

# CITY OF GRANDVIEW, MISSOURI

## DESIGN GUIDELINES



### GRANDVIEW ROAD – HIGHGROVE ROAD NEIGHBORHOOD HISTORIC DISTRICT

*Prepared by:*

**Sally Schwenk Associates, Inc.**

*For*

**The City of Grandview, Missouri**

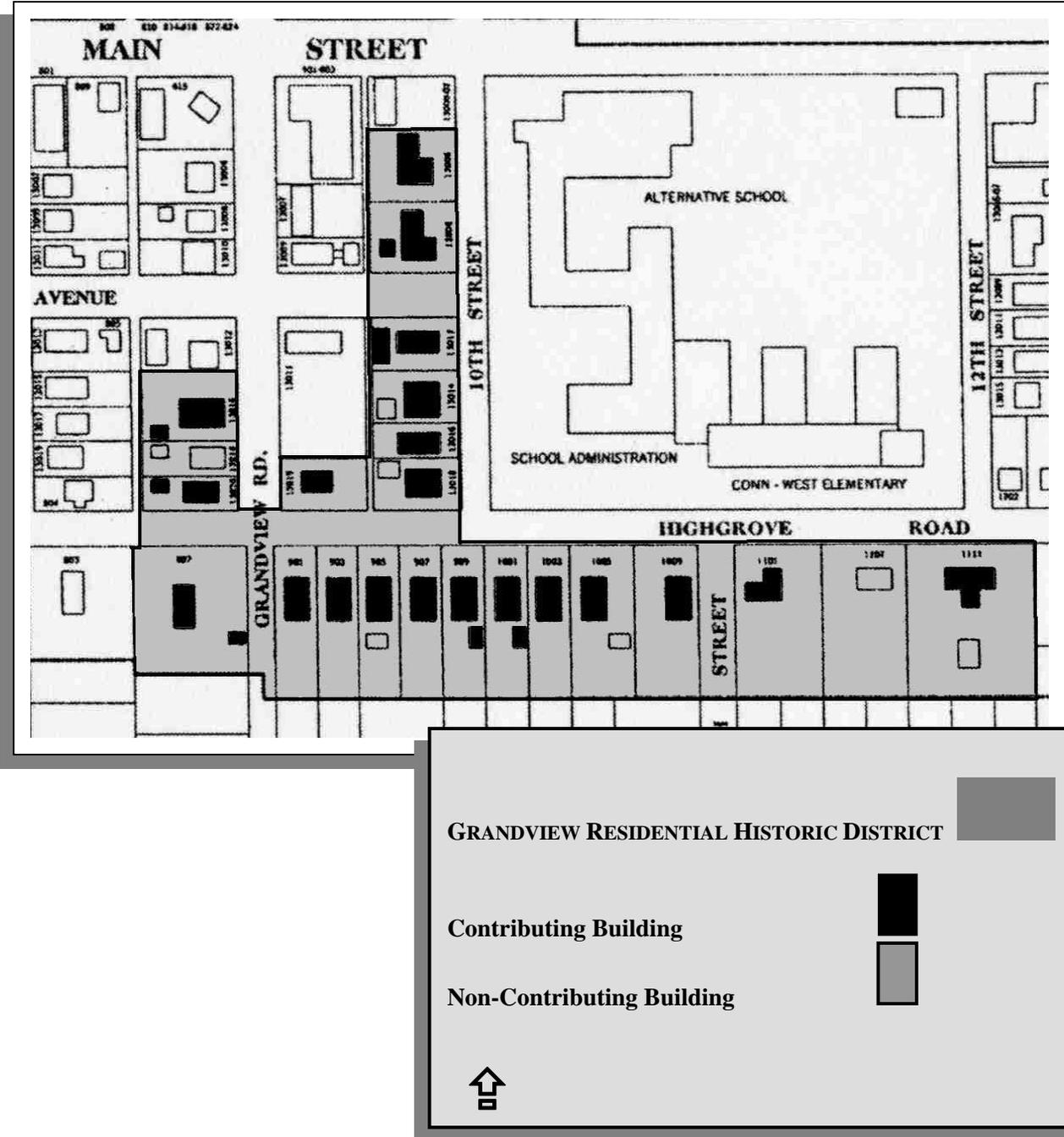
**July 25, 2007**

**DESIGN GUIDELINES  
GRANDVIEW RESIDENTIAL HISTORIC DISTRICT**

**TABLE OF CONTENTS**

MAP OF DISTRICT .....	3
OBJECTIVES OF THE DESIGN GUIDELINES .....	4
APPLICATION OF THE DESIGN GUIDELINES .....	5
ELEMENTS OF DESIGN .....	6
ELEMENTS OF STYLE .....	7
THE SECRETARY OF THE INTERIOR’S STANDARDS FOR REHABILITATION .....	16
GUIDELINES FOR APPLYING THE SECRETARY OF THE INTERIOR’S STANDARDS .....	17
REHABILITATION: ARCHITECTURAL FEATURES AND MATERIALS.....	17
Roof System .....	17
Concrete.....	19
Exposed Brick and Stone Masonry .....	19
Painted Masonry .....	21
Replacement of Missing Masonry Features .....	21
Non-Original Siding .....	22
Stucco .....	22
Wood Materials .....	22
Architectural Metal Features .....	23
Windows.....	24
Doors .....	27
Porches .....	28
Garage and Outbuildings .....	29
Alterations to Rear and Secondary Elevations .....	30
Color.....	30
NEW CONSTRUCTION.....	31
New Residential Buildings .....	31
New Additions.....	34
SITE AND SETTING .....	36
Setting.....	36
Site.....	37
Exterior Lighting .....	38
GLOSSARY .....	39
APPENDIX- Design Review Application Form .....	43

# MAP OF GRANDVIEW RESIDENTIAL HISTORIC DISTRICT



## OBJECTIVES OF THE DESIGN GUIDELINES

The Grandview Residential Historic District (the “Historic District”) is listed in the National Register of Historic Places. The Historic District is composed of a grouping of residential buildings that are important for their associations with community development patterns and the evolution of residential architecture in Grandview’s history. The unique sense of place of the Historic District, with its close coexistence of commercial, institutional, and residential neighborhoods, merits preservation efforts.

Because of the Historic District’s National Register status, buildings listed as contributing to the National Register District are eligible for participation in the federal and state rehabilitation tax credit programs. These buildings are ideal candidates for rehabilitation that will allow them to retain the necessary level of historic architectural integrity to continue to contribute to an understanding of the Historic District’s associations with community development and residential architecture in Grandview.

The purpose of these guidelines is to preserve the existing character-defining elements, sensitively mediate the forces of change, recognize the need for appropriate alterations and new construction, and enhance the existing neighborhood fabric. Given the varied nature of the Historic District’s residential styles, the chosen approach is to apply the Secretary of the Interior’s Standards for Rehabilitation of Historic Properties (the “Secretary’s Standards”).

Based on over 120 years of evolving preservation methodology involving the identification, evaluation, and protection of historic and cultural resources in Europe and America, *The Secretary of the Interior’s Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitation, Restoring and Reconstructing Historic Buildings* provides a set of common-sense principles to encourage consistent preservation practices. The Secretary’s Standards may be applied to the adaptive use of historic buildings, sites, structures, objects, districts, and cultural landscapes, and includes new construction and alterations affecting historic buildings and the environs of historic resources.

## APPLICATION OF THE DESIGN GUIDELINES

Design guidelines serve as a communication tool in educating property owners and developers as to community expectations for new construction and renovations of existing buildings. They also serve as a guide for local, state, and federal staff in reviewing various types of applications for alterations prior to the issuance of permits, as well as for utilizing incentives such as the federal and state rehabilitation tax credits.

These guidelines are not meant to serve as a checklist for “good” design. Nor are they meant to be applied in such a stringent manner as to prevent creative design alternatives. However, it is the intent of these guidelines to provide the regulatory authority to ensure that new construction and renovation is consistent with the character-defining elements identified in the guidelines.

### Review Principles

These guidelines shall apply only to the exterior of buildings and to portions of existing and proposed buildings that would be visible from the pedestrian level from public rights-of-way.

