more modern visual statement. When later modifications conceal original storefront features, such as transoms, bulkheads, or display windows, their removal should be considered. For example, the removal of later signage may reveal the original textured glass transom still intact. Any changes that have reduced the size of an original storefront opening in the building facade or filled in the opening completely are inappropriate, and their removal should also be considered.

If an inappropriate storefront has completely replaced the original, a new storefront based on accurate documentation of the original is preferred. If accurate documentation is not available, then a new design based on storefront characteristics of the time period is appropriate. Compatible, contemporary signage can often be successfully incorporated on a new or existing storefront in traditional signage locations, including the sign panel area between the display windows and the sills of the second-floor windows, the awning, the display windows, or the tiles of the recessed entry.

3.9 Storefronts: Guidelines

1. Retain and preserve storefronts that contribute to the overall historic character of a building, including such functional and decorative features as transoms, display windows, doors, entablatures, pilasters, recessed entries, and signs.
2. Protect and maintain historic storefront features and materials through appropriate methods:
 - Inspect regularly for signs of moisture damage, rust, fungal or insect infestation, cracked glass, and structural damage or settlement.
 - Provide adequate drainage to prevent water from standing on flat, horizontal surfaces and collecting on decorative elements.

- Clean painted surfaces regularly using the gentlest means possible, and repaint only when the paint film is damaged or deteriorated.
 - Retain protective surface coatings, such as paint or stain, to prevent damage to storefront materials from moisture or ultraviolet light.
3. Repair historic storefront features using recognized preservation methods for patching, consolidating, splicing, and reinforcing.
 4. If replacement of a deteriorated detail or element of a storefront feature is necessary, replace only the deteriorated detail or element in kind rather than the entire feature. Match the original detail or element in design, dimension, color, and material. Consider compatible substitute materials only if using the original material is not technically or economically feasible.
 5. If replacement of an entire storefront feature is necessary, replace it in kind, matching the original feature in design, dimension, detail, texture, color, and material. Consider compatible substitute materials only if using the original material is not technically or economically feasible.
 6. If a storefront feature or an entire storefront is missing, replace it with a new feature or storefront based on accurate documentation. If accurate documentation is not available, then utilize a new design based on typical storefronts of the time period and compatible with the building in scale, size, and other visual characteristics.
 7. Repaint storefront features in colors that are appropriate to the building and the district.
 8. If desired, introduce new signage that is compatible with the storefront in design, scale, and color. It is not appropriate to install signage that damages, obscures, or diminishes the character-defining features of the storefront. See Section 2.8 for further guidance.
 9. If desired and historically appropriate, introduce awnings that are compatible with the storefront in scale, form, and color. It is not appropriate to install awnings that damage or compromise the storefront's character-defining features.
 10. It is not appropriate to clean storefronts with destructive methods such as sandblasting, high-pressure power washing, and using propane or butane torches. Clean using gentle methods such as low-pressure washing with detergents and natural bristle brushes. Chemical strippers can be used only if gentler methods are ineffective.
 11. It is appropriate to remove objects and later renovations to reveal original storefront openings obscured by the changes.
 12. It is not appropriate to strip wooden storefront surfaces that were historically painted down to bare wood and apply clear stains or sealers to create a natural wood appearance.
 13. It is not appropriate to cover wooden storefront and entry elements with contemporary substitute materials such as aluminum or vinyl.
 14. It is not appropriate to introduce storefront features or details to a historic building in an attempt to create a false historical appearance.





Historically, such items as shutters, porches and landscaping were used to enhance energy efficiency.

3.10 UTILITIES AND ENERGY RETROFIT

Energy conservation, replacement or upgrading of inadequate utility service, and introduction or upgrading of mechanical systems are typical concerns of property owners today. In the historic districts it is important to ensure that such concerns are addressed in ways that do not damage or diminish the historic character of the building, the site, or the district.

In Fort Wayne Historic Districts, a variety of energy-conserving site and building features illustrate the sensibility of an earlier era to climate and energy efficiency.

Thoughtfully located shade trees buffer residences and sidewalks from the hot summer sun. Projecting porches provide shaded outdoor spaces and lessen the impact of harsh sunlight on the building's interior. Operable windows, shutters, and awnings allow occupants to control the introduction of sunlight and breezes within the building. Commercial buildings often capture daylight through storefront transoms, lightwells, and skylights. An understanding of how such historic features enhance energy efficiency is critical to maximizing the energy efficiency of historic buildings.

Things to Consider As You Plan

In considering energy retrofit options, the property owner should be sure that the inherent energy-conserving features of the building are being used and maintained. Consideration should also be given to the replacement of lost shade trees or the introduction of other carefully located new shade trees. Beyond those steps, typical retrofit measures include introduction of storm windows, storm doors, additional weatherstripping, insulation, and more energy-efficient mechanical systems. All retrofit measures must be reviewed with their impact on the historic character of the building and the district in mind.

Following any necessary repair of windows to ensure their weathertightness, additional efficiency may be realized with the introduction of exterior storm windows. Relatively unobtrusive, narrow-profile exterior storm windows that do not obscure the window itself, that are carefully installed to prevent damage to the sill or the frame, and that are painted or pre-finished in a color compatible with the sash color are common in the historic districts. To retain the opportunity to open the windows, the property owner should remember to select operable storm units that align with the meeting rails of the window. On exterior storm windows, the ventilating holes must be kept open to prevent condensation from damaging the window or the sill. Selection and installation of new screen or storm doors should follow the guidelines for exterior storm windows found in Section 3.7.



New mechanical or communication systems that include outside units or equipment, such as condensers, ventilators, solar collectors, satellite dishes, and large antennas, should be located and installed so

that they do not damage or diminish the historic character of the building, site, or district. An inconspicuously located outdoor unit can often be further screened by plantings or fences.

3.10 Utilities and Energy Retrofit: Guidelines

1. Retain and preserve the inherent energy-conserving features of historic buildings and their sites, including shade trees, porches, awnings, and operable windows, transoms, shutters, and blinds.
2. Increase the thermal efficiency of historic buildings by observing appropriate traditional practices, such as weatherstripping and caulking, and by introducing energy-efficient features, such as awnings, operable shutters, and storm windows and doors, where appropriate.
3. If a new mechanical system is needed, install it so that it causes the least amount of alteration to the building's exterior facades, historic building fabric, and site features.
4. If desired, introduce narrow-profile exterior or interior storm windows so that they do not obscure or damage the existing sash and frame. Select exterior storm windows with a painted or pre-finished color that is compatible with the sash color. For double-hung windows, operable storm window dividers should align with the existing meeting rails.
5. If desired, introduce full-view storm doors that do not obscure or damage the existing door and frame. Select storm doors with a painted, stained, or baked-enamel finish color that is compatible with the color of the existing door. Bare aluminum storm doors and storm windows are not appropriate.
6. Replace deteriorated or missing wooden blinds and shutters with matching new units sized to fit the opening and mounted so that they can be operated, or appear to be operable.
7. If desired and where historically appropriate, install fabric awnings over window, door, storefront, or porch openings with care to ensure that historic features are not damaged or obscured.
8. Locate new mechanical equipment and utilities, including heating and air conditioning units, meters, exposed pipes, and fuel tanks, in the most inconspicuous area, usually along a building's rear facade. Screen them from view.
9. Where possible, locate portable window air-conditioning units on rear facades or inconspicuous side facades.
10. It is not appropriate to install ventilators, solar collectors, antennas, satellite dishes, or mechanical equipment in locations that compromise character-defining roofs, or on roof slopes that are prominently visible from the street.
11. It is not appropriate to introduce contemporary communication equipment that is inconsistent with the historic character of the districts, including large-scale antennas and satellite dishes, in locations visible from the street.





3.11 ACCESSIBILITY, HEALTH, AND SAFETY CONSIDERATIONS

A need for public access to, a change in use of, or a substantial rehabilitation of a historic building may necessitate compliance with current standards for life safety and accessibility. Both the Indiana State Building Code and the federal Americans with Disabilities Act of 1990 include some flexibility in compliance when a historic building is involved.

Things to Consider As You Plan

When changes to a building are necessary, the property owner must give careful consideration to how the changes can be incorporated without compromising the integrity of the historic building, its character-defining features, or its site. The Commission staff should be consulted early in the planning stages for assistance on such projects.

Accessibility for persons with disabilities often requires the introduction of a ramp or a lift to the first-floor level. Safety codes may also dictate additional exits and/or a fire stair. The introduction of railings, handrails, or other safety features may be needed as well. Complying with such requirements in ways that are sensitive to the historic character of the building and the site demands creative design solutions developed with input from local code officials, representatives of local disability groups, and historic preservation specialists. Whether the modifications are large or small, however, with respect to the long-term preservation of the historic building, temporary or reversible alternatives are preferable to permanent or irreversible ones.

3.11 Accessibility, Health, and Safety Considerations: Guidelines

1. In considering changes to a historic building, review accessibility and life-safety code implications to determine if the proposed change is compatible with the building's historic character and setting or will compromise them.
2. Meet accessibility and life-safety building code requirements in such a way that the historic site and its character-defining features are preserved.
3. Meet accessibility and life-safety building code requirements in such a way that the historic building's character-defining facades, features, and finishes are preserved.
4. Determine appropriate solutions to accessibility with input from historic preservation specialists and local disability groups.
5. If needed, introduce new or additional means of access that are reversible and that do not compromise the original design of a historic entrance or porch.
6. Work with code officials in exploring alternative methods of equal or superior effectiveness in meeting safety code requirements while preserving significant historic features.
7. Locate fire doors, exterior fire stairs, or elevator additions on rear or noncharacter-defining facades. Design such elements to be compatible in character, materials, scale, proportion, and finish with the historic building.



