

SOUTH ADDITION  
HISTORIC RESOURCES SURVEY MANUAL

ANCHORAGE, ALASKA  
[11115]

Prepared for  
BGES &  
MUNICIPALITY OF ANCHORAGE



**PAGE & TURNBULL**

imagining change in historic environments through design, research, and technology

6 SEPTEMBER 2011

FINAL



# SOUTH ADDITION, ANCHORAGE HISTORIC RESOURCES SURVEY MANUAL

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## I. INTRODUCTION

This Historic Resources Survey Manual has been produced for BGES, Inc. in conjunction with the South Addition Historic Context Statement and survey project, which is sponsored by the Municipality of Anchorage. The project involves an intensive survey of the South Addition neighborhood, resulting in individual resource and/or historic district documentation and designation in the Alaska Heritage Resources Survey (AHRS).

This manual is intended to be used as a guide for future survey work, providing direction and instruction in survey methodology and establishing standards that may be used in the future to unify survey and documentation work throughout Anchorage. Surveys tend to be academic exercises, utilizing knowledge of architecture and history, but they ultimately have practical uses as policy-shaping and community-building mechanisms. They can be used to promote and preserve local heritage, and can also be used by local government to inform planning decisions and shape city development in ways that are appropriate and sensitive to historic and cultural resources.

## TYPES OF SURVEY

### WINDSHIELD SURVEY

Windshield survey is a descriptive term used to denote a method of fieldwork in which surveyors travel throughout a survey area, typically by car, recording the general characteristics of a neighborhood or city. Very little property-specific recordation is done, though photos might be taken of streetscapes or representative examples of typical building types in an area. Many historic resources surveys on the city-wide or neighborhood scale are conducted as windshield surveys. More detailed surveys are reserved for individual property assessments appropriate to Historic Resource Evaluation Reports, National Register of Historic Places nominations, and similar evaluations. Windshield surveys, at their most cursory level, can produce documentation contained in survey reports or recommendation memorandums that synthesize the information collected from a wide variety of historic resources observed.

For the South Addition survey, the task of the windshield survey will be to identify general property types and styles that will inform the Historic Context Statement.

### RECONNAISSANCE SURVEY

On a more detailed level, surveys can be conducted as reconnaissance surveys. This term refers to a basic level of documentation that concerns only the physical attributes of a historic property. Only those features visible from the public right-of-way are recorded (typically through photographs and notes). A reconnaissance survey does not include the examination of building interiors. For the most part, reconnaissance-level documentation can be produced from visual observation and information collected in the field. Some additional information garnered from city data may also be included. A reconnaissance survey does not require property owner consent or access permissions.

For the South Addition survey, the tasks of the reconnaissance survey will be to photograph age-eligible buildings that retain some integrity; to create a spreadsheet with the address, date, and photo numbers; and to use the Historic Context Statement to decide which properties deserve documentation in Alaska Building Inventory forms.

### INTENSIVE SURVEY

Intensive survey refers to a level of documentation that is more thorough than reconnaissance level, and involves archival research and documentation of property-specific history. Intensive-level survey

data is recorded on the Alaska Building Inventory Forms, which include a representative photograph of the property, a physical description, and other identifying information. On these forms, the statement of significance includes a discussion of the historic context into which the property fits, its property-specific historic information (like past owners, historic uses, and construction history), and an evaluation of the property's historic significance and integrity according to registration standards established at the national level. An intensive-level survey might also include the assessment of potential historic districts and their eligibility for designation based on the significance and integrity of the resources they contain. An intensive-level survey always builds on reconnaissance-level recordation and results in a comprehensive level of survey documentation on which an official historic designation can be based. An intensive survey does not require property owner consent or access permissions, and does not include the examination of building interiors.

For the South Addition survey, the tasks of the intensive-level survey will be to complete Alaska Building Inventory Forms for select properties and assign AHRS numbers.

## METHODS OF SURVEY

A historic resources survey can be conducted using a variety of recordation methods dependant on the technological and material resources available to the survey team. The methods of recordation described below have various eases of use and applicability to future reference and cataloguing systems.