Two types of properties are found in the Historic District: properties that are **contributing** to the Historic District’s historic character and properties that are **non-contributing**. Non-contributing properties include those that are less than fifty years of age and those that have significant alterations to their historic fabric. Contributing properties shall be more carefully reviewed than those buildings that have been identified as non-contributing. Although non-contributing properties do not add directly to the Historic District’s character, changes to these buildings can alter the overall feeling of the Historic District. Therefore, alterations to non-contributing buildings shall be reviewed by the City of Grandview Historic Preservation Commission. The same review procedures and basic standards apply to both types of properties. However, the Commission may take into account a number of additional factors that consider the appropriateness of alterations to non-contributing buildings.

While economic costs are not a primary factor in the review process, economic cost may be considered in relation to the adherence of these guidelines.

It is not the intent of these guidelines to require existing buildings, structures, and sites to be in full compliance with these guidelines. Existing buildings that contain non-conforming elements are encouraged to make alterations that will improve the overall appearance of the building. As non-conforming buildings are altered, the proposed alterations shall comply with these guidelines.

## ELEMENTS OF DESIGN

Mass, pattern, alignment, and proportion/scale are the basic elements that contribute to a building's design. They identify basic relationships between buildings and spaces and do so without reference to specific styles of architecture.

### MASS

Mass includes the **size** of a building or building part as well as its **form**. The dimensions of **height, width, and depth** contribute to a building's overall **volume** (the amount of space a structure occupies). The form of a building gives shape to a building's volume.



### PATTERN

Pattern is the **arrangement of similar objects** in a **regular** and **repetitive** manner. Patterns can be found within individual buildings, such as the arrangement of windows, or in groupings of buildings along a street.



### ALIGNMENT

Alignment is the arrangement of objects in a straight line. The **directional emphasis** of those objects is **horizontal, vertical, north/south**, and so forth. Alignment may also refer to how a building is **sited on a lot** and how the **setbacks** relate to other buildings along the street.



### PROPORTION/SCALE

Proportion is a **ratio** that compares the dimensions of one object to another. Proportion can be used to relate elements of a building such as windows, porches, and cornice to the building as a whole, or it can relate one building to another. When the dimensions of an element or a building are too small or too large, it is described as being “out of scale.”



# ELEMENTS OF STYLE

The residences within the Historic District are carefully crafted houses in a variety of architectural styles and stylistic adaptations. Windows, doors, roof forms, and porches often follow complex and sophisticated design principles and patterns. Although modest in size, the presence of such sophistication in a small semi-rural community such as Grandview in the early twentieth century is not unusual. These styles reflect the level of design maintained across the United States in the nineteenth and early twentieth century as a result of the distribution of architectural pattern books featuring the work of architects. These publications circulated throughout the country and popularized the adaptation of certain architectural styles to modest house plans. The Historic District contains representative examples adapted by local builders of popular styles found in these publications.

## FREE CLASSICAL QUEEN ANNE COTTAGE

The Queen Anne style has its origins in Medieval European architecture. As adapted to American residential design in the second half of the nineteenth century, its distinguishing features are an asymmetrical plan; irregularly shaped, steeply pitched roofs; partial, full, or wrap-around porches; and patterned wall surfaces. The Queen Anne style can be divided into sub-types based on shape and/or decorative detailing. The early twentieth century one-and-a-half-story Queen Anne Cottage found in the District incorporates the following character-defining architectural elements.

**Recessed round-arched gable window openings containing a square Palladian window**

**Bay window**

**One-over-one light double-hung sash windows with flat board trim and modest crown molding**



**Irregular footprint, asymmetrical form**

**Hipped roof with lower cross gables and wide boxed eaves**

**Brick chimneys**

**Tuscan columns supporting the full-width porch's hipped roof**

**Matchstick porch balustrade**

## ARTS AND CRAFTS BUNGALOW HOUSES

Also known as Craftsman Bungalows, the Arts and Crafts style bungalow house erected around 1910 to the 1930s occur in the Historic District in significant numbers and reflect the influences of the California Arts and Crafts movement, the Prairie School movement of the Midwest, and vernacular housing designs erected by Grandview builders. Developed and refined by California architects Charles Sumner Greene and his brother Henry Mather Greene, the large craftsman bungalow can reflect high style influences of the English Arts and Crafts movement and Asian building techniques; or it can appear as a modest one-story vernacular adaptation with only minimal references to these influences, while featuring the traditional floor plan, size, scale, and massing of the property type.

**Exterior masonry chimney**

**Small, high windows flanking the chimney**

**Full-width porch with large square supports**



**Wide shallow-pitched roof**

**Broad overhanging eaves**

**Shed roof dormers**

**Multiple roof planes**  
**Wide, shallow-pitched roof**  
**Broad overhanging eaves**

**Double-hung window sashes with vertical muntins**



**Partial-width porch**

**Brick piers with tapered column porch supports**

**Matchstick porch balustrade**

## NATIONAL FOLK HOUSE BUNGALOW

The National Folk House Gable-Front property type in the one- or one-and-a half-story bungalowoid plan has minimal ornamentation that includes Craftsman and/or Free Classical Colonial Revival ornamentation. These buildings clearly express the character-defining features of the bungalowoid form.



**Low-pitched gable-front roof**

**Wide unenclosed eaves**

**Full-width porch**

**Square wood columns**

**Side gable roof with gable-front dormer**



**Exposed rafter tails  
in open roof eaves  
and bay window eaves**

**Double hung sash windows  
with vertical muntins**

**Full-width porch**

## TUDOR REVIVAL STYLE HOUSE

Tudor Revival styles erected around 1910 to the 1930s occur in the Historic District in significant numbers. The Powell Brothers erected all of the Tudor Revival houses within the Historic District and they reflect a wide variety of interpretations of the same stylistic motif, both for small and large houses.

**Steeply pitched roof with front-facing gables,**

**Large prominent chimney**

**Decorative half-timbering, brick and stucco walls, and stone trim**



**Entrance porch stoop with arched entrance and side porch under the roofline**

**Steeply pitched side-gable roof with steeply pitched front-facing gables,**

**Varied eave line heights**

**Large prominent chimney**

**Brick and stucco walls**

**Stone trim and patterned brickwork**

**Side porch with arched openings**



**Entrance porch stoop  
Paired windows with multi-pane glazing**

## COLONIAL REVIVAL STYLE HOUSE

The largest houses found within the Historic District are two-story Colonial Revival style houses. Two of these houses are excellent representative examples of the Dutch Colonial side-gable sub-type and one reflects the classic side-gable plan. Two are the work of the Powell Brothers, further contributing to the significance of the Historic District for the presence of yet another approach to popular pattern book design treatments by these contractors.

Double-hung sash windows with multi-pane glazing

Decorative shutters



Dutch Colonial style side-gambrel roof form  
Symmetrical façade  
Center entrance



Accentuated front door  
Projecting entrance porch with column supports

Projecting entrance porch with square columns supporting a molding entablature and featuring integrated side benches

Multi-pane side lights

Horizontal clapboards

## MISSION REVIVAL STYLE HOUSE

This two-story, multi-level residence is one of a number of small Mission Revival houses in Grandview. It provides additional insight into the spectrum of plan book styles and treatments erected by the Powell Brothers, speculative homebuilders in Grandview.

Stucco wall covering  
Brick trim

Enclosed entrance  
porch

Four-over-four light  
double-hung sash  
windows

Multi-pane casement windows



Irregular Plan

Flat roof

Second-story roof patio and shaped  
parapet

Curvilinear stepped wing walls

## NATIONAL FOLK HOUSES

### Massed Plan Folk House

The Massed-Plan, Side-Gabled folk house features a side-gabled plan that is two rooms wide; two or more rooms deep; and one, one-and-a-half, or two stories in height. These folk house forms vary in roof pitch and size as well as placement of porches.

**Side-gabled plan that is more than one room deep**

**Shallow gable-front roof that spans the width of the entrance**

**Paired windows**

**Brick veneer construction**

**Reflects transition from Tudor Revival style**



## **Gable-Front Folk House**

The gable-front shape, with its reference to the typical triangular pediment on the façade of the Greek temple, has its origins in the Greek Revival stylistic movement that dominated American houses during the period from 1830 to 1850. Their origins are in the Northeast, where simple gable-front folk houses became popular in the pre-railroad era. The design persisted due to the expansion of the eastern railroad network in the 1850s to become a dominant form until well into the twentieth century.