SECTION 4 ADDITIONS AND NEW CONSTRUCTION

4.1	Decks	54
4.2	Additions to Historic Buildings	55
4.3	New Construction	57



4.1 DECKS

The outdoor deck is a contemporary exterior feature frequently introduced in residential historic districts. Essentially an uncovered version of a back porch, the deck can be compared functionally with a more traditional patio or terrace. To maintain a building's historic character, deck additions are generally located unobtrusively on the rear elevation. Decks are usually built on posts to align with the first-floor level of a residence and can consequently stand considerably above the ground. Like any addition to a historic building, a deck should be compatible with, but differentiated from, the building and constructed to be structurally independent so that it could be removed in the future without damage to the building. A deck should never be so large that it overpowers the building or the site. Insetting a deck at least 6 inches from a building corner also helps to diminish its impact and differentiate it from the existing building.

Things to Consider As You Plan

In locating a deck, property owners should always consider the proposed location's impact on the historic structure, the site, and the district. Locations that are highly visible from the street or that would damage or diminish significant architectural elements or significant site features, such as mature trees, should not be considered.

Because decks are exposed to the elements, decay-resistant woods, such as cypress or redwood, or pressure-treated lumber should be used. Some types of composite materials may also be appropriate. Decks may be painted or stained to protect them from water and sunlight and to make them more compatible with the colors of the historic structure. Some pressure-treated wood may require six to twelve months of weathering before primer and paint will bond well to it. Opaque stains are a good option for exposed decks since they do not peel; stains are not an applied film like paint, but rather are a protective treatment that is absorbed into the wood surface. Galvanized nails and fasteners should be used in deck construction to avoid rust stains.

To relate a deck visually to a historic building, the structural framing should be screened with traditional materials such as skirt-boards, framed lattice panels, masonry, or landscaping. Because a deck is a contemporary feature, detailing it to duplicate the architectural detailing of the historic building is usually unwise. Instead, simple balustrades and other elements that reflect the design, materials, scale and proportions of the building and the district are appropriate. While construction techniques may differ, balustrades should be compatible with traditional porch balustrades by having, or appearing to have, individual balusters set between a top and bottom rail. If a deck is elevated more than 30 inches above grade, the State Building Code requires a railing or a balustrade for safety.

4.1 Decks: Guidelines

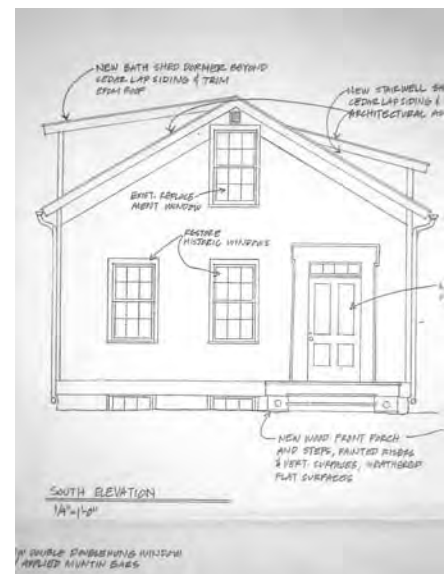
1. Locate and construct decks so that the historic fabric of the structure and its character-defining features and details are not damaged or obscured. Install decks so that they are structurally self-supporting and may be removed in the future without damage to the historic structure.
2. Introduce decks in inconspicuous locations, usually on the building's rear elevation and inset from the rear corners where they are not visible from the street.
3. Design and detail decks and associated railings and steps to reflect the design, materials, scale, and proportions of the building.
4. In rare occasions where it is appropriate to site a deck in a location easily visible from the street (i.e. the side of a building), it should be treated in a more formal architectural way. Careful attention should be paid to details and finishes, including painting or staining the deck and all visible elements in colors compatible with the colors of the building.
5. Align decks generally with the height of the building's first-floor level. Visually tie the deck to the building by screening with compatible foundation materials such as skirt-boards, framed lattice panels, masonry, or landscaping.
6. It is not appropriate to introduce a deck if doing so will require removal of a significant building element or site feature such as a porch or a mature tree.
7. It is not appropriate to introduce a deck if the deck will detract from the overall historic character of the building, site, or surrounding district.
8. It is not appropriate to construct a deck that significantly changes the proportion of built area to open space for a specific property.

4.2 ADDITIONS TO HISTORIC BUILDINGS

Over the life of a building, its form may evolve as additional space is needed or new functions are accommodated. Many buildings in Fort Wayne Historic Districts reflect their history through the series of previous alterations and additions that they exhibit. Consequently, such changes may be significant to the history of the building and the district. New additions within the historic districts are **appropriate as long as they do not destroy historic features, materials, and spatial relationships that are significant to the original building and site**. Further, new additions should be differentiated from the original building and constructed so that they could be removed in the future without significant damage to the building.

Things to Consider As You Plan

New additions should never compromise the integrity of the original structure or site either directly through destruction of historic features and materials, or indirectly through their location, size, height, or scale. The





Additions should not overpower the rest of the structure.

impact of an addition on the original building can be significantly diminished by locating it on the least character-defining elevation and by keeping it secondary in volume. It should never overpower the original building through height or size. The form, design, relationship of openings, scale, and selection of materials, details, colors, and features of proposed new additions should be reviewed in terms of compatibility with the original building and the surrounding district.

Although designed to be compatible with the original building, an addition should be discernible from it. For example, it can be differentiated from the original building through a break in roofline, cornice height, wall plane, materials, siding profile, or window type.

The impact of an addition on the building site must be considered as well. The addition should be designed and located so that significant site features, including mature trees, are not lost. The size of the addition should not overpower the site or dramatically alter its historic character.

Additional permits may be required from other City departments.

4.2 Additions to Historic Buildings: Guidelines

1. Construct new additions so that there is the least possible loss of historic fabric and so that the character-defining features of the historic building are not destroyed, damaged, or obscured.
2. Design new additions so that the overall character of the site, site topography, character-defining site features, trees, and significant district vistas and views are retained.
3. Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.
4. Locate a new addition on an inconspicuous elevation of the historic building, usually the rear one.
5. Limit the size and the scale of an addition in relationship to the historic building so that it does not diminish or visually overpower the building.
6. Design an addition to be compatible with the historic building in mass, roof form, materials, color, and relationship of solids to voids in the exterior walls, yet make the addition discernible from the original.
7. It is not appropriate to construct an addition if it will detract from the overall historic character of the principal building and the site, or if it will require the removal of a significant building element or site feature.
8. It is not appropriate to construct an addition that significantly changes the proportion of built mass to open space on the individual site.

4.3 NEW CONSTRUCTION

New construction within a historic district can enhance the existing district character if the proposed design and its siting on the lot reflect an understanding of and a compatibility with the distinctive character of the district setting and buildings. In fact, the introduction of a compatible but contemporary new construction project can contribute interest to the district.

Things to Consider As You Plan

The success of new site development within the district setting depends on its compatibility with characteristic district features as well as the retention of the specific site's topography and character-defining site features. The descriptions and guidelines included in Section 2, Environment, should be useful in determining the compatibility of proposed site development within a historic district. The guidelines for various site features, including driveways, fences, lighting, garages, and plantings, apply to both existing site features and proposed development. Because buildings within the historic districts generally display a clear consistency in setback, orientation, spacing, and distance between adjacent buildings, the compatibility of proposed new construction siting should be reviewed in those terms as well.

The success of new construction within a historic district does not depend on direct duplication of existing building forms, features, materials, and details. Rather, it relies on understanding what the distinctive architectural character of the district is. **Infill buildings** must be compatible with that character. Contemporary design generated from such understanding can enrich the architectural continuity of a historic district.

In considering the overall compatibility of a proposed structure, first review its

- height
- form
- massing
- proportion
- size
- scale
- roof shape

A careful analysis of buildings surrounding the site can be valuable in determining how consistent and, consequently, how significant each of these criteria is. The overall proportion of the building's front elevation is especially important to consider because it will have the most impact on the streetscape. For example, if the street facades of most nearby buildings are vertical in proportion, taller than they are wide, then maintaining the vertical orientation of the building façade will result in a more compatible design.



A similar study of materials, building features, and details typical of existing buildings along the streetscape, block, or district will provide a vocabulary to draw on in designing a compatible building. Beyond the obvious study of prominent building elements such as porches and storefronts, particular attention should be given to the spacing, placement, scale, orientation, and size of window and door openings as well as the design of the doors and the windows themselves. Compatibility at the building skin level is also critical. Certainly the selection of appropriate exterior materials and finishes depends on an understanding of the compatibility of proposed materials and finishes in composition, scale, module, pattern, texture, color, and sheen. Section 3, Changes to the Building Exterior, also provides pertinent information on traditional materials, features, and details found in the historic districts.

Additional permits may be required from other City departments.