### **PAPER-BASED**

A somewhat antiquated method, the paper-based survey can nevertheless be utilized if needed. It is most appropriate for small-scale surveys, where the amount of data collected and the need for complex organizational systems is minimal. It typically involves the use of a standard survey form carried in the field, with one form produced for each property documented. The form should include menus of common types of architectural features (doors, windows, siding, roof form, etc.), as well as ample space to note details and describe ornamentation. Photographs should be taken of each property in conjunction with the paper form produced.

### **COMPUTERIZED/PHOTO-BASED**

Historic resources surveys are progressively adapting to advances in modern technology, with many surveys now conducted using electronic databases and other means of data collection. In some cases, tablet PCs, iPads, or PDAs are loaded with an electronic database and carried in the field. This allows surveyors to directly enter data and notes into the database for later download into a master system.

Less cumbersome is a photo-based survey where parcel maps guide photography. Photo numbers are recorded on the maps in the field and survey data are input later. The surveyor references the visual images taken in the field and inputs relevant data into an electronic database to produce the necessary documentation. This method requires that multiple photos showing a certain level of fine detail be taken of each resource.

In both cases described above, the need for accurate parcel maps and detailed, well-organized photographs is key. The computerized survey method, or any method that utilizes an electronic database, will likely provide the additional convenience of GIS (Geographic Information System) compatibility, which is widely used by local governments for the purposes of planning and related uses.

## II. FIELDWORK

This section will provide guidance for getting your survey started, conducting your work in the field, and gathering the raw data that will enable you to document neighborhoods and resources.

### TRIP PLANNING & EQUIPMENT

#### PLAN YOUR SURVEY TRIP

- Familiarize yourself with the contents of the Historic Context Statement.
- Compile maps of lots and buildings. Depending on your survey method, it is best to have parcel maps marked with street names, address numbers, and Assessor Parcel Numbers.
- Charge your camera batteries.
- Adjust the resolution and compression settings on your camera for medium file sizes.
- Set the date stamp if your camera has one to the current date.
- Make sure your camera card has enough memory to accommodate the number of photos you anticipate taking while you are in the field, and bring extra memory cards.

#### IN THE FIELD


- BE SAFE! Always survey with a buddy. Stay within visual range of one another; work back-to-back down a street or leap-frog down one side of a street. Do not work too far ahead of your buddy and end up around corners or on other streets. Carry a cell phone in case of emergency.
- Do not trespass and respect private space. Stay on the sidewalk or in the street. Do not walk through yards or up driveways. It is legal to take photographs of private property from a public right-of-way, but once you step onto private property, you are trespassing. Use the zoom on your camera to try to capture details or texture. Do not go up to tap on the siding, no matter how curious you might be.
- Take a letter of introduction with you (see page 6 for an example). Better yet, take extra copies that you can leave with property owners. An explanatory letter on the official letterhead of the organization you are working for will explain what you are doing to concerned neighbors. Many people get worried or upset when they see people photographing their house. It is NOT illegal to photograph private property from the public right-of-way. Try to explain politely, be forthcoming with information, know the name and contact information of the organization you are surveying for, and what the purpose of your survey is. If a property-owner becomes too agitated, just make note of the address and move on.
- Stay organized – Keep careful track of photo numbers and addresses. Mark your maps with the sequence of photographs so you know which photos belong to which property.

## **SURVEY EQUIPMENT**

- Tablet PC/PDA (if using the technological method)
- Digital camera
- Camera batteries
- Memory cards (having a spare is always recommended)
- Clipboard
- Writing implements
- Maps
- Letter of introduction (see next page)
- Cell phone
- Water
- Comfortable walking shoes
- Appropriate seasonal clothing

## EXAMPLE LETTER OF INTRODUCTION

The following is an example letter of introduction that should be provided to the survey team by the organization or party they are working for. This will introduce the surveyors and the project undertaking to residents in the area. It should provide official contact information for those people who are best able to answer questions and concerns.