**Two-and-a-half-story gable-front form**

**Partial-width porch**

**Horizontal wood siding**

**Decorative wood shingle treatment in the gable**

## **Outbuildings**

A property's setting contributes to its historic character. While garages, carriage houses, sheds and small barns often received less attention in the design, materials and upkeep, the historic ancillary buildings in the District reflect distinct architectural features and stylistic influences.



**Gambrel-front roof with  
shed roof overhang and  
exposed rafter tails  
Single car bay  
Pedestrian door  
Located at rear of lot**



**Gable-front roof  
Single car bay  
Located at rear of lot**

## **THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION**

1. A (historic) property shall be used for its historic purpose or shall be placed in a new use that requires minimal changes to the defining characteristics of the building and its site and environment.
2. The historic character of a property will be retained and preserved. The removal of historic materials or alterations of features and spaces that characterize a property will be avoided
3. Each property will 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 that are examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features will 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 the visual qualities and, where possible, materials. Replacement of missing features shall be sustained by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

# GUIDELINES FOR APPLYING THE SECRETARY OF THE INTERIOR'S STANDARDS

## FOR REHABILITATION: ARCHITECTURAL FEATURES AND MATERIALS

### Roof System

#### Recommended

**Pre-planning** by examining and determining the composition of the existing roof and any evidence of the earlier roof. Consulting with an architect, engineer, or roofing professional to understand the scope and detailing of the roof project and ensuring proper supervision of roofers and/or maintenance personnel.

**Retaining the shape, materials, and colors** of the original roof that are visible from the public right-of-way. Maintaining architectural details such as cresting, parapets, eaves, soffit, dormers, and cornices (including fascia and frieze).

**Replacing roof materials** with similar materials that reflect the scale and texture of the traditional roof materials when they are visible from the public right-of-way.

Designing and constructing a **replacement roof feature** using visual documentation when a historic feature is completely missing.

Using a **new design for a missing historic feature** that is compatible with the size, scale, material, and color of the building.

**Installing mechanical and service** equipment such as air conditioning, transformers, or solar collectors on the roof so that they are inconspicuous from the public right-of-way and do not damage or obscure important building features.

Installing **skylights** on the roof that are inconspicuous from the public right-of-way.

#### Avoid

Hiring a roofing contractor without receiving a preliminary analysis of the existing conditions and scope-of-work by other professionals.

When repairing or replacing a roof, avoid using new roof forms, materials, colors, or elements that are visible from the public right-of-way.

Creating a false historical appearance or introducing a new roof feature that is incompatible in size, scale, material, or color.

Installing mechanical or service equipment so that it damages the building elements or obscures important building features.

Installing skylights on the roof over the primary façade.

## Recommended

**Patching** roof leaks with materials similar to those of the roof construction.

**Maintain historic gutters.** Repair or replace missing parts of historic gutters.

**Replacement gutters** that duplicate the original in location, materials, size, and shape.

**Replace missing gutters** and downspouts with non-obtrusive gutters on all sides where water drains from the roof without removing or covering decorative trim.

Locate downspouts along porch posts and on the edges and corners of the building. Install splash blocks. Paint galvanized metal and aluminum gutters to complement and blend in with the building

See also: Technical Preservation Services, Heritage Preservation Services Division, National Park Service *Preservation Brief 4: Roofing for Historic Buildings*.

## Avoid

Patching roof leaks with caulks or sealants as a means of long-term repair.



## Concrete

### Recommended

Undertaking **repairs** only after the completion of planning and analysis by a structural engineer or architect.

Filling in cracks with new material that matches the historic material. Using **patching materials** that are compatible with the existing concrete as well as with subsequent surface treatments such as paint or stucco.

If **replacement** is necessary, removing loose, deteriorated concrete and cutting damaged concrete back to remove the source of deterioration. Removing rust from exposed rebar with a wire brush or sandblasting and coating with an epoxy. Installing a compatible patch that dovetails into the existing sound concrete so that it will bond satisfactorily with and match the original concrete.

See also: Technical Preservation Services, Heritage Preservation Services Division, National Park Service *Preservation Brief 15: Preservation of Historic Concrete: Problems and General Approaches*.

### Avoid

Using temporary solutions that can expose a building to further and more serious deterioration.

Patching hairline cracks. Patching concrete without removing the source of deterioration.

## Exposed Brick and Stone Masonry

### Recommended

**Retaining and preserving masonry features** that are important in defining the overall character of a building such as chimneys, walls, brackets, cornices, window surrounds, door surrounds, steps, columns, and details.

Providing proper **drainage** so that water does not stand or accumulate on masonry surfaces.

**Cleaning masonry** only when necessary to halt deterioration or to remove graffiti or bad stains with the gentlest method possible, such as using low-pressure water (<400 psi), mild detergents, and natural bristle brushes. Conducting masonry surface cleaning tests when cleaning is necessary.

### Avoid

Removing or radically changing important masonry features. Applying paint or other coatings for purely cosmetic purposes to surfaces that were originally unpainted or uncoated.

Failing to treat causes of mortar joint deterioration such as leaking roofs or gutters, settling of the building, capillary action, or extreme weather exposure.

Applying paint or other coatings to masonry that has been historically unpainted or uncoated.

Cleaning masonry surfaces when they are not heavily soiled to create a new appearance and needlessly introducing chemicals or moisture into the original materials. Using abrasive or mechanical cleaning such as sandblasting that destroys the masonry.

**Recommended**

Observing tests over a sufficient period of time so that both immediate and long-term effects are known, enabling selection of the gentlest method possible.

**Repairing cracks or missing bricks** to prevent water infiltration and further damage. Removing only deteriorated portions of brick in such a way as to avoid destroying adjacent masonry.

Applying **new mortar** with the same strength, color, and texture as the original mortar. Testing the original mortar to determine its original composition.

Applying new mortar so that the joints match the original joints in width and profile.

Repairing masonry by patching or piecing in.

Replacing the original material with the same material or a compatible substitute material.

**Avoid**

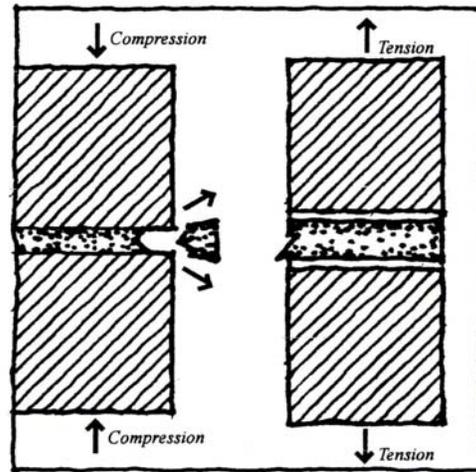
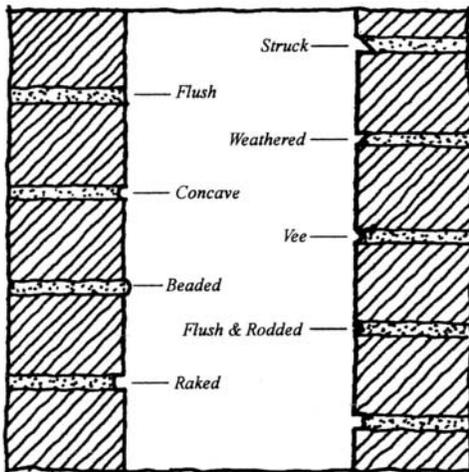
Removing mortar from sound joints, then repointing the entire building to achieve a uniform appearance.

Using ready-mix mortars that have a high Portland cement content that, because it is stronger than old brick, will cause shifting and cracks.

Replacing an entire masonry feature when limited replacement is appropriate.

Using a substitute replacement material that does not match the original material.