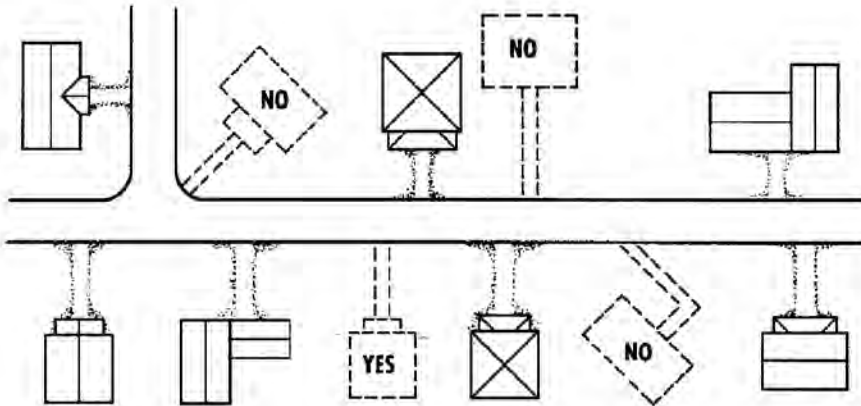
4.3 New Construction: Guidelines

1. Site new construction to be compatible with surrounding buildings that contribute to the overall character of the historic district in terms of setback, orientation, spacing, and distance from adjacent buildings.
2. Design new construction so that the overall character of the site, site topography, character-defining site features, trees, and significant district vistas and views are retained.
3. Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.
4. Refer to the design guidelines found in Section 2, Environment, when developing a proposed site plan.
5. Design new buildings to be compatible with surrounding buildings that contribute to the overall character of the historic district in terms of height, form, size, scale, massing, proportion, and roof shape.
6. Design the proportions of the proposed new building's front facade to be compatible with the front facade proportions of surrounding historic buildings.
7. Identify and incorporate rhythms and proportions established by existing buildings into new construction. Observe such features as the spacing, placement, scale, orientation, proportion, and size of window and door openings; the window to wall area; and entrance and porch projections of buildings that contribute to the special character of the district and incorporate them into new designs.
8. Select windows and doors for proposed new buildings that are compatible in subdivision, proportion, pattern, material, and operation with the windows and doors of those surrounding buildings that contribute to the special character of the historic district.
9. Select materials and finishes for proposed new buildings that are compatible with historic materials and finishes found in the surrounding buildings that contribute to the special character of the

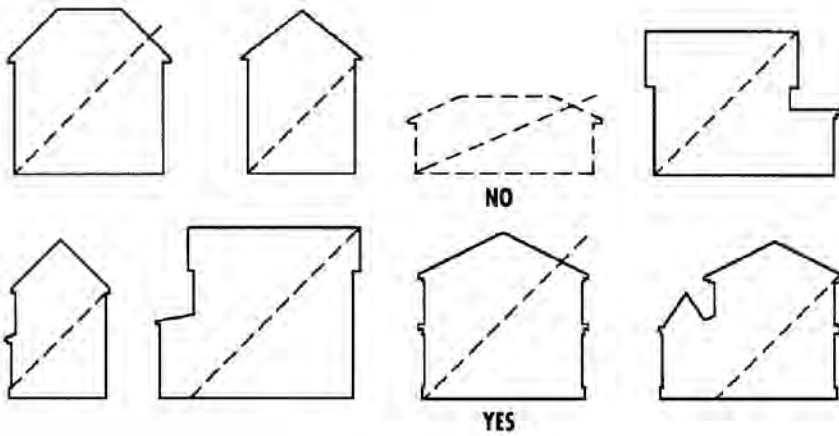
historic district in terms of composition, scale, module, pattern, detail, texture, finish, color, and sheen.

- 10 Design new buildings so that they are compatible with but discernible from historic buildings in the district. New construction should be dated.

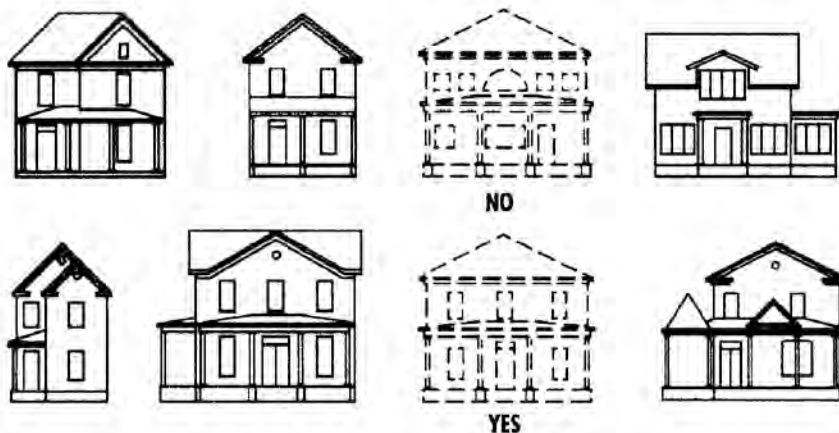
The following diagrams suggest appropriate siting and height-mass-style



The proposed siting for new building should be compatible with the setback, orientation, and spacing of existing district buildings.



Proposed new buildings should be compatible in height and proportion of front elevation with surrounding buildings that contribute to the district character.



The windows and the doors for proposed new buildings should be compatible in proportion and pattern with the windows and the doors of surrounding buildings that contribute to the district character.





SECTION **5** RELOCATION OR DEMOLITION

5.1	Relocation	62
5.2	Demolition	63



5.1 RELOCATION

Moving historic Fort Wayne buildings or structures is usually undertaken to save them from demolition or to fulfill the objectives of a revitalization plan. Often these two objectives complement each other; a significant building threatened with demolition or surrounded by an environment not compatible with an adaptive use to which it could be put, can be relocated into a compatible environment. This activity can result in multiple benefits: saving the building, enhancing the environment, and increasing the real estate value of the building. However, relocation can also result in a loss of integrity of setting and environment, thus compromising the significance of the historic structure itself. Therefore, the decision must be weighed carefully.

Things to Consider As You Plan

Because moving structures is complicated, time-consuming, and expensive, it should not be undertaken until every aspect of the project has been considered and evaluated. The property owner and the Commission must give full consideration to the architectural and environmental aspects of the situation before addressing the practical problems of moving a structure. The following questions provide a framework for evaluating the architectural and environmental context for such a decision:

- Is the structure threatened with demolition?
- Is relocation the only alternative to demolition?
- Is the structure significant enough architecturally or historically to warrant moving it?
- Is the property sound enough structurally to survive a move and be adapted to its new site?
- If the structure is currently sited in a historic district, what is proposed for the site once the structure is removed?
- Will the move adversely affect the overall character of the historic district or of remaining historic structures?
- Will the move damage significant district site features, such as a tree canopy, en route or on the site?
- If the proposed site for a relocated structure is in a historic district, does the structure fit into the era of the district; is its style, architectural quality, size, and scale compatible with the district?
- If the proposed site for a relocated structure is not in a historic district, what covenants, if any, will be established to preserve the distinctive character of the relocated structure?
- Is there an appropriate and practical new use for the structure on its new site?

The HPC must issue a Certificate of Appropriateness for the move before any other necessary permits can be obtained. The Commission will make every effort to help the property owner through the process.

5.1 Relocation: Guidelines

1. Before moving a historic structure, document its original setting and context. Use photographs, site plans, or other graphic or written statements to record the existing site conditions.
2. Enlist contractors and/or engineers experienced in moving historic buildings to do the following:
 - Determine the structural condition of the property before the move.
 - Coordinate the move with the utility companies and appropriate City departments.
 - Protect the structure from vandalism or weather damage before, during, and after the move.
 - Minimize structural damage during the move.
3. Relocate a structure within the historic district only if it is determined to be architecturally compatible with the adjacent buildings according to the guidelines for new construction.
4. Relocate a structure on a site within a historic district according to new construction guidelines for siting, orientation, plantings, and other pertinent aspects of site and setting.
5. Ensure that the relocation of a structure will not diminish or damage existing historic district buildings or the overall character of the district. Pay particular attention to the tree canopy along the route of the move.
6. Provide the HPC with site plan information for proposed site features and plantings of the new setting, including information on accessory buildings, driveways, site lighting, and parking areas.
7. If the original site of the structure to be relocated is within a historic district, before the move, submit to the Commission a site plan for proposed development of the original site after the relocation.
8. Protect significant site features of the original site, the new site, and the route of the move during the relocation.

5.2 DEMOLITION

Demolition of significant buildings, structures, sites, objects, or trees within Fort Wayne Historic Districts is discouraged. Given the irreversible nature of demolition, full deliberation of all alternatives before action is essential. However, the Historic Preservation and Protection Ordinance specifies criteria and conditions under which demolition can proceed. (Sections 151.040 - 151.045) It is the responsibility of the applicant to provide the Commission with thorough and complete documentation regarding a building's overall condition. Documentation should include, but is not limited to:

- photographs illustrating the state of deterioration or disrepair
- the written opinion of a building's structural condition as provided by a licensed architect or structural engineer
- any official notices received by the property owner citing specific violations to Chapter 152 of the Fort Wayne City Code, Housing and Building Standards.

continue 





The HPC may delay demolition for up to one year. The purpose of this delay period is to give the Commission, owner, and any other interested party, adequate time to explore every alternative to the destruction of the historic resource. Because the Commission and the historic district property owners take the loss of resources in the historic districts very seriously, use of the delay time is extremely important in reviewing all possibilities for saving a threatened structure.