<b>MUNICIPALITY OF ANCHORAGE</b>	
	
<b>Community Development Department Planning Division</b>	Phone: 907-343-7909 Fax: 907-343-7927
<b>Mayor Dan Sullivan</b>	
August 15, 2011	
RE: South Addition Historic Resources Inventory	
Dear Neighbor:	
The Long-Range Planning Section of the Community Development Department has contracted with the BGES, Inc., and the architectural firm of Page & Turnbull to conduct an architectural and historical building survey for the <i>Historic Preservation Plan for Anchorage's Four Original Neighborhoods</i> and the <i>South Addition Historical Inventory Report</i> .	
This survey is a planning tool that will provide important information that may be used in determining the historical value of your home and neighborhood. This information will be provided to planners, community councils, homeowners, and other decision makers.	
The survey team member providing this letter to you, Bob Braunstein, is working for Page & Turnbull or BGES, Inc., under a contract with the Municipality of Anchorage.	
Survey Team members are taking digital photographs of every building in the South Addition neighborhood area, and will be using a computer to record a physical description of each building built before 1966.	
Survey Team members <u>WILL NOT</u> trespass onto private property. They will conduct the survey from the Public Street or sidewalk.	
For more information on the survey, please contact Kristine Bunnell, Senior Planner in the Planning Division of the Community Development Department, at 907.343.7993 or <a href="mailto:BunnellKR@muni.org">BunnellKR@muni.org</a> .	
Sincerely,	
Jerry T. Weaver, Jr. Director	
<b>Mailing Address: P.O. Box 196650 • Anchorage, Alaska 99519-6650 • <a href="http://www.muni.org/planning">http://www.muni.org/planning</a></b>	



## PHOTOGRAPHY GUIDELINES

This section provides tips for photographing historic properties, including how to obtain the best views and detail shots, and how to organize your photographic data for easy and effective use. These tips generally assume that photographs will be used on the Alaska Building Inventory Forms or other inventory documents.

### SETTING UP THE SHOT

- The best photographs are horizontal – avoid vertical format if possible.
- Try to get the whole building in the picture – this may mean shooting from across the street or at an angle from down the street.
- Include portions of adjacent buildings for context, but keep the main building in the center and filling the majority of the frame.
- Do your best to avoid trees, large trucks, and other objects that might obscure the view of any part of the building.
- Try to align the picture so that the bottom is even with the curb or some other horizontal reference line.
- Be aware of the sun's location and angle – avoid backlit shots and harsh shadows. This may mean you want to photograph one side of the street in the morning, and the other side in the afternoon.
- Try to keep in mind how your photos will be used. You will always need one good representative photo of the entire building, either a front-on view showing the primary façade or an oblique view that shows the primary façade and a secondary façade.
- Take pictures of secondary facades as much as they are visually accessible. Photograph all facades that face a street (i.e. side facades on corner properties and rear facades on alleys).
- A detail shot of the primary entry is often helpful, as porches create deep shadows that can obscure details.
- Take detail shots of any ornamentation or materials that might not be readily visible or identifiable from an overall view of the building.
- Photograph any auxiliary buildings on the property.

### RECORDING YOUR PHOTOS IN THE FIELD

- Adjust the resolution and compression settings on your camera for medium file sizes.
- Use parcel maps to guide your photography. It may also be helpful to carry aerial photographs, which can better show you the arrangement of parcels and the buildings on each lot in conjunction with parcel maps.

- It is helpful if your parcel maps are marked with street addresses, so that you can easily orient yourself in the field. (Sometimes address numbers supplied by the city as part of the parcel data and those on the building themselves will not match. In this case, it is helpful to note the “real” address on the map for later reference.)
- Use parcel maps that are zoomed-in enough to have ample space for writing photo numbers within the boundaries of each parcel.
- Record photo numbers as a range; for example 101-108, as they are recorded/named by your camera.