**New mortar joints should match the original in width and profile**



**Mortar with a high content of Portland cement will spall or break off; in tension, the mortar will crack and allow water penetration**

See also: Technical Preservation Services, Heritage Preservation Services Division, National Park Service Preservation Brief 1: Assessing, Cleaning and Water-Repellent Treatments for Historic Masonry Buildings; Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings; Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings; Preservation Brief 42: The Maintenance, Repair and Replacement of Historic Cast Stone

## Painted Masonry

### Recommended

Inspecting painted masonry surfaces to **evaluate the overall condition** of the masonry and to determine whether repainting or masonry repair is necessary.

**Removing loose or deteriorated paint** only to the next sound layer using the gentlest method possible prior to repainting.

**Applying a compatible paint** coating after properly preparing the surface. Repainting with colors that are appropriate to the building and/or the surrounding buildings.

### Avoid

Removing paint from painted masonry.

Removing paint that firmly adheres to and thus protects masonry surfaces.

Sandblasting, applying caustic solutions, and/or high-pressure water blasting.

Radically changing the type of paint or coating or its color. Failing to follow the manufacturer's product and application instructions. Using new paint colors that are inappropriate to the building and/or the surrounding buildings.

## Replacement of Missing Masonry Features

### Recommended

**Designing and installing a new masonry feature** such as steps or a door surround using accurate documentation of the appearance of the original feature. When there is no documentation of the original element, new designs should be compatible with the building in size, scale, material, and color.

### Avoid

Creating a false historical appearance by using historical treatments based on other buildings or conjecture. Introducing a new feature that is incompatible with the building in size, scale, material, and color.

See also: Technical Preservation Services, Heritage Preservation Services Division, National Park Service *Preservation Brief 1: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings*; *Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings*; *Preservation Brief 6: Dangers of Abrasive Cleaning to Historic Buildings*; *Preservation Brief 7: The Preservation of Historic Glazed Architectural Terra-Cotta*; *Preservation Brief 38: Removing Graffiti from Historic Masonry*; and *Preservation Brief 42: The Maintenance, Repair and Replacement of Historic Cast Stone*.

## Non-Original Siding

### Recommended

When it will not damage the original wall(s) beyond repair, **removing all non-original siding** covering the original building walls and design elements.

### Avoid

Covering the building's original wall materials with synthetic siding. Synthetic siding such as aluminum or vinyl alters the original appearance of a building and may damage the underlying structure. At a minimum, it hides damage from view, thus allowing deterioration to continue unchecked.

See also: Technical Preservation Services, Heritage Preservation Services Division, National Park Service's *Preservation Brief 8: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*.

## Stucco

### Recommended

Removing loose or damaged areas and patching with a mixture that duplicates the original in appearance, texture, and composition.

### Avoid

Application of synthetic stucco products.

Removing stucco from masonry buildings, even if the brick was originally visible.

## Wood Materials

### Recommended

**Preserving original material** with proper maintenance, such as painting. Keeping wood joinery adequately sealed, primed, and painted to avoid water penetration.

### Avoid

Exposed or stained wood features. Unpainted wood or stained wood is not typical of the Historic District and should be avoided.

**Priming** all exposed wood surfaces before painting.

**Repairing** deteriorated wood siding or **replacing** in-kind (similar materials)

Replacing wood features with another material such as stucco or brick.

Designing and installing a **new wood feature** such as steps or a door surround using accurate documentation of the appearance of the original feature. When there is no documentation of the original element, new designs should be compatible with the building in size, scale,

Creating a false historical appearance by using historical treatments based on other buildings or conjecture. Introducing a new feature that is incompatible with the building in size, scale, material, and color.

## Recommended

material, and color.

Providing proper **drainage and ventilation** to minimize rot.

**Maintaining a slope on horizontal wood surfaces**, such as entrance floors or sills, to ensure that water does not collect.

**Removing vegetation** that grows too close to wood surfaces.

**Recaulking** joints where moisture might penetrate. Removing old caulk and dirt prior to recaulking.

See also: Technical Preservation Services, Heritage Preservation Services Division, National Park Service's *Preservation Brief 9: The Repair of Historic Wooden Windows* and *Preservation Brief #10: Exterior Paint Problems on Historic Woodwork*.

## Architectural Metal Features

### Recommended

**Retaining and preserving architectural metal features** that are important in defining the architectural character of a building.

Providing **proper drainage** so that water does not accumulate on surfaces.

**Cleaning architectural metals** to remove corrosion prior to repainting or applying other appropriate protective coatings. Identifying the type of metal prior to cleaning. Cleaning metals using the gentlest method possible as determined by research and/or testing. Applying an appropriate protective coating when necessary.

### Avoid

Removing or radically changing important metal features. Removing a major part of the metal feature instead of repairing or replacing only the deteriorated metal. Removing metal features and then reconstructing the façade with new material in order to create an "improved" appearance.

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

Using cleaning methods that alter or damage the color, texture, and/or finish of the metal. Removing the patina that a metal acquired over a period of time (the patina may be a protective coating on some metals).

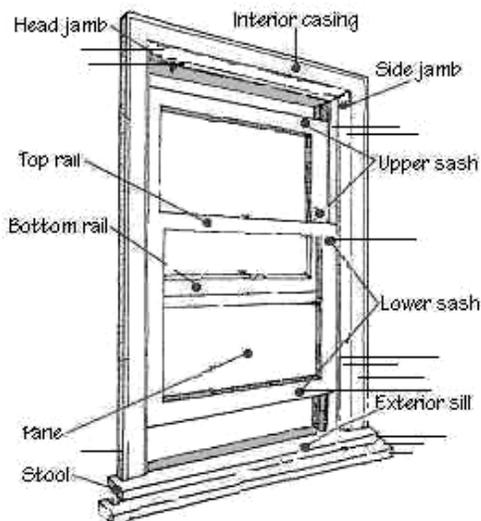
Placing incompatible metals together without providing a reliable separation material to prevent galvanic corrosion. For example, copper corrodes cast iron, steel, tin, and aluminum. Exposing metals originally intended to be protected from the environment. Applying paint or other coatings to metals such as copper, bronze, aluminum, or stainless steel that were originally exposed.

## Recommended

Repairing metal features by **patching, splicing**, or otherwise reinforcing the metal. When damaged beyond repair, replacing the damaged portions with materials that match the original in size, scale, material, and color.

**Reproducing in-kind a missing feature** or when there is no documentation of the original feature, replacing the missing feature with a new design that is compatible with the size, scale, material, and color of the building.

See also: Technical Preservation Services, Heritage Preservation Services Division, National Park Service's *Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows* and *Preservation Brief 27: The Maintenance and Repair of Architectural Cast Iron*.



## **Windows**

As one of the few parts of a building that serves as both an interior and exterior feature, windows are always a key element in the building's character. They are an important design element that reflects changes in technology and period of time. The historic functional and decorative features include frames, sashes, muntins, glazing, sills, heads, moldings, and shutters. The dimensions and proportions of window parts greatly influence the overall appearance of the window. Lead abatement or thermal performance may be accomplished without the loss of historic windows and is not justification for replacement.

National Park Service and Missouri guidelines relating to windows differed from the guidelines below. Property owners seeking tax credits should 1) repair rather than replace original windows. If deteriorated beyond repair, replacement windows should replicate the original (same material, size, design, dimensions, and profiles).

## Recommended

**Conducting an in-depth survey** of the conditions of existing windows early in the rehabilitation planning process so that repair and upgrading methods and possible replacement options can be fully explored.

## Avoid

Replacing an entire feature when repair or replacement of only the damaged element is possible. Removing a metal feature that has irreparable damage and not replacing it. Replacing a metal feature with a new metal feature that does not have the same visual appearance as the original or introducing a new metal feature that is incompatible in size, scale, material, and color.

## Avoid

Replacing windows that can be easily repaired. Replacing windows solely because of peeling paint, broken glass, stuck sashes, and high air infiltration.

## Recommended

When damaged beyond repair, **replacing** the original windows with windows that match the originals in profile, size, configuration, materials, and glazing when they are found in Arts and Crafts and Queen Anne style houses.

**Queen Anne Style  
Windows**



**Retaining and repairing the original windows** and their character-defining elements whenever possible. Repair may include replacement of individual elements such as sills or sashes by patching, splicing, consolidating, or reinforcing with in-kind or compatible substitute materials.