Things to Consider As You Plan

In considering a request for a Certificate of Appropriateness to demolish a structure within a historic district, the Commission will weigh the impact of the proposed demolition on the overall character of the historic district as well as adjacent historic buildings. In addition, the Commission will consider whether any specific use for the site has been proposed to mediate the loss of the historic structure. A site plan illustrating any proposed development or introduction of plantings following demolition should be developed and submitted to the Commission at the time the request for a Certificate of Appropriateness is made.

Before authorized demolition of a property, the owner is responsible for recording a significant structure through documents such as photographs and measured drawings as specified and approved by the HPC. The documents shall be kept in the Commission's files.

5.2 Demolition: Guidelines

1. Before demolition, work with the HPC to pursue all alternatives to demolition.
2. Before demolition, record significant structures through photographs and/or measured drawings as specified by the HPC.
3. Before demolition, work with the HPC and/or other interested parties to salvage usable architectural materials and features.
4. Before demolition, submit a site plan to the Commission illustrating proposed site development or plantings to follow demolition.
5. During demolition, ensure the safety of any adjacent properties and historic resources. Also, during and after demolition, protect trees on the site from damage due to compaction of the soil by equipment or materials.
6. After demolition, clear the site promptly and thoroughly.
7. After demolition, plant or develop the site promptly as approved in the proposed site plan.



SECTION 6 GLOSSARY OF TERMS

This section provides a list of common architectural terms and descriptions to help identify specific styles and features of historic structures. If you have questions or are unsure about a particular building or its significant features, please call the HPC staff for on-site assistance: 260.427.1127.



Example of Arcade.

A

ALUMINUM SIDING—Sheets of exterior architectural covering, usually with a colored finish, fabricated of aluminum to approximate the appearance of wooden siding. Aluminum siding was developed in the early 1940s and became increasingly common in the 1950s and the 1960s.

ARCADE—a succession of arches supported by columns.

ARCH—A structure formed of wedge-shaped stones, bricks, or other objects laid so as to maintain one another firmly in position. A rounded arch generally represents classical or Romanesque influence whereas a pointed arch denotes Gothic influence.

ARCHITRAVE—The lowest part of a classical entablature, symbolizing a beam laid across capitals of columns, or as more commonly used in connection with houses, the molded trim around a door or window opening.

ASBESTOS SIDING—Dense, rigid board containing a high proportion of asbestos fibers bonded with Portland cement; resistant to fire, flame, or weathering and having a low resistance to heat flow. It is usually applied as large overlapping shingles. Asbestos siding was applied to many buildings in the 1950s.

ASHLAR—A squared building stone.

ASPHALT SHINGLE—A shingle manufactured from saturated roofing felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to weather.

ASPHALT SIDING—Siding manufactured from saturated construction felts (rag, asbestos, or fiberglass) coated with asphalt and finished with mineral granules on the side exposed to weather. It sometimes displays designs seeking to imitate brick or stone. Asphalt siding was applied to many buildings in the 1950s. The brick pattern siding is also called Insul-brick.

ATTIC VENTILATOR—In houses, a screened or louvered opening, sometimes in decorative shapes, located on gable walls or soffits.

AWNING—A rooflike covering of canvas, often adjustable, over a window, a door, etc., to provide protection against sun, rain, and wind. Aluminum awnings were developed in the 1950s.

B

BALUSTRADE—A low barrier formed of balusters, or uprights, supporting a railing.

BAND, BAND COURSE, BELT, BELT COURSE—Flat trim running horizontally in the wall to denote a division in the wall plane or a change in level.

BARGEBOARD (also VERGEBOARD)—A wooden member, usually decorative, suspended from and following the slope of a gable roof.

BAY—Within a structure, a regularly repeated spatial element usually defined in plan by beams and their supports, or in elevation by repetition of windows and doors in the building facade.



BAY WINDOW— A projecting form containing windows that rises from the ground or from some other solid foundation, such as a porch roof; see also oriel.

BEVELED GLASS—Glass panes whose edges are ground and polished at a slight angle so that patterns are created when panes are set adjacent to one another.

BOARD-AND-BATTEN—Closely applied vertical boards, the joints of which are covered by vertical narrow wooden strips; usually found on Gothic Revival-style buildings.

BOND—The laying of bricks or stones regularly in a wall according to a recognized pattern for strength. Bond patterns can also add a high decorative quality to masonry walls.

BRACKET—A projecting angled or curved form used as a real or decorative support, found in conjunction with balconies, lintels, eaves, cornices, etc. Brackets were used extensively in the Italianate style of architecture.

BRICK MOLDING— A milled wood trim piece covering the gap between the window frame and masonry, which can be rectilinear, curved or composite-curved.

BULKHEAD—The area below the display windows on the front facade of a commercial storefront. Also referred to as a knee wall.

C

CAPITAL—The top or head of a column. In classical architecture there exist orders of columns: Doric, Ionic, Corinthian, Tuscan, and Composite.

CASEMENT WINDOW—A window that swings open along its entire length, usually on hinges fixed to the sides of the opening into which it is fitted.

CASING—The exposed trim molding, framing, or lining around a door or a window; may be either flat or molded.

CAST IRON—Iron that has been shaped by being melted and cast in a mold.

CAULKING—A resilient mastic compound, often having a silicone, bituminous, or rubber base; used to seal cracks, fill joints, prevent leakage, and/or provide waterproofing.

CHALKING—The formation of a powder surface condition from the disintegration of a binder or an elastomer in a paint coating; caused by weathering or an otherwise destructive environment.

CHAMFER—A beveled edge or corner.

CHECKING—Small cracks in a film of paint or varnish that do not completely penetrate to the previous coat; the cracks are in a pattern roughly similar to a checkerboard.

CLAPBOARD— Wood siding composed of horizontal, overlapping boards, the lower edges of which are usually thicker than the upper, and laid so as to cover a portion of a similar board underneath. The exposed face of clapboard is usually less than 6 inches wide. This was a common outer face of nineteenth and early twentieth century buildings.

CLASSICAL—A loose term to describe the architecture of ancient Greece and Rome. In the United States, classical embraced Georgian, Federal, Greek Revival, and Neoclassical styles.



Example of Flemish Bond.



Example of Dormer.

CLERESTORY—An upper zone of wall pierced with windows that admit light to the center of a lofty room. A window so placed, often forming a continuous band.

COLUMN— A vertical cylindrical support. In classical design it is composed of a base (except in the Greek Doric order), a long, gradually tapered shaft, and a capital.

COPING— A protective cap, top, or cover of a wall parapet, commonly sloping to protect masonry from water.

CORBEL—A projection (or building out) from a masonry wall, sometimes to support a load and sometimes for decorative effect.

CORNER BOARD—One of the narrow vertical boards at the corner of a traditional wooden frame building, into which the clapboards butt.

CORNICE—The top part of an entablature, usually molded and projecting; originally intended to carry the eaves of a roof beyond the outer surface.

CRESTING—Decorative iron tracery or jigsaw work placed at the ridge of a roof.

D

DECK—An uncovered porch, usually at the rear of a building; popular in modern residential design.

DENTIL—One of a band of small, square, tooth-like blocks forming part of a classically inspired cornice.

DISPLAY WINDOW— A window in a shop displaying items for sale. Usually, the term points to the larger windows in the front facade of the shop.

DORMER—A structure containing a window (or windows) that projects through a pitched roof.

DOUBLE-HUNG WINDOW—A window with two sashes that open and close by sliding up and down in a cased frame.

DOWNSPOUT—A vertical pipe, often of sheet metal, used to conduct water from a roof drain or gutter to the ground or a cistern.

DRESSED—Descriptive of stone, brick, or lumber that has been prepared, shaped, or finished by cutting, planing, rubbing, or sanding one or more of its faces.

DRIP MOLDING—A projecting molding around the head of a door or window frame, often extended horizontally at right angles to the sides of the frame, intended to channel rain away from the opening.

E

EAVE—The part of a sloping roof that projects beyond a wall.

ELEVATION—An exterior face of a building; also, a drawing thereof. See also FACADE.

ENGAGED COLUMN— A column partially built into a wall, not freestanding.

ENTABLATURE—A horizontal member divided into triple sections consisting of, from bottom to top, an architrave (symbolizing a beam), a frieze, usually ornamented, and a cornice.

ETCHED GLASS—Glass whose surface has been cut away with a strong acid or by abrasive action into a decorative pattern.



F

FAÇADE—The exterior face of a building. See also ELEVATION.

FANLIGHT—A semicircular or semielliptical window above a door, usually inset with radiating glazing bars resembling an open fan.

FASCIA—A flat board with a vertical face that forms the trim along the edge of a flat roof, or along the horizontal, or eave side of a pitched roof. The rain gutter is often mounted on it.

FENESTRATION—The organization and design of windows in a building.

FERROUS METAL—An iron based metal.

FINIAL—The crowning ornament of a pointed element, such as a tower.

FLASHING—Strips of sheet metal bent to fit the angle between any two roof surfaces or between the roof and any projection, such as a chimney to prevent water penetration, to provide water drainage, or both, especially between a roof and a wall.

FLUSH SIDING—Wooden siding that lies on a single plane; commonly applied horizontally except when applied vertically to accent an architectural feature.