## AT THE COMPUTER

- When renaming your photos, use your maps, which should be marked with photo numbers as you took them in the field. Pay close attention to the order of photos.
- The best file naming convention is to use the street address or Assessor Parcel Number (APN). This will make photos much easier to find, especially when referencing other parcel data. For example: 003182009.jpg, P Street\_356.jpg, or 11<sup>th</sup> Ave\_311. If there is more than one photograph, additional pictures can be named 003182009-1.jpg, 003182009-2.jpg, or P Street\_356-1.jpg, P Street\_365-2.jpg, and so on. When there are multiple buildings on a lot, denote each one with a letter, then the number of the photo, for instance the first photo of one building would read as 003182009-A1.jpg, while the first photo of the additional building would read as 003182009-B1.jpg.
- It is helpful to name the best representative shot of the building with the -1.jpg suffix. This way it is usually the first to be accessed and denotes that it should be used as the primary photo on the Alaska Building Inventory Form.
- Be sure the file size is within the a medium range, preferably under 1 MB; crop out extra pavement or sky if needed, but maintain a standard height to width ratio.
- Depending on the type and organization of your survey, it may be helpful to store photos in folders and sub-folders according to neighborhood area, street, etc.

## PHOTO CAPTIONS

- The best way to label photos on inventory forms is to include mention of which façade(s) is shown, where the photo is taken from, and what direction the camera is pointing. Some variation of the following is standard: “View of primary façade on 12<sup>th</sup> Avenue, looking north.”
- Detail shots can be labeled simply with some version of the following: “Detail of primary entry” or “Detail of cornice.”

### III. ARCHITECTURAL DESCRIPTIONS

Now that you have gathered your field data, it is time to begin documenting the physical characteristics of the resources you have surveyed. This section provides guidance for writing architectural descriptions, including the identification of common building types and architectural styles, the naming of various building parts and construction materials, and techniques for crafting effective narrative architectural descriptions.

While this manual contains terms and descriptions that are commonly applicable to historic properties in Anchorage, it is not an exhaustive dictionary of architectural terminology. For example, building types like industrial buildings or residential flats, which are not found in the South Addition, are not included in this section. There are many style guides and architectural dictionaries that can be used to supplement the information contained here. Please refer to **Section VI. Bibliography & Recommended Reading** for some excellent bibliographic resources.

### BUILDING TYPES IN THE SOUTH ADDITION

#### RESIDENTIAL

##### *Single-Family Dwelling*

A detached house, of one or more stories, containing one dwelling unit.



*Single-family dwellings*

### Duplex

A building containing two dwelling units with separate entrances; typically the units are located side-by-side (in contrast to flats, which are stacked). Duplexes can be one or more stories in height, with self-contained vertical circulation.



*Duplex*

### Apartments

A building containing at least three dwelling units, each one consisting of a room or suite of rooms, and a bathroom. An apartment building can have one or multiple entrances, and can be one story or multiple stories. Three- and four-unit apartment buildings are sometimes referred to as triplexes and fourplexes/quadruplexes, respectively.



*Apartment buildings*

## COMMERCIAL

A building that accommodates commercial uses, including retail- or service-oriented shops, office spaces, hotels, or a combination thereof.



*Commercial buildings*

## MIXED-USE

A building that accommodates more than one use; most typically, a residential unit or units above a commercial establishment. The residential units usually have a separate entrance or entrances.



*Mixed-use; residence over a shop  
(Photo from Google Maps, 2011)*

## **CIVIC**

Any public, municipal, or institutional building. Civic uses include auditoriums and social halls; churches, synagogues, and temples; convents, rectories or other clerical residences; community centers; government buildings and offices; post offices and fire stations; schools and educational buildings; hospitals and medical facilities; jails and prisons; libraries; etc.



*Church*



*School*

## LANDSCAPES


Landscapes include public parks, of which there are several in the South Addition survey area. Parks may include features such as lawns, sport facilities, restrooms, benches, walking/bike paths, playgrounds, public sculpture, or other natural features.