Accomplishing **thermal upgrade** by keeping window unit in good repair, **caulking and replacing or installing weather stripping and/or** and using exterior or interior storm windows that have minimal visual intrusiveness.

When damage can be avoided, modifying existing historic windows to allow reglazing with insulated glass.

When damaged beyond repair, **replacing** the original windows with windows that generally match the originals in size, configuration, and glazing when they are not found in Arts and Crafts

## Avoid

Removing or radically changing windows that are important in defining the architectural style of Arts and Crafts style and Queen Anne style residences particularly on the front and sides of the house that are visible from public right-of-way.



**Arts and Crafts Windows with  
Vertical Muntins**

Changing the number, location, size, and glazing pattern of windows by blocking-in windows or installing replacement sashes that do not fit the original window opening.

Replacing windows when repair, caulking and weather stripping will provide the same thermal efficiency.

Using storm windows that allow moisture to accumulate and damage the window frame.

Changing the appearance of a window through the use of inappropriate new features that notably change the dimensions of the sashes, muntin configuration, reflectively and color of the glazing (such as the use of mirrored or tinted glass), or the appearance of the frame.

Using shutters unless historically appropriate and operable.

Stripping windows of historic material such as wood, cast iron, and bronze.

Vinyl windows that do not match the original dimensions of the original window

## **Recommended**

and Queen Anne style houses.

Using **replacement glazing** that is consistent in color and reflectivity with the glazing originally used at the building.

Maintaining the **original relationship of the window to the wall plane**.

When original **window openings have been altered**, restoring them to their original configuration and detail.

Using replacement windows that capture the visual effect of how the window operated.

Basing the **replacement of non-historic or missing windows** on photographic documentation, extant units in the building, or ensuring that they are consistent with the historic character of the building.

Providing a **setback in the design of dropped ceilings** when they are required for a new use to allow for the full height of the window openings.

**Limiting the installation of additional windows** to rear or other secondary, non-character-defining elevations to occur only when required by the new use to allow natural light and air or when other important adaptations are necessary for the building's continued updated use.

**Creating new window openings** and using new window units that are simple and visually subservient to the original openings and units, and that are visually distinguishable from the original window openings and units.

## **Avoid**

Obscuring original window elements with signs, metal, or other materials. Using through-window air conditioning units on primary façades.

Creating a false historical appearance because the replacement window is based on insufficient documentation. Introducing a new design that is incompatible with the historic character of the building.

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

Installing new windows, including frames, sashes, and muntin configurations that are incompatible with the buildings historic appearance or that obscure, damage, or destroy character-defining features.

Creating new window openings and using new window units that replicate the historic windows.

**Recommended**

If appropriate to the architectural style, using individual retractable **awnings** above the primary façade’s ground-floor windows and entrances. The awnings should be made of fireproof cloth or canvas and match in color and design.

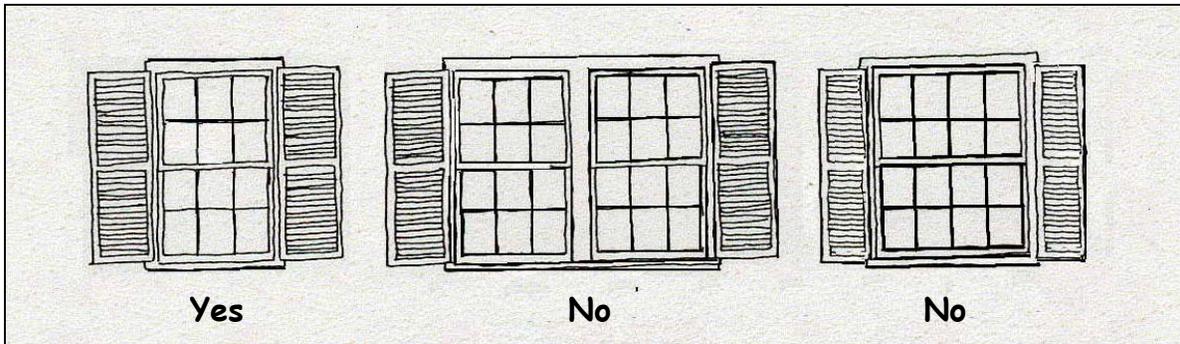
**Avoid**

Using fixed awnings made of wood, metal, or synthetic materials.

No



Using **shutters** only if appropriate to the architectural style. Shutter dimensions should, if closed, fill the window opening, reflecting their historic functional role.



See also: Technical Preservation Services, Heritage Preservation Services Division, National Park Service *Preservation Brief 3: Conserving Energy in Historic Buildings*; *Preservation Brief 9: The Repair of Historic Wooden Windows*; *Preservation Brief 10: Exterior Paint Problems on Historic Woodwork*; *Preservation Brief 13: The Repair and Thermal Upgrading of Historic Steel Windows*; and the following National Park Service Interpreting the [Secretary of the Interior’s] Standards [for Rehabilitation] (ITS) Bulletins: *ITS Number 14: Adding New Openings: New Openings in Secondary Elevations or Introducing New Windows in Blank Walls* and *ITS Number 21: Adding New Openings: Adding New Openings on Secondary Elevations*.

**Doors**

**Recommended**

**Retaining and repairing original doors.** Maintaining original door hardware in good working order.

**Avoid**

Preserving and retaining the **original proportions** of the door and the door opening.

### Recommended

**Matching the original door** if it is damaged beyond repair or missing (when there is physical, pictorial, or photographic documentation as to its original appearance.) If there is no documentation of the door's original appearance, replace it with a new unit that is compatible with the style and character of the historic building.

### Avoid

Using historical stylistic reproductions that create the appearance of another period of construction or style -- or example, using a Spanish style door on an Arts and Crafts bungalow.

See also: National Park Service Interpreting the [Secretary of the Interior's] Standards [for Rehabilitation] (ITS) Bulletin: *ITS Number 4: Exterior Doors: Inappropriate Replacement Doors*.

## Porches

### Recommended

**Preserve and retain porches and porch features** such as the original decorative elements and trim.

Reconstructing/replacing only elements that are damaged beyond repair. Using **replacement features** that match the original in size, shape, placement, materials, and finish.

**Reconstructing** a missing front porch based on documentation of the original appearance. If there is no documentation, using a design that is consistent with the age and design of the building.

Where appropriate to the style, **screening** in porches.

### Avoid

Adding ornamentation or details that cannot be documented as part of the original design.

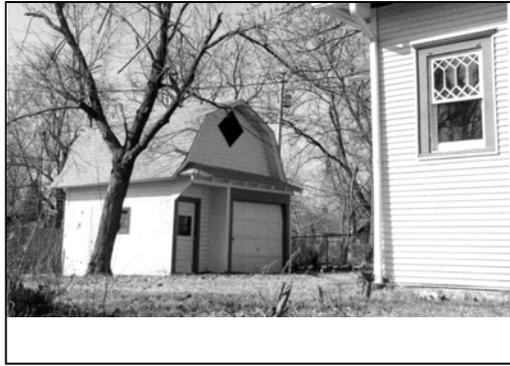
Replacing a missing porch based on conjecture or with elements salvaged from another porch.

Enclosing front porches and opening porch foundations.



## Garages and Outbuildings

Historic outbuildings such as garages and carriage houses should be preserved and maintained. Many were constructed with the residence and designs, features and materials similar to those of the main house, creating a strong sense of visual unity. Many were added to a property after the construction of the house. Sometimes they complemented the building and other times they incorporated significant design details dating from their period of construction. If erected in the Historic District's period of significance, they should be preserved. In garages, the openings were commonly fitted with segmental doors that rode sideways on overhead tracks or roll-up doors. Sometimes these buildings used double-leaf hinged doors.



### Recommended

Retaining and repairing the building's original siding, roofs, and details, as well as windows, doors, and door openings.

Modifications such as replacing some of the upper wood panels of garage doors with glass in order to provide natural light.

Replicating or replacing an original door if it is damaged beyond repair or is missing and there is physical, pictorial, or photographic documentation as to its original appearance.

If there is no documentation of the garage door's original appearance, replace the door with a new unit that is compatible with the style and character of the historic building.