FLUTING—A system of vertical grooves (flutes) in the shaft of a Doric, Ionic, Corinthian, or Composite column. Doric columns have sharp edges between flutes while the other orders have flat portions of the cylindrical surface of the columns separating the flutes.

FOUNDATION—The portion of a building's structure that transfers the weight of the building into the ground.

FRENCH DOOR (French Window)—a door with rectangular glass panes extending the full length. Typically used in pairs.

FRIEZE—The middle horizontal member of a classical entablature, above the architrave and below the cornice. A Frieze Board refers to the wide trim board at the top of an exterior wall immediately under the eaves.

G

GABLE—The vertical triangular piece of a wall at the end of a ridged roof, from the level of the eaves to the summit.

GALVANIZE—To metal with zinc to inhibit rusting.

GAMBREL ROOF—A gable roof more or less symmetrical, having four inclined surfaces, the pair meeting at the ridge having a shallower pitch. Typically seen on barns and Dutch Colonial style buildings.

GLAZING—Referring to glass.

GLAZING PUTTY—A dough-like substance designed to make a seal between dissimilar materials (glass and wood), to remain flexible for a long time, and to be paintable. Used for fixing and sealing panes of glass (glazing) into wooden frames (or sashes)

GINGERBREAD—Thin, curvilinear ornamentation produced with machine powered saws.

GUTTER—A shallow channel of metal or wood set immediately below or built in along the eaves of a building to catch and carry off rainwater.



Example of French Doors, also called French Windows.



Example of Jerkin Head Roof.

H

HEADER—A brick laid across the thickness of a wall to bond together adjacent courses of a wall; the exposed end of a brick.

HIPPED ROOF—A type of roof where all sides are sloped.

HOOD—A projection that shelters an element such as a door or window.

J

JAMB—The vertical sides of an opening, usually for a door or a window.

JERKIN HEAD ROOF—A roof whose end has been formed into a shape midway between a gable and a hip, resulting in a truncated or “clipped” appearance; sometimes called a clipped gable.

K

KEystone—The central wedge-shaped member of a masonry arch.

L

LATEX PAINT—A paint having a latex binder (an emulsion of finely dispersed particles of natural or synthetic rubber or plastic materials in water).

LATTICE—A network of interlocking lath or other thin strips used as screening, especially in the base of a porch.

LEADED WINDOW—A window composed of small panes of glass which may be diamond-shaped, rectangular, or decoratively cut, held in place by narrow strips of cast lead.

LIGHT—A pane of glass.

LINTEL—A horizontal member spanning an opening and supporting construction above; a beam.

LUNETTE WINDOW—A semicircular window typically found in a gable peak.

M

MANSARD ROOF—A roof having a double slope on all four sides, the lower slope being much steeper. This roof is characteristic of the Second Empire style.

MEETING RAIL—The central horizontal rail of a double-hung window sash designed to interlock with the adjacent rail.

MILDEW—A fungus that grows and feeds on paint, cotton and linen fabrics, etc., that are exposed to moisture; causes discoloration and decomposition of the surface.

MOLDING—A decorative band of varied contour, used to trim structural members, wall planes, and openings.

MORTAR—A mixture of Portland cement, lime, putty, and sand in various proportions, used for laying bricks or stones. On historic buildings, the softer lime-clay or lime-sand mortars and masonry cement were common.

MULLION—A vertical primary framing member that separates paired or multiple windows within a single opening.

MUNTIN—A narrow molding used to hold individual glass panes within a window.



N

NEWEL POST—A vertical member or post, usually at the start of a stair or at any place a stair changes direction. Usually large and ornate, it is the principal support for the handrail.

O

OIL PAINT—A paint in which a drying oil, usually linseed oil, is the vehicle for the pigment; rarely used as a house paint since the mid-twentieth century when it was commonly replaced by latex paints.

ORIEL WINDOW—A projecting bay window carried on corbels or brackets. An Oriel window does not have a foundation.

P

PANEL—A portion of a flat surface recessed, or raised from the surrounding area, distinctly set off by molding or some other decorative device.

PALLADIAN WINDOW—A three-part window opening with a tall, round-arched center window flanked by smaller rectangular windows and separated by posts or pilasters.

PARAPET—A low wall that serves as a vertical barrier at the edge of a roof; in a exterior wall, the part entirely above the roof.

PATIO—An open, outdoor living space adjacent to a building, usually surfaced with stone, tiles, or concrete and at ground level.

PEDIMENT—A triangular gable bounded on all sides by a continuous cornice. This form is characteristic of Classical architecture.

PILASTER—A flat decorative member applied at a wall suggesting a column.

POINTING—The treatment of joints between bricks, stone, or other masonry components by filling with mortar; also, called tuck-pointing.

PORTE COCHERE—The architectural term for a porch or portico-like structure at a main or secondary entrance to a building, through which it is possible for a horse and carriage or motor vehicle to pass, in order for the occupants to exit under cover, protected from the weather. Also called a carriage porch.

PORTICO—A small porch composed of a roof supported by columns, often found in front of a doorway.

PORTLAND CEMENT—A very hard and strong cement used as an ingredient in mortar, stucco, concrete, and grout.

PRIMER—A coating applied to a surface to prepare it for paint that serves the function of sealing and filling on wood, plaster, and masonry.

Q

QUARTER ROUND—A small molding that has the cross-section of a quarter circle.

QUOIN—In masonry, a hard stone or brick used, with similar ones, to reinforce an external corner or edge of a wall or the like; often distinguished decoratively from adjacent masonry.



Example of Portico.



Example of Rock-Faced concrete block.

R

- RECESSED LIGHT**—A light fixture that has been placed into a surface so that its face is flush with the surface of a ceiling or a wall.
- REHABILITATION**—The act or the process of making possible a compatible use for a property through repair, alterations, and additions while preserving the portions or the features that convey the property’s historical, cultural, or architectural values.
- REPOINTING**—Raking out deteriorated mortar joints and filling into them a surface mortar to repair the joint.
- RESTORATION**—The act or the process of accurately depicting the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from other periods in its history and the reconstruction of missing features from the restoration period.
- RISER**—The vertical portion of a stair, connecting two steps.
- ROCK-FACED**—Masonry, typically concrete block, treated with a rough surface that simulates the irregular texture of natural stone.
- ROOFING TILE**—A tile for roofing, usually of burnt clay; available in many configurations and types.
- RUSTICATED STONE**—Masonry or wood in which each principal face is rough or highly patterned with a tooled margin.

S

- SANDBLASTING**—An extremely abrasive method of cleaning brick, masonry, or wood that involves directing high-powered jets of sand against a surface.
- SANDING**—Smoothing a surface with abrasive paper or cloth, either by hand or by machine.
- SASH**—The secondary part of a window which holds the glazing in place; may be operable or fixed; usually constructed of horizontal and vertical members; sash may be subdivided with muntins.
- SAWNWORK**—Ornamentation in cutout planking, formed with a bandsaw. Popular in the 1880s and the 1890s, this decorative detailing is flat.
- SCUPPER**—An opening in a wall or parapet that allows water to drain from a roof or porch floor.
- SEGMENTAL ARCH**—An arch which is in the form of a segment of a semicircle.
- SHEET METAL**—A flat, rolled-metal product, rectangular in cross-section and form; when used as roofing material, usually terne- or zinc-plated.
- SHINGLE**—A roofing unit of wood, asphalt, slate, tile, or other material cut to stock lengths, widths, and thicknesses; used as an exterior covering on roofs and applied in an overlapping fashion. Also refers to wood cut in various flat patterns, such as half-rounds or scallops, and applied to portions of facades to create a picturesque or romantic look. This treatment was generally used in Queen Anne-style buildings. Surface textures are often found in diamond, scallop, staggered butt, or composite patterns.

SHUTTERS—Small wooden louvered or solid panels hinged on the exterior of windows, and sometimes doors, to be operable. Used for light and ventilation control as well as security. On many early-mid twentieth century buildings inoperable shutters were applied for purely decorative effect.

SIDELIGHT— A vertically framed area of fixed glass, often subdivided into panes or fitted with decorative glass, flanking a door.

SILL—A horizontal timber, at the bottom of the frame of a wood structure, which rests on the foundation. The horizontal bottom member of a window, door or other wall opening.

SOFFIT—The exposed undersurface of any architectural element, especially a roof.

STANDING-SEAM ROOF— A standing seam roof is constructed of many interlocking panels that run vertically from the roof's ridge (the top of the roof) to the eave. The interlocking seam where two panels join together is raised above the roof's flat surface, allowing water to run off without seeping between panels.

STEPPED GABLE—A wall with a stepped profile concealing the end of a gabled roof.

STOOP—A raised platform with steps, typically uncovered, at the entrance to a house.

STOREFRONT—The first-floor front of a commercial building typically distinguished by a main entry flanked by large display windows set over low panels.

STRETCHER—A brick or a stone laid with its length parallel to the length of the wall.

STUCCO—An exterior finish, usually textured, composed of Portland cement, lime, and sand mixed with water. Older-type stucco may be mixed from softer masonry cement rather than Portland cement.

SURROUND—The molded trim around a door or window opening.

T

TAR PAPER—A roofing material manufactured by saturating a dry felt with asphalt and then coating it with a harder asphalt mixed with a fine material.

TERNEPLATE—Sheet metal coated with terne metal, which is an alloy of lead containing up to 20 percent tin.