*Parks*

## ARCHITECTURAL STYLES

The following is a list of architectural styles most commonly found in Anchorage’s South Addition neighborhood. The styles are presented in alphabetical order, and are largely based on the drop-down items from a database put together by HDR, Inc. for the Municipality of Anchorage as part of the recent Highway-to-Highway (H2H) survey project. Examples of the styles are illustrated, along with a date range and a list of characteristic features.

Style	Time Period	Character-Defining Features
<p data-bbox="380 533 651 569"><b>Craftsman/Bungalow</b></p> 	<p data-bbox="813 533 938 569">1900-1930</p>	<ul style="list-style-type: none"> <li data-bbox="1008 533 1219 569">▫ 1 or 1 ½ stories</li> <li data-bbox="1008 569 1230 604">▫ Rectangular plan</li> <li data-bbox="1008 604 1373 730">▫ Gable roofs with dormers, broad eaves, projecting rafter tails, purlins, and/or knee braces</li> <li data-bbox="1008 730 1360 800">▫ Windows with asymmetrical muntin patterns</li> <li data-bbox="1008 800 1357 898">▫ Horizontal (originally wood lap) or shingle siding No ornamentation</li> <li data-bbox="1008 898 1341 1031">▫ Use of brick (sometimes clinker brick) in chimneys, foundations, and around porches</li> </ul>





**FHA Minimum House:  
Minimal Traditional**









1935-1950

- Small, 1 story
- Rectangular or L-shaped plan
- Eaveless gable roofs, usually in combination of a side and front-facing gable
- Horizontal siding
- Open or enclosed porches
- Decorative trim in gable end, often with scalloped edge
- Decorative window shutters



<p><b>FHA Minimum House: Small Cape</b></p> 	<p>1935-1950</p>	<ul style="list-style-type: none"> <li>▫ Small, 1 story</li> <li>▫ Rectangular plan</li> <li>▫ Symmetrical facade</li> <li>▫ Side-gabled roof</li> <li>▫ Central entry with portico or enclosed porch with gable roof</li> <li>▫ No ornamentation</li> <li>▫ Mass-produced design (numerous nearly identical houses throughout neighborhood)</li> </ul>
<p><b>FHA Minimum House: Small Ranch</b></p> 	<p>1935-1955</p>	<ul style="list-style-type: none"> <li>▫ Small, 1 story</li> <li>▫ Rectangular plan</li> <li>▫ Shallow hipped roof</li> <li>▫ Horizontal siding</li> <li>▫ Entry to one side, primarily with slightly recessed porch</li> <li>▫ Fixed or casement windows</li> <li>▫ No ornamentation</li> <li>▫ Mass-produced design (numerous nearly identical houses throughout neighborhood)</li> </ul>



<p style="text-align: center;"><b>International Style</b></p> 	<p>1930-1965</p>	<ul style="list-style-type: none"> <li>▫ 1 or more stories</li> <li>▫ Rectangular plan</li> <li>▫ Flat, shed, or low gable roof</li> <li>▫ Stucco siding</li> <li>▫ Horizontal ribbons of windows, sometimes wrapping around building corners</li> <li>▫ Fixed, casement, or sliding windows</li> <li>▫ Window moldings with horizontal emphasis</li> <li>▫ Cantilevered projections, such as flat overhangs and eaves</li> <li>▫ Minimal ornamentation</li> </ul>
<p style="text-align: center;"><b>Local Vernacular: Concrete Block</b></p> 	<p>1925-present</p>	<ul style="list-style-type: none"> <li>▫ 1 or 2 stories</li> <li>▫ Rectangular or irregular plan</li> <li>▫ Use of CMU (concrete masonry unit, aka concrete block) construction, which is exposed as the exterior cladding</li> <li>▫ Designed in a simple Vernacular Folk Cottage or Small Cape style</li> <li>▫ Gable or cross-gabled roof</li> <li>▫ Multi-light windows</li> <li>▫ Minimal ornamentation</li> </ul>