SEE ALSO: National Park Service Interpreting [the Secretary of the Interior's] Standards [for Rehabilitation] (ITS) Bulletins: *ITS Number 2: Garage Door Openings: New Infill for Historic Garage Openings* and *ITS Number 16: Loading Door Openings: New Infill for Historic Loading Door Openings*.

### Avoid

Altering the size of the original openings with infill. Removing character-defining elements. Replacing siding with other materials.

Installing a replacement vehicular garage door that reflects historic elements that are not compatible with the original garage design or the house's architectural style, creating a false sense of historical development.

## Alterations to Rear and Secondary Elevations

### Recommended

Determining if secondary elevations retain **defining architectural and functional characteristics** such as functional features and detailing that visually communicate the building's historic building type.

Locating and screening air conditioner equipment so that view is minimized

Minimizing the intrusion of equipment, trash receptacles, utility lines, meter boxes, and other functional hardware.

### **Color**

#### Recommended

Using the original **colors** or historic exterior residential paint colors offered by paint manufacturers that feature colors used in historic eras and/or for specific architectural styles.

Using a consistent **color** palette throughout the upper and lower portions of the building's elevations

### Avoid

Utilizing new uses that require extensive alteration(s) to the secondary elevations.

#### Avoid

Painting surfaces that have never been painted. Using bright primary or pastel colors. Using more than three colors on a building.

## NEW CONSTRUCTION

The elements that define a streetscape within a historic district contribute to a unique sense of place. These elements combine several factors such as building materials, color, size, shape, and placement of buildings or parts of buildings. To preserve these special qualities, new construction should respect and be compatible with the existing character-defining architectural and landscape elements of the Historic District. At the same time, new construction can and should be differentiated from older buildings by virtue of its own contemporary stylistic elements. New construction includes infill housing, additions, and new buildings and structures erected on vacant ground, including garages, sheds, and carports. New construction must be sensitive to reflect the use of mass, pattern, alignment, and proportion/scale of the other buildings on their block.

### New Residential Buildings

#### Recommended

Incorporating new construction that is **differentiated from the older buildings**.

Locating the front walls of residential buildings on the same plane as those in the block; placement of new buildings should reflect the traditional vertical and horizontal **alignment** of the historic residences on the street.



#### Avoid

Replicating historic styles.

Constructing new buildings with inappropriate alignment, setback, and/or spacing that is out of character with the residential buildings found in the Historic District.

*The floor, roof and window lines of the third house do not align with those of the other houses*

Replicating the **massing** (height, width, depth, and form) of the residences on the street.

Cornices that do not align with existing porch and eave cornices



*The volume and form of the third building does not conform with the massing of the adjacent residences*

## Recommended

Replicating the **proportion** of the houses on the street (the ratio that relates to the dimensions of building elements such as windows, porches, and so forth to the building as a whole and of buildings to each other).



Incorporating new construction that matches the **pattern and rhythm of spacing** (or lack thereof) between buildings, and the rhythm of entrances and other projections or recesses to sidewalks.



**Repeating common elements** such as porches, trees, and fences found in the Historic District.

Matching the type, proportion, and pattern of **openings** on the primary façade to that of adjacent buildings.

Retaining the **rhythm of solids to voids** in the primary façades, including the percentage of vacant space occupied on a lot or parcel.

Using **materials, texture, and color** that relate to and harmonize with those on nearby historic buildings and structures.

Using **roof shapes, pitches, and materials** that reference traditional residential roof shapes and materials found in the Historic District.

Maintaining consistency in the use of **materials and textures**. Using traditional building materials found in the Historic District that are characteristic of a particular style (i.e., retail, residential). Using new materials in a subservient way and in combination with traditional building materials.

## Avoid

*The second house's roof height, cornice, windows and entrance align with the other houses. However, the large horizontal windows, double doors and width are not the same proportions.*

*The second house does not reflect the historic patterns of this streetscape. The L-shape plan does not respect the traditional set-back. There is no porch. The roof ridge-line window pattern and the attached garage reflect contemporary suburban design patterns, not the patterns of an early twentieth century neighborhood*

Introducing materials and colors that do not relate to the traditional materials found in the Historic District.

Using synthetic building materials and/or poor quality building materials.

### **Recommended**

Using traditional **colors** found in the Historic District or historic exterior residential paint colors offered by paint manufacturers that feature colors used in historic eras and/or for specific architectural styles.

Using a consistent **color** palette throughout the upper and lower portions of the building's façade,

Using **architectural details** that add visual interest to a building and that define the character of a building.

Incorporating new construction that includes a **porch** that reflects and maintains the pattern already established on the streetscape.

Incorporating **new outbuildings** that use the material, color, proportion, roof shape, and pattern of openings that are similar or identical to those of the main residence and that reflect the features and location of neighboring outbuildings.

### **Avoid**

Using bright or pastel colors.

Replicating historic architectural details associated with a particular style in such a way as to create a false sense of history by reproducing a historic house design. Using salvaged architectural elements.

## NEW ADDITIONS

It may be necessary to add extra space to a historic residence that is being rehabilitated to satisfy modern use requirements. The best adaptive use design is always one that requires the least amount of change to the historic building. However, new spaces to house certain practical functions that were not part of the historic use, or new spaces to provide more rentable or occupiable space may be acceptable reasons for new additions. The Secretary of the Interior's Standards for Rehabilitation permit new additions to historic buildings if the additions meet certain criteria. Common to these criteria are the general concepts of similarity and subordination.

### Recommended

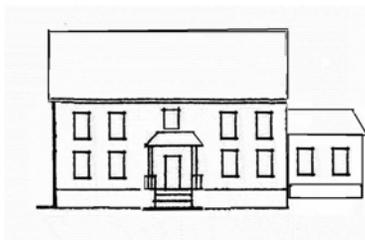
Designing and constructing new additions that preserve the historic character of the building by visibly **retaining significant historic materials** and features.

Determining if the building can meet new use requirements by **altering non-character-defining interior spaces** rather than by constructing a new addition to the building.

Utilizing a design that is **visually distinguishable** from the historic building, but that is **subservient** to the historic building.

**Locating an attached exterior addition** at the rear or set back on an inconspicuous side of a historic building.

Limiting the **size and scale** of an addition in relationship to the historic building.



### Avoid

Designing and constructing new additions that result in the diminution or loss of the historic character of the resource, including its design, materials, workmanship, location, or setting.

Whenever possible, avoid utilizing designs and plans that cannot accommodate new uses without exterior additions.

Designing and constructing additions that create a false sense of history by closely replicating the exact form, material, style, and detailing of the historic building in such a way that the new addition appears to be part of the historic building. Utilizing designs for additions that use the same wall plane, roofline, cornice height, materials, siding, or window type to make the additions appear to be a part of the historic building.

Designing and constructing additions that are highly visible from the public right-of-way.

Designing and constructing a new addition so that its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character of the historic building.

## Recommended

Constructing a new addition so that there is the **least possible loss of historic materials** and so that character-defining features are not obscured, damaged, or destroyed.

Using small, recessed **connector “hyphens”** that expose original materials and features and distinguish the historic building from the new addition.

Considering the attached exterior addition in terms of the new use and in terms of the appearance of other buildings in the Historic District.

Utilizing a **contemporary design or treatment** that references design motifs from the historic building, but is compatible in terms of mass, materials, relationship of solids to voids, and color.

Placing new additions such as balconies, greenhouses, and other special use additions on **secondary elevations**, and **limiting their size and scale in relationship** to the historic building.

**Locating access ramps and/or fire escapes** at a secondary elevation and installing them in such a manner that they do not damage the building or trap moisture and debris.

**Yes**



Selecting **colors, pattern, form, and materials** that relate to and complement the surrounding buildings.

## Avoid

Attaching a new addition so that the character-defining features of the historic building are obscured, damaged, or destroyed.

Imitating a historic style or period of architecture when designing and constructing new additions, especially for contemporary uses such as garages.

Designing and constructing new additions such as multi-story greenhouse additions that obscure, damage, or destroy character-defining features of the historic building.

Installing access ramps and/or fire escapes/stairs on the primary elevation and/or damaging or altering porch, steps, or openings.