TERRA-COTTA—Hard fired clay, used for ornamental work and roof and floor tile; May be glazed or un-glazed. Often cast with high relief designs or patterns for use as a decorative glazed wall surface or detail.

TONGUE AND GROOVE—A joinery system in which boards are milled with a tongue on one side and a groove on the other so that they can be tightly joined with a flush surface alignment.

TOWER—A tall human-made structure that is almost always taller than it is wide, usually by a significant margin. Towers can stand alone or as part of a larger structure.

TRACERY—An ornamental division of an opening, especially a large window, usually made with wood. Tracery is found in buildings of Gothic influence.



Example of Terra-Cotta.



Example of a Turret.

TRANSOM—A glazed panel above a door or a storefront display window, sometimes hinged to be opened for ventilation at ceiling level.

TREAD—The horizontal surface of a step.

TRIM—The finish material on a building, such as moldings applied around openings or at the floors and the ceilings of rooms. May be used for practical or decorative purposes.

TURRET—A small tower, usually corbelled from a corner. A turret does not continue to the ground.

V

VINYL SIDING—Sheets of thermal plastic compound made from chloride or vinyl acetates, as well as some plastics made from styrene and other chemicals, usually fabricated to resemble clapboard.

W

WATERBLASTING—A cleaning method similar to sandblasting except that water is used as the abrasive. As in sandblasting, high-pressure water jets can damage wood and masonry surfaces.

WATER TABLE—A belt course differentiating the foundation of a masonry building from its exterior walls.

WROUGHT IRON—Iron that is rolled or hammered into shape, never melted.





SECTION **7** APPENDIX

7.1	Resources for Technical Information	76
7.2	Architectural Types	77
7.3	Architectural Styles	80
7.4	Window Policy	88
7.5	Slate Roof Committee Report	88

Fort Wayne Historic Preservation and Protection Ordinance
CHAPTER 151: HISTORIC PRESERVATION AND PROTECTION DISTRICTS
This information is available online at www.cityoffortwayne.org/preservation.

7.1 RESOURCES FOR TECHNICAL INFORMATION

Local Resources

Fort Wayne Historic Preservation Commission
One E. Main Street, Room 800
Fort Wayne, IN 46802-1804
260/427-1127

<http://www.cityoffortwayne.org/preservation>

For information on Fort Wayne Historic Districts, Certificates of Appropriateness, and technical assistance.

ARCH, Inc.
437 E. Berry Street, Suite 204
Fort Wayne, IN 46802
260/426-5117
<http://www.archfw.org>

For information on historic properties throughout Allen County, preservation programs, and volunteer opportunities.

State Resources

State Historic Preservation Office
Division of Historic Preservation and Archaeology
402 W. Washington Street, W274
Indianapolis, IN 46204-2739
<http://www.state.in.us/dnr/historic>

For information on historic structures, the National Register, preservation tax credits, technical restoration assistance, and archaeology.

Historic Landmarks Foundation of Indiana
340 W. Michigan Street
Indianapolis, IN 46202-3204
800/450-4534
317/639-4534
<http://www.historiclandmarks.org>

Historic Landmarks Foundation of Indiana Northern Regional Office
The Remedy Building
402 W. Washington Street
South Bend, IN 46601
574/232-4534
north@historiclandmarks.org



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National Resources

U.S. Department of the Interior
National Park Service
1849 C Street, NW
Washington, DC 20240
Office of the Director: 202/208-4621
Office of Communications: 202/208-6843
Cultural Resource Stewardship and Partnerships: 202/208-7625
Heritage Preservation Services: <http://www2.cr.nps.gov>
Southeast Regional Office of the National Park Service
100 Alabama St., SW
NPS/Atlanta Federal Center
Atlanta, GA 30303
Regional Director's Office: 404/562-3100

7.2 ARCHITECTURAL TYPES

Vernacular House Types

Many houses in Fort Wayne can be identified according to their folk form or vernacular house type. Folk houses and buildings are those built by carpenters and builders who lack specific architectural training, but instead follow standards for design and construction based on ethnic heritage, local standards, or tradition. In folk and vernacular structures, the intended function often dictates the design, size, shape, and methods and materials of construction. Folk building traditions can be passed from generation to generation for centuries with little or no change in appearance. The following guide to Fort Wayne's most important vernacular house types provides approximate dates for their popularity in the city.

Hall-and-parlor (c.1820-c.1870)

The hall house was a cottage with only one multipurpose room (or hall) on the first floor. The hall was used as a kitchen, dining room, work room, living room, and sleeping room. Often, a corner stairway leading to a loft sleeping area was placed in a corner of this room. When additional space was needed in these houses, a second (often smaller) room was added to a gable end. This "parlor" was used variously as a bedroom, guest room, reception room, or (like the hall) had a combination of uses. As is the case with many folk house types, the hall-and-parlor house evolved as builders eventually built the two first-floor rooms at the initial construction of the house. Hall-and-parlor houses were constructed in either brick or wood frame and were one to one-and-a-half stories with a side-gable roof. Though the facade is sometimes symmetrical, with a central door into the larger room flanked by evenly spaced windows, often the door is slightly off center or the windows are unevenly spaced.



Hall-and-Parlor



I-House

I-House (c.1820-c.1900)

The I-House is perhaps the most common folk house type across the United States. It was labeled the “I-House” because it is a dominant house type across Indiana, Illinois, and Iowa. The basic floor plan is similar to the hall-and-parlor, with two rooms wide and one room deep, but a full second floor is added, normally with a side gable roof. Often there is a central passage where the stairway is usually located. The I-house is always one room in depth, but often has a rear wing or “ell” for additional space. Because of the popularity and simple shape of the I-House, decorative elements of popular architectural styles were often applied. Federal, Greek Revival, Gothic Revival, Italianate, and Queen Anne ornamentation (or even mixtures of these styles) can be found on nineteenth century I-Houses.

The oldest house known to survive in Allen County, the 1827 Chief Richardville House, is an excellent example of an I-House. The William S. Edsall House in downtown Fort Wayne is an I-House with Greek Revival and Italianate ornamentation.



One-and-a-Half Cottage

One-and-a-Half Cottage (c.1820-c.1870)

The one-and-a-half cottage is one-and-a-half stories in height. Inside are floors with four equally sized rooms on the first floor and smaller, informal sleeping rooms on the upper level. These houses had side-gable roofs and often had rear wings, or shed-roof additions which created a saltbox shape. Small “knee windows” were often located in the frieze on the facade, both for decorative effect and for light in the upper level. Many examples of the one-and-a-half cottage are Greek Revival in style. The Buesching House, 4166 Trier Rd, is an excellent example.



Gable-front

Gable-front (c.1825-c.1930)

The gable-front house was created by two factors, style and economy, which combined to cause a shift of emphasis from the sides of houses to the gable-end. The popular Greek Revival style placed emphasis on the gable ends of buildings because the triangular shape resembled the pediments of Greek and Roman temples. Greek Revival buildings often had a gable-end entrance in order to simulate a temple front. Simultaneous with the popularity of the Greek Revival style, urban areas in the United States grew tremendously. Urban land became more valuable, and city lots became smaller and more narrow. The narrower gable-front house allowed the largest house possible on these small lots. Whereas the origins of the gable-front house are not purely folk, nevertheless the gable-front house became an American folk house type. It was built nationwide for generations and was adapted to many different materials and styles.

The gable-front may be either two stories or one story (often called a gable-front cottage), with the gable-end and entrance facing the street. The floor plan sometimes included an entrance hall, containing

the stairway, which ran to the rear of the house. First floor rooms were often parallel with the hall, with parlor at the front, dining room, and the kitchen at the rear. Exteriors could be plain, or were decorated with popular architectural styles from Greek Revival to Craftsman. Simple entry porches or full-width porches were often placed on the facade.

Fine examples of the gable-front house can be found throughout Fort Wayne. Several examples are located in the southern portion of the West Central Historic District. Among these are 1001 W. Jefferson Blvd, and a c.1850 Greek Revival gable-front cottage at 1104 W. Jefferson Blvd.

Upright-and-Wing (c.1840-c.1875)

When a builder was not confined to a narrow lot, the form of the gable-front house could be expanded by adding a wing to the side. This wing was often similar in configuration to a small hall-and-parlor house. The upright-and-wing house often made use of the Greek Revival style. The gable-front (or "upright") element of the house is typically one-and-a-half to two stories in height. The side-gabled "wing" on the house is always one half to one full story lower in height than the upright. The wing always contained the kitchen, the most important room of the house. A porch often covered the full width of the wing, and in many houses the primary entrance was into the kitchen, reflecting the informal, traditional form of folk houses.

Gabled-ell (c.1865-c.1920)

The gabled-ell uses a similar plan to the upright-and-wing, however the wing (or "ell") is equal or nearly equal in height to the two story upright portion of the house. While taller, the ell does not provide the significant additional width of the wing of an upright-and-wing house. A porch and entry door(s) are often placed in the corner created by the intersection of the front gable and the ell. The porch is usually parallel with the front gable portion of the house. This overall arrangement provides the house with an integrated and compact "L" or "T" shape to the ground plan.

When this form is seen in a house that is only one to one-and-a-half stories it is referred to as a gabled-ell cottage. The gabled-T has a plan which creates equally-sized ells on each side of the front gable portion of the house. The cross gable house plan has gable-roofed ells of equal size on each side of the house, creating the shape of a cross. Gabled-ell houses and cottages are quite common throughout Fort Wayne.