<p style="text-align: center;"><b>Local Vernacular: Folk Cottage</b></p>  	<p>1915-1940</p>	<ul style="list-style-type: none"> <li>▫ Small, 1 story</li> <li>▫ Rectangular or irregular plan</li> <li>▫ Front or side-gabled roof</li> <li>▫ Eaveless or shallow eaves</li> <li>▫ No ornamentation</li> <li>▫ Horizontal siding</li> <li>▫ Double-hung windows</li> </ul>
<p style="text-align: center;"><b>Local Vernacular: Log House</b></p>  	<p>1900- Present</p>	<ul style="list-style-type: none"> <li>▫ 1 or 2 stories</li> <li>▫ Gable or cross-gabled roof</li> <li>▫ Shallow eaves</li> <li>▫ Exposed log siding</li> <li>▫ Notched corners</li> <li>▫ Multi-light windows</li> <li>▫ Stone chimney</li> </ul>




<p><b>Mid-Century Modernism: Contemporary</b></p> 	<p>1940-1980</p>	<ul style="list-style-type: none"> <li>▫ 1 or 2 stories</li> <li>▫ Rectangular plan</li> <li>▫ Flat or shallow gable roofs, sometimes asymmetrical</li> <li>▫ Sparse ornamentation, clean lines</li> <li>▫ Horizontal siding, often using wood panels or brick</li> <li>▫ Broad eaves, sometimes with projecting purlins</li> <li>▫ Large windows, often placed at corners</li> <li>▫ Integral garage or flat-roofed carport</li> </ul>
<p><b>Mid-Century Modernism: Ranch</b></p> 	<p>1935-1975</p>	<ul style="list-style-type: none"> <li>▫ One-story, with long, low profile</li> <li>▫ Rectangular plan</li> <li>▫ Integral garages</li> <li>▫ Shallow hip or gable roofs</li> <li>▫ Asymmetrical facades</li> <li>▫ Moderate to wide eaves</li> <li>▫ Horizontal siding or brick cladding</li> <li>▫ Rustic or Colonial Revival detailing, including scalloped barge boards, gable birdhouses, and shutters with decorative cut outs</li> </ul>

<p style="text-align: center;"><b>Mid-Century Modernism: Shed</b></p> 	<p>1960-present</p>	<ul style="list-style-type: none"> <li>▫ 1 to 2 stories</li> <li>▫ Rectangular or irregular plan</li> <li>▫ Multi-directional shed roof</li> <li>▫ Vertical, horizontal, or diagonal wood board cladding</li> <li>▫ Shallow eaves, exposed rafter tails, simple board fascia</li> <li>▫ Relatively small, asymmetrically placed windows</li> </ul>
<p style="text-align: center;"><b>Mid-Century Modernism: Split Level</b></p>  <p style="text-align: center;"><i>(Google Maps 2011)</i></p>	<p>1955-1975</p>	<ul style="list-style-type: none"> <li>▫ 2 stories</li> <li>▫ Rectangular plan</li> <li>▫ Horizontal emphasis</li> <li>▫ Low-pitched gable roof</li> <li>▫ Overhanging eaves</li> <li>▫ 2-story section intercepted at mid-height by a 1-story wing to make 3 levels of interior space</li> <li>▫ Variety of wall cladding, including horizontal and vertical siding and brick</li> <li>▫ Integral garage on the ground floor</li> </ul>
<p style="text-align: center;"><b>Modern Commercial</b></p> 	<p>1950-Present</p>	<ul style="list-style-type: none"> <li>▫ 1 or more stories</li> <li>▫ Rectangular plan</li> <li>▫ Flat roof</li> <li>▫ Wall cladding varies: stucco; horizontal or vertical wood, aluminum, or vinyl siding</li> <li>▫ Plate glass windows with aluminum or vinyl sashes</li> <li>▫ Partially or fully glazed doors</li> <li>▫ Associated surface parking lot</li> </ul>