**No**



Using of materials, colors, and designs that detract from the character of the building.

## SITE AND SETTING — EXTERIOR FEATURES AND OPEN SPACE

The site is the surrounding landscape of a historic building contained within an individual parcel of land. It includes features that contribute to the overall character of the historic property. Site features include circulation systems, walks, paths, driveways, parking areas, grading, and outbuildings.

Setting is the area or environment in which the historic property is found. In this case, it includes elements found within the boundaries of the Grandview Residential Historic District such as the relationship of buildings to each other, open space, setbacks, fence patterns, views, driveways, and walkways that, together, create the character of the Historic District. Sidewalks, verges, and curbs associated with the street system are important contributing elements to the setting of the Historic District.

### Setting

#### Recommended

Having **front yards** with lawn, shrubbery, and tree plantings that are typical of the residential neighborhoods of Grandview.

Retaining/re-establishing the **original street widths**.

Providing curb cuts for **ADA accessibility** at street crossings.

Reestablishing the **grass verges and curbs** where they have deteriorated.

Constructing replacement **concrete sidewalks** to match the size, composition, appearance, and location of those found in the Historic District or a particular street within the Historic District.

In addition to restoring portions of the grass verges, planting **street trees** approved in city codes in the verge areas to define the separation between the sidewalk and the street.

#### Avoid

Introducing landscape features such as front yard fencing, statuary, walls, benches, yard lights, and so forth that were not traditionally found on the streetscapes of Grandview.

Destroying the relationship between the buildings and structures and the landscape features by widening existing streets.

Planting trees that produce large amounts of fruit or flowers. Planting small trees that will be less than thirty-six feet tall at maturity. Planting trees that are not native to the area or that have marginal success in the area. Planting trees with branches that break easily.

## Site

### Recommended

Identifying, retaining, and preserving **building and landscape features** that are important in defining the historic character of the site and setting.

Retaining the **historic relationship between buildings and landscape features** such as open space, work areas, pathways, driveways, and so forth.

**Removing non-significant buildings**, structures, additions, or landscape features that detract from the historic setting.

**Retaining historic secondary ancillary buildings** and structures such as garages and outbuildings.

Retaining and preserving all **character-defining features of outbuildings**, including foundations, steps, roof forms, windows, doors, architectural trim, and materials. If replacement of an element is necessary, replace only the deteriorated item with one that matches the original in size, scale, proportion, material, texture, and detail.

Using **new construction** that is compatible with the historic character of the setting in terms of size, scale, design, material, color, and texture.

Installing new **fences** at the primary façade's setback that define side and rear yard edges and feature materials and designs that complement the style of the residence as well as the streetscape.

Using well maintained **hedges** that are less than three feet tall as fencing.

Using **screening devices** for trash receptacles and storage units.

Painting **mechanical units and service equipment** to blend with the overall exterior color of the building. Placing such equipment near secondary elevations out of view from the public right-of-way.

### Avoid

Creating a false sense of history by introducing landscape features that are based on conjecture or that impact an understanding of the industrial nature of the site or setting.

Removing or radically changing the features of the site and setting that are important in defining the historic character of the Historic District.

Removing or relocating significant historic primary and secondary buildings and structures or character-defining landscape features, destroying their historic relationship.

Constructing prefabricated buildings or storage structures.

Introducing new building or landscape features that are out of scale or are otherwise inappropriate to the historic character of the setting.

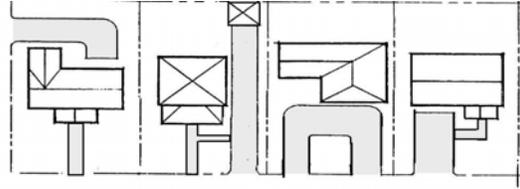
Installing fences in front yards.

**Recommended**

Retaining **front walkways** in their existing location.

Construction of **new paths and walkways** in the front yard that are complimentary and subservient in appearance to the original front walkway. For example, using natural or concrete stepping stones from the driveway to the front porch.

**Avoid**



**Yes Yes No No**

Utilizing satellite dishes one foot in diameter in size or smaller and placing them in locations not visible from the public right-of-way.

Installing antennae and/or satellite dishes in places visible from the public right-of-way.

Installing artificial trees, shrubs, turf, or plants.

**Exterior Lighting**

The purpose of exterior lighting is to highlight the building, the building entrance, pathways, and parking areas when natural light is insufficient or not present. In a historic district, the level of lighting must reflect the building’s historic use and must provide sufficient illumination to promote health and safety

**Recommended**

Using **light fixtures** that are as inconspicuous as possible with the exception of ornamental lighting.

Using **yard lights** that illuminate the property, but that do not intrude on neighboring properties. Using low-to-the-ground fixtures concealed in shrubbery or behind a fence to illuminate a walk or an entrance.

Installing simple modern or generic pedestrian-scale **street lights**.

**Avoid**

Using conduits that are visible from the public right-of-way.

Using fluorescent light fixtures and high intensity discharge lighting. Using electric or gas pole lighting.

Installing street lights with a historic appearance that was not found in Grandview. Installing commercial or arterial street light fixtures.

## GLOSSARY

**Alignment:** The linear relationship between buildings fronting a public way.

**Baluster:** A short, upright column or support for a railing.

**Balustrade:** A row of balusters and the railing connecting them. Used as a stair or porch rail.

**Bay:** External divisions of a building marked by window placement or other vertical elements.

**Bay Window:** A projecting multi-sided bay, usually extending to the ground, containing window sashes. On the interior, the bay window provided additional interior floor space.



**Bracket:** Usually a decorative bracing element attached to the building wall that supports, or appears to support a small porch roof, the eaves, or the overhang of a building.

**Casement Window:** A window sash which open along its entire vertical length; usually on hinges fixed to the sides of the opening into which it is fitted.

**Certificate of Appropriateness:** A legal certificate that certifies the appropriateness of exterior alterations or material changes made to historic properties listed in the Grandview Register of Historic Places and that are visible from any public right-of-way. This certificate must be received by the property owner from the City before changes are made or a building permit is issued.

**Clapboards:** Narrow, horizontal, overlapping wooden boards that form the outer skin of the wall on many wood frame buildings. The horizontal lines of the overlaps are generally from four to six inches wide on older houses.

**Column:** A vertical shaft of pillar that supports or appears to support a load.

**Contemporary:** A word sometimes used to describe architecture from recent decades.

**Contributing Property:** Any property located within a historic district meeting National Register of Historic Places criteria for historic, cultural or architectural significance and which strengthens the historic character of the district (see also **Non-contributing Property**).

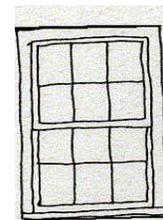
**Cornice:** Any projecting ornamental molding along the top of a building; the exterior trim at the meeting of the roof and wall.

**Cultural Resource:** A building, structure, district, site or object that is of significance in American history, architecture, archaeology or culture.

**Design Guidelines:** Criteria developed by historic preservation commissions and architectural review boards to identify design concerns in a specific area and to help property owners ensure that rehabilitation and new construction respect the character of buildings and districts.

**Design Review:** The process of ascertaining whether modifications to historic and other structures, settings and districts meet standards of appropriateness established by a governing body or advisory review board.

**Dormer:** An architectural element with a roof of its own, containing a window or windows and projecting from the main roof of a building.



**Double-Hung Window:** A window with two sashes, at least one of which slides vertically past the other.

**Eave:** The underside of the roof that projects beyond the wall of a building.

**Fabric:** The physical material of a building, structure, neighborhood or city connoting an interweaving of component parts.

**Façade:** The front or principal face or elevation of a building: any side that faces a street or open space visible from public right-of-way.

**Fenestration:** The arrangement and composition of window and door openings on a building

**Frame:** See Window Parts.

**Gable:** The triangular portion of the end wall above the eave line of a gable-roofed building.



**Gable Roof:** A pitched roof with a ridge and vertical slanting ends that form a triangular gable above the eave line.



**Glazing:** One or more layers of glass set in a window.

**Hipped Roof:** A roof that slopes upward from all four sides of a built, requiring a hip rafter at each corner.

**Historic District:** A geographically definable area with a significant concentration of buildings, structures, sites, spaces and/or objects unified by past events, physical development, design, setting, materials, workmanship, sense of cohesiveness or related historical and aesthetic associations. The significance of a district may be recognized through listing in a local, state or national register and may be protected legally through enactment of a local historic district ordinance administered by a historic district commission and city staff.