Upright-and-Wing



Gabled-ell



Bank Barn



Wells Street Bridge

Barns

A surprising number of farm barns and structures are located within the present boundaries of Fort Wayne. The majority of these barns are either English barns or Basement barns. English barns are typical of simple barns known in England. English barns adapted well to the North American climate, and are found across the United States. The rectangular timber frame structure has a side gable roof with a central, large opening on the long side of the building. A central runway was flanked by bays and lofts on each side for storage of hay and grain. Stables or pens were sometimes provided in the bays for housing animals. Basement barns reflect a combination of the English barn with two-level German barn types which have a raised basement. Basement barns utilize the same plan as the English barn, however a raised basement is provided for sheltering livestock. These barns were either built into hillsides, or an earthen bank was provided for access to the upper level.

Bridges

Because of Fort Wayne's location on three rivers, its historic bridges are an important part of its built environment. They not only reflect the history of transportation and engineering, but they are also scenic landmarks on the rivers. Both metal truss and early reinforced concrete arch bridges survive in the city.

The 1884 Wells Street Bridge is the oldest bridge which remains. It is of Whipple through truss metal construction with elaborate Gothic ornamentation. Two rare metal truss footbridges remain in Lawton Park and Swinney Park. Several Metal truss reinforced concrete arch bridges remain, most designed by A.W. Grosvenor of Fort Wayne. Outstanding concrete bridges include the Tennessee Avenue Bridge and the Tecumseh-Coombs Street Bridge.

7.3 ARCHITECTURAL STYLES

Academic architecture is quite different from vernacular construction in that buildings are designed by trained professionals who work to follow or even set national and international architectural trends. Considerations of style and aesthetics are as important as function, with the goal as a balance of all elements. Because the emphasis on style and fashion is so great, architectural styles grow in popularity, evolve, and fade over time.

While many buildings may be a pure example of a particular style it is very common for any given design to combine elements from a variety of architectural styles. The descriptions above are intended to provide a guide for interpreting and understanding the architecture you may see.



• HISTORIC •
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Greek Revival (c.1825-c.1875)

Following the War of 1812, Americans turned to classical Roman and Greek models for inspiration, linking the world's first democracy and the young democracy of the United States. The Greek War of Independence (1821-30) aroused nationwide sympathy and led to the overwhelming popularity of Greek Revival architecture from c.1825 to c.1855. Based on the gable front forms of ancient temples, the style was adapted for public, commercial, religious, and residential buildings. Greek Revival buildings are characterized by low-pitched gabled or hipped roofs emphasized at the cornice line by a wide band of trim known as a frieze board. Windows are relatively plain, with six over six or four over four panes of glass. Most have porches with square or round columns. The front door is often surrounded by a narrow transom and sidelights encased in a wide, decorative frame.

Few structures in the Greek Revival style survive in Fort Wayne, however the c.1840 Angell-Hoffman House at 922 W. Berry St. and the Peter Ohneck House at 614 W. Berry St. are excellent examples.

Gothic Revival (c.1845-c.1940)

Although never widely popular for residential architecture, the Gothic Revival style appeared in the United States from about 1840 into the 1870s. Andrew Jackson Downing promoted the style through his architectural pattern books as a romantic style that complimented wooded suburban lots with its verticality and organic ornamentation. Based on Medieval architecture, the Gothic Revival building has a steeply pitched roof which often has steep cross gables. At least one pointed arch window is commonly found, usually in the most prominent gable. Gables and porch roofs typically have decoratively cut verge boards and trim, produced by the then newly-perfected scroll saw.

The style was very popular for churches, continuing in use well into the 20th century. Gothic Revival was considered appropriate for churches because of its traditional use in European cathedrals and its strong vertical or heavenward emphasis. Churches in the style typically use heavy masonry construction of brick or stone, with carved stone ornamentation, buttresses, and steeples.

Residential examples of the Gothic Revival style are rare in Fort Wayne. The best examples are the 1862 Eakins House, 521 W. Wayne St, and the 1881 J. Ross McCulloch House – 334 E. Berry St., built 1883. Ecclesiastical Gothic Revival examples are numerous in the city. Among the best examples are Trinity Episcopal Church, 611 W. Berry St and St. Paul's Evangelical Lutheran Church, 1126 S. Barr St.



Greek Revival



Gothic Revival



Italianate

Italianate (c.1850-c.1900)

Like Gothic Revival, the Italianate style was first promoted by Andrew Jackson Downing as a romantic alternative to classical Greek and Roman models. Easily adapted to narrow urban lots, it became the dominant style for residential and commercial architecture from c.1855 to c.1880 and continued as a popular style for commercial buildings to the turn of the century. Italianate houses normally have two stories with a low-pitched roof and widely overhanging eaves supported by decorative brackets. Towers, cupolas, and porches with square, chamfered posts and scroll-cut trim were common features of Italianate houses. (Houses with a gabled-ell form and a large, square tower rising from the facade are called "Italian Villas"). In both houses and commercial buildings, windows are tall, narrow, and often arched at the top. Windows and doors were often capped by decorative hoods. Italianate commercial buildings had bracketed cornices and often made use of decorative cast or pressed metal in storefronts and cornices.

The Henry G. Olds House, 407 W. Berry St. and the house at 1035 W. Jefferson Blvd. are excellent examples of the style. Commercial examples include the Keystone Block, 602-14 S. Calhoun St. and the Welch Hardware Building, 1915-17 S. Calhoun St.

Queen Anne (c.1880-c.1910)

The Queen Anne style marks the height of Victorian-era architectural exuberance in the United States. Due to America's late 19th century industrial and railroad expansion, wire nails, pre-cut lumber in standardized sizes, and building components such as doors, windows, siding, and decorative millwork were factory-produced and shipped by rail to builders across the country. Using this newly available technology, architects developed the hallmark features of the Queen Anne style: asymmetrical facades, complex, steeply-pitched hipped and gabled roofs, and elaborate porches. Queen Anne buildings usually have several different sizes and styles of windows, and exterior walls enlivened by a variety of siding textures and decorative millwork or "gingerbread". Queen Anne commercial buildings, though more rare, are similar to houses in their eclectic use of decorative detail.

Fort Wayne contains many examples of the Queen Anne style. Among the best are the Horatio Ward House, 903 W. Berry St. and the Joseph A.M. Storm House, 1202 W. Washington Blvd., both in the West Central Historic District.



Queen Anne

Richardsonian Romanesque (c.1885-c.1905)

Boston architect Henry Hobson Richardson (1836-86) developed this style in the 1870s, combining the heavy masonry and prominent arches of Romanesque Revival architecture with features borrowed from many sources, including late Gothic Revival, Syrian, and Queen Anne. After his death, interest in the style increased with the majority of houses and buildings in the style built from 1887 to 1900. Richardsonian Romanesque buildings are always masonry and usually have at least some rough-faced stonework, often with contrasting colors creating decorative patterns. Wide, rounded arches supported by short, squat columns are characteristic of the style. Round towers with conical roofs are common, usually with arcaded windows near the top. Interlacing floral designs are the most common decorative details. Because of the monumental nature of the style, examples were never common.



Richardsonian Romanesque

Colonial Revival (c.1890-present)

Colonial Revival became the dominant style for domestic building during the first half of the 20th century. By about 1910, the typical rectangular form with a hipped or side-gable roof had become common, although details were frequently exaggerated. Houses and buildings more closely copied actual Colonial models through the peak years of Colonial Revival popularity in the 1920s and early 1930s, but after World War II the style became simplified. Styles such as the Cape Cod carried the Colonial Revival movement into the 1950s. With some minor variations the style remains a popular influence in current housing.



Colonial Revival

Common identifying features of the style include: a symmetrically balanced facade with a central door and entry porch; classically inspired features such as pilasters, columns, pediments, fanlights, and sidelights; double-hung windows with multiple panes of glass; and prominent cornices decorated with dentils or modillions.

Identified by the gambrel or barn-like roof, the Dutch Colonial Revival (c.1890-c.1940) was a widely popular variant within the larger Colonial Revival movement. Front-facing gambrel roofs or cross gambrels were dominant in the style to about 1915. Side gambrel roofs, often with full shed dormers, are most common on later examples. Decorative details are similar to the Colonial Revival style.



Dutch Colonial Revival

Garrison Colonial houses are built with the second story extended slightly outward to overhang the wall below. Stylized, side-gabled examples of the style were very popular from the 1930's through the 1950's. Detailing is similar to the main Colonial Revival. Simplified versions of this form persist to this day.



Garrison Colonial



Neoclassical



Prairie



Craftsman Bungalow

Neoclassical (c.1891-c.1950)

Never quite as abundant as the closely related and contemporary Colonial Revival style, the Neoclassical style had two waves of popularity. The first, from about 1900 to 1920, emphasized hipped roofs and elaborate, correct columns. The second phase, from about 1925 through the 1950s, emphasized side-gabled roofs and simple, slender columns.

The primary identifying feature is the full-height porch with roof supported by classical columns. The front facades typically have symmetrically balanced windows and a center door.