<p style="text-align: center;"><b>Modernistic: Art Moderne</b></p> 	<p>1930-1940</p>	<ul style="list-style-type: none"> <li>▫ 1 story</li> <li>▫ Rectangular plan</li> <li>▫ Smooth wall surfaces, usually stuccoed</li> <li>▫ Flat roofs</li> <li>▫ Horizontal grooves or lines in wall surfaces (speedlines)</li> <li>▫ Horizontal awnings and balustrades</li> <li>▫ Rounded corners</li> <li>▫ Portal windows</li> <li>▫ Glass block inserts</li> <li>▫ Asymmetrical facades</li> </ul>
<p style="text-align: center;"><b>Neo-Eclectic: Mansard</b></p>  <p style="text-align: center;"><i>(Google Maps 2011)</i></p>	<p>1960-present</p>	<ul style="list-style-type: none"> <li>▫ 2 stories</li> <li>▫ Rectangular or irregular plan</li> <li>▫ Slightly sloping upper wall surfaces, covered with shingles, to produce a mansard roof effect</li> <li>▫ Wall cladding varies: stucco, horizontal siding, and/or stone</li> <li>▫ Window types and materials vary, but often fixed or sliding aluminum sash</li> </ul>

<p style="text-align: center;"><b>Revival Styles: Cape Cod</b></p> 	<p>1925-1945</p>	<ul style="list-style-type: none"> <li>▫ 1 ½ stories</li> <li>▫ Rectangular plan</li> <li>▫ Symmetrical form</li> <li>▫ Side-gabled roof</li> <li>▫ Center projecting porch with gable roof</li> <li>▫ Paired dormer windows</li> <li>▫ Horizontal siding</li> <li>▫ Double-hung windows with multi-light glazing</li> </ul>
<p style="text-align: center;"><b>Revival Styles: Colonial Revival</b></p> 	<p>1885-1955</p>	<ul style="list-style-type: none"> <li>▫ 2 stories</li> <li>▫ Rectangular plan</li> <li>▫ Strict symmetry</li> <li>▫ Central projecting entry with decorative hood, portico, or enclosed porch</li> <li>▫ Double-hung windows with multi-light glazing</li> <li>▫ Side-gabled roof</li> <li>▫ Brick or horizontal siding</li> <li>▫ Decorative shutters</li> <li>▫ Brick chimneys</li> </ul>



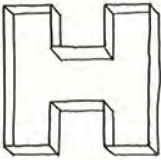
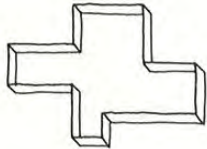
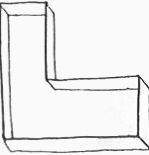
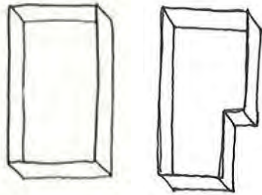
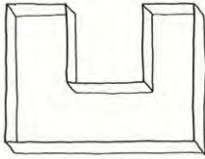
<p><b>Revival Styles: Tudor Revival</b></p> 	<p>1910-1935</p>	<ul style="list-style-type: none"><li>▫ 1 ½ stories</li><li>▫ Rectangular or irregular plan</li><li>▫ Steeply pitched gable roofs with cross gables and dormers</li><li>▫ Diverse wall cladding: smooth or textured stucco, decorative half timbering, brick and/or stone, and horizontal siding or shingles</li><li>▫ Tall, narrow casement windows with multi-light glazing</li><li>▫ Prominent chimneys</li></ul>
<p><b>Other</b></p>  		<ul style="list-style-type: none"><li>▫ Other styles not included in the above</li><li>▫ Examples: Truncated A-frame, WWII Utilitarian</li></ul>

## ILLUSTRATED GLOSSARY OF TERMS

The following is a list of architectural terms that will help in describing the physical characteristics of buildings. Terms are grouped by the general ways in which they are most commonly implemented in building construction, from the macro (building forms and major features) to the micro (details and ornamentation). An example of each term is illustrated and a basic description given, along with tips for identification in the field.

### PLAN TYPES