**In-kind:** A term used to describe replacements for historic elements of a building. In-kind elements are identical to the original in material, size, and appearance.

**Integrity:** A property's intact historic characteristics. The level of integrity maintained determines whether or not a property can contribute to a historic district.

**Landscape:** The totality of the built or human-influenced habitat experience at any one place. Dominant features are topography, plant cover, buildings or other structures and their patterns.

**Lights:** See Window Parts.

**Lintel:** A horizontal beam over an opening, such as a door or window.

**Mass:** The measure of scale that refers to the amount of space occupied by a building or its elements.

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

**Mullion:** See Window Parts.

**Muntin:** See Window Parts.

**Non-contributing Property:** Any property located within a historic district that has been determined not to possess significant historic, cultural or architectural characteristics and lacks sufficient integrity to enhance the historic character of the district.

**Parapet:** A low protective all at the edge of a flat roof.

**Pattern:** A sense of continuity. The existence and placement of similar features on a building or among adjacent properties

**Pediment:** The triangular space formed by the two slopes of a gable roof and a horizontal cornice.

**Pilaster:** A slightly projecting square or half-round column attached to a wall surface.

**Pitch:** The degree of slope of a roof surface.

**Pointing:** The outer visible finish of mortar between bricks or stone in a masonry wall.

**Porch:** An entrance structure incorporating steps and a platform, usually covered.

**Preservation:** Generally, saving from destruction or deterioration old and historic buildings, sites, structures and objects and providing for their continued use by means of restoration, rehabilitation or adaptive use. Specifically, “the act or process of applying measures to sustain the existing form, integrity, and material of a building or structure, and the existing form and vegetative cover of a site. It may include stabilization work, where necessary, as well as ongoing maintenance of the historic building materials.”<sup>1</sup>

**Profile:** The appearance of a tooled mortar joint; the side view of architectural elements such as the elements of a window.

**Proportion:** The relationship between building elements or buildings on a streetscape. The combination of elements are said to be proportionate if they are of like size or dimensions of other architectural elements and features of a building or of neighboring structures.

**Public right-of-way:** Any public street, alley, sidewalk, park, or other public space.

**Reconstruction:** The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

**Rehabilitation:** “The act of process of returning a property into a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural and cultural values.”<sup>2</sup>

**Restoration:** “The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.”<sup>3</sup>

**Sash:** See Window Parts.

**Secretary of the Interior’s Standards and Guidelines for the Rehabilitation of Historic Properties:** Established by the National Park Service, these standards and guidelines are recognized by state and federal courts as a reasonable guide in the protection of historic/cultural resources. The Secretary’s Standards serve as authoritative standard under law for the review of historic alterations and new construction in locally designated historic districts and as the guideline for both Missouri and federal rehabilitation tax credit and other incentive programs.

---

<sup>1</sup> *Secretary of the Interior’s Standards and Guidelines for the Rehabilitation of Historic Properties.*

<sup>2</sup> Ibid.

<sup>3</sup> Ibid.

**Sense of Place:** The sum of attributes of a locality, neighborhood or property that give it a unique and distinctive character.

**Sidelight:** A fixed window along the side of a doorway or pair of fixed windows flanking a doorway. These windows often contain multiple glass panes and/or bases of wood panels with panes above.

**Siding:** Generally any material that can be applied to the outside of a building as the wall finish. More specifically, the horizontal or vertical wood boards that typically form the outer cladding of the walls of a wood frame house.

**Significance:** The importance of a property, building, structure, site, object, district or cultural landscape in the history or culture of the community, region, state or the nation.

**Sill:** The bottom horizontal component in the framing of a window or door opening. The bottom structural member of a wall.

**Soffit:** The underside of the cornice or eaves.

**Spalling:** The flaking of the outer layer of brick, stone or concrete often caused by the freezing and thawing of water or the expansion and contraction of mortar joints.

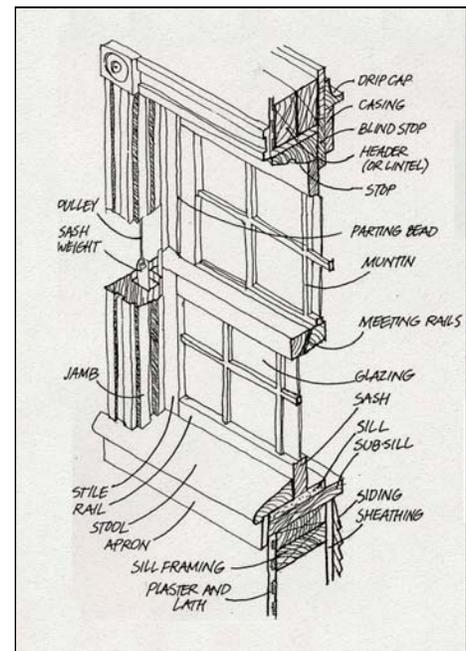
**Streetscape:** The distinguishing character of a particular street as created by its width, degree of vegetation, curvature, paving materials, street furniture and forms of the surrounding buildings.

**Style:** A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also, a general quality of distinctive character.

**Transom:** A window sash above the top of a door or a fixed window sash that is incorporated as part of the framing system.

**Vernacular:** Regional or folk architectural building forms that may incorporate elements of recognizable formal styles.

**Window Parts:** The moving units of a window are known as **sashes** and move within a fixed frame. Each sash may consist of one large pane of glass or may be subdivided into smaller panes by thin wood or metal members called **muntins**. Some windows are arranged side by side and are divided by a heavy vertical wood or metal member called a **mullion**.



**APPENDIX**  
**CITY OF GRANDVIEW, MISSOURI**  
**DESIGN REVIEW APPLICATION**

**CITY OF GRANDVIEW, MISSOURI  
DESIGN REVIEW APPLICATION**

**To be Used in Evaluation of Compliance with the Design Guidelines  
for the**

**GRANDVIEW ROAD – HIGHGROVE ROAD NEIGHBORHOOD HISTORIC DISTRICT**

**APPLICANT FORM**

**Address of Property**

**Approximate Date of Construction**

**Name and Address of Property Owner of Record**

**Telephone (Day)**

**(Evening)**

**(FAX)**

**Description of Proposed Changes:**

- Description Attached**
- Photographs Attached**
- Drawings Attached**
- Other Information/Exhibits Attached**

**Written Description (use back page of this form to continue)**

**REMAINDER OF FORM FOR CITY USE ONLY**

**Type of Change (check more than one box if needed)**

- New Construction                       Rehabilitation/Renovation                       Demolition  
 Addition                                       Significant Repair/Maintenance                       Partial Demolition  
 Reconstruction                               Alteration

**REVIEW CRITERIA**

<b>NEW CONSTRUCTION / ADDITIONS</b>	<b>YES</b>	<b>NO</b>	<b>NOT APPLICABLE</b>
Appropriateness of Materials			
Appropriateness of Proportion and Scale			
Appropriateness of Size			
Appropriateness of Massing — Height and Scale			
Appropriateness of Alignment, Setback, and Spacing			
Appropriateness of Relationship to Existing Buildings/ Structures and Setting			
Appropriateness of: Pattern Rhythm of openings Relationship of materials, texture, and color to other buildings Roof shapes Walls of continuity			
Appropriateness of Color			

<b>ALTERATION / RENOVATION / REHABILITATION / MAINTENANCE</b>	<b>YES</b>	<b>NO</b>	<b>NOT APPLICABLE</b>
Preserves distinguishing qualities by avoiding removal or alteration of important exterior materials or features			
Avoids alterations to historical and older buildings that have no historical bases or seek to create an earlier appearance			
Treats with sensitivity important stylistic features or examples of skilled craftsmanship			
Repairs, when possible, rather than replacing damaged features			



**APPLICANT PROJECT DESCRIPTION CONTINUATION PAGE**