Prairie (c.1905-c.1920)

The Prairie style was developed in Chicago in the 1890s by a group of architects, including Louis Sullivan and Frank Lloyd Wright, who wanted to create a truly American style of architecture. Ornamentation is restrained and emphasis is placed on long, low horizontal lines and wide overhanging eaves to reflect the flat Midwestern landscape. Homes commonly feature low, hipped roofs, large, square porch piers, brick or stucco walls, and leaded casement windows with geometric designs of colored glass. Limestone is sometimes used sparingly as a decorative element. Interiors were innovative for the time, featuring large rooms open to air and light. The style was more commonly used for houses than other buildings. Prairie style influence is common in the detailing of many early 20th century buildings although the style itself was never widely popular and faded by 1920.

Craftsman (c.1905-c.1935)

Craftsman houses and buildings are simple in detail and massing, placing emphasis on “honesty” in their materials and construction. Craftsman houses feature a broad, low-pitched roof (usually gabled) with wide, open eaves; exposed structural elements such as rafters, roof beams, vergeboards, and knee braces; and square or battered porch piers. Brick, stone, stucco, wood siding, and shingles were all common exterior materials. Houses feature open interiors with a prominent hearth, built-in furniture, and natural woodwork.

The best known expression of the Craftsman style is the “bungalow.” Bungalows are one or one-and-a-half story houses of modest size with low-gabled roofs and wide porches, which are often integrated into the structure. Bungalows were widely popular in America’s growing middle class neighborhoods of the early twentieth century. Numerous house plan books, architectural magazines, and manufacturers of pre-fabricated “kit houses” such as Sears, Roebuck and Co. and The Aladdin Co. helped to popularize the style.

Eclectic Period Revival Styles (c.1905-c.1950)

This group of styles first appeared in America near the end of the 19th century when architects began designing romantic houses in faithful period styles for wealthy clients. Architects made use of the broad spectrum of architectural history for inspiration. For example, Spanish architectural traditions were revived in the Spanish Eclectic, Spanish Colonial Revival, Mission, and Pueblo styles. Other period revival styles include the Tudor Revival, Collegiate Gothic, French Eclectic, Italian Renaissance Revival, and even Egyptian. Eclectic styles grew in popularity and dominated domestic building in the 1920s and '30s.

The most popular of the Eclectic styles, **Tudor Revival** (c.1915-c.1950), became increasingly popular after World War I. The perfection of affordable masonry veneering techniques led to the overwhelming popularity of the Tudor style in the 1920s and 1930s. Tudor houses usually have steeply-pitched side gable roofs with at least one prominent front gable and large, decorative chimneys. Their most characteristic feature is decorative half-timbering with stucco or brick infill, which may be commonly found in gables or on second story walls. Brick, stucco, and stone wall surfaces were common, and windows were typically casements of wood or metal, in groups, with multiple panes of glass. Used on homes from estates to cottages, there is some variation in detailing. An interesting variation is the rolled roof edge which attempts to mimic the appearance of a thatched roof.

The **Spanish Eclectic** style uses decorative details borrowed from the entire history of Spanish architecture. Identify characteristics include: low-pitched roofs with little or no overhang; red tile roof covering; round arches over doors and windows; stucco walls; and asymmetrical facades. Other typical details include iron balcony railings or window grilles, arcades, and the use of glazed tiles for decorative detail.

Based on precedents provided by many centuries of French architecture, the uncommon **French Eclectic** style shows great variety in form and detailing. The unifying characteristic is the all, steeply pitched hipped roof, typically with flared eaves, and without any dominant front-facing gable. Walls are generally of brick, stone, or stucco and often have quoin detailing at the corners and main entry. Arched dormers that project through the roof edge are common. When a round tower with a conical roof is present the building is often referred to as a Norman Cottage.

The **Monterey** style is easily identified by the long, cantilevered, second floor balcony on the front façade. Homes of this style blend Spanish Eclectic and Colonial Revival details. The first and second floors often have different wall materials with wood over brick being most common. Shutters are typical as are full-length windows opening as French doors. Most examples date from the 1930s through the 1950s.



Tudor Revival




Spanish Eclectic



French Eclectic



Monterey

continue 



American Foursquare

American Foursquare (c.1900-c.1935)

The American Foursquare began appearing in neighborhoods across the United States around 1900, and it was built in great numbers through the 1930s. Many considered it the best blend of practicality, simplicity, and value in a family home. Exteriors are box-like in shape, with two full stories, a hipped roof with a front-facing dormer, and a comfortable porch. Popular in streetcar suburbs, it was tailored to relatively narrow lots, and was multi-story, allowing more square-footage on a smaller footprint. Many examples rely only upon shape and proportion for visual impact, although the simple form could be dressed in a variety of popular period styles. Colonial Revival, Craftsman and Prairie-influenced homes are most common.



Art Moderne

Art Deco-Art Moderne (c.1925-c.1950)

The earlier Art Deco style emphasizes smooth wall surfaces and the use of repeating stylized and geometric decorative motifs. There is usually a vertical emphasis to the building.

In the 1930s, a growing awareness of industrial design and the sleek shapes of airplanes, ships, and automobiles gave birth to the Art Moderne style. Walls are smooth and one or more corners may be curved. Windows are frequently continuous around corners and glass block is often used. Porthole windows are common. Roofs are usually flat with a slight ledge or coping at the edge. Though often confused with Art Deco, Art Moderne is quite different in its emphasis on streamlined, horizontal forms. Although commercial buildings are more common, houses are also found in the style.



Minimal Traditional

Modern Styles (c.1935-c.1956)

With the economic depression of the 1930s came a simplification in building. Houses in the **Minimal Traditional** style (c.1935-c.1956) reflect preceding styles such as the Tudor or Colonial Revival, but roof pitches are lower, eaves are very shallow, and decorative detailing is minimal although there is often a large chimney. Small entry porches are common.



Ranch

Originating in California in the mid 1930s, the **Ranch** style (c.1935-75) rapidly grew in popularity to become the dominant style of residential architecture in the '50s and '60s. As the auto replaced streetcars and buses as the principal means of transportation compact houses could be replaced by sprawling designs on larger lots. Ranch style homes are one-story with low-pitched roofs and long, rambling facades with an attached garage. Hipped roofs are most common followed by cross-gabled and finally, side-gabled. Eaves overhangs are moderate to wide. Wood and brick, often in combination, are the most common wall claddings. Large picture windows are common.



The **Split-Level** style (c.1955-75) became popular as a multi-story modification of the Ranch house. It retained the horizontal emphasis, low-pitched roof, and overhanging eaves but added a two-story unit intercepted at mid-height by a one-story wing to make three floor levels of living space. The garage and family room typically occupied the lower level.

The **Contemporary** style (c.1950-80) was a favorite of architect designed houses of the 1950s, 60s, and 70s. These homes generally have wide overhangs and either flat roofs or low-pitched roofs with broad, low, front-facing gables. Contrasting wall materials and textures, and unusual window shapes and placements are also typical. Sometimes referred to as American International, the flat-roofed form is derived from the earlier International style which emphasized minimalism and function. They resemble the International in having flat roofs and no purely decorative detailing but typically have some roof overhang, and replace the stark white stucco wall surfaces with combinations of wood, brick, or stone.

The distinctive feature of the **Shed** style (c.1960-present) is the multi-directional shed roof, often accompanied by additional gabled forms. The effect is of colliding geometric shapes joined together. Board siding is most common (applied vertically, horizontally, or diagonally) and there is little or no overhang at the roof-wall junction. The main entry is usually recessed and obscured.



Split-Level



Contemporary



Shed

7.4 FORT WAYNE HISTORIC PRESERVATION COMMISSION WINDOW POLICY

1. All requests for total window replacement shall include a site visit by a staff member and a member of the Window Assessment Committee. The visiting team shall complete a window condition assessment form, and make a recommendation to the Historic Preservation Commission (HPC).
2. Sash replacement shall include a site visit by a staff member and a member of the Window Assessment Committee. The visiting team shall complete a window condition assessment form, and make a recommendation to the HPC.
3. All applicants will be urged to consider repair, reproduction, or tilt-pac style replacement sash, as appropriate.
4. Vinyl windows will not be allowed under any circumstances.
5. Aluminum clad, tilt-pac replacement sashes may be permissible with HPC approval.

7.5 FORT WAYNE HISTORIC PRESERVATION COMMISSION SLATE ROOF COMMITTEE REPORT

1. All requests for slate roof replacement shall include a site visit by a staff member and a member of the Slate Roof Assessment Committee. The site visit shall include completing a slate roof condition assessment patterned on "Preservation Brief 29: Technical Preservation Services, National Park Service" and a recommendation to the Historic Preservation Commission.
2. If 20% or more of the slates on a roof or roof slope are broken, cracked, missing, or sliding out of position, it is usually less expensive to replace the roof than to execute individual repairs.
3. The staff and HPC's first recommendation to the applicant would be to replace existing slate roof with a new slate roof similar in character to the existing roof and installed in accordance with "Preservation Brief 29" and specifications of the National Slate Association (1926).
4. Board approval of replacement of a slate roof with alternative materials should include the following guidelines:
 - a. Alternative shingle to replicate existing slate appearance as closely as possible.
 - b. Existing slate roof valley, gutter, ridge, and eave detail to be incorporated into new roof.
 - c. Any other architectural features in existing roof to be incorporated into replacement roof.
5. All recommendations for total slate roof replacement will be presented on a case- by-case basis to the Historic Preservation Commission.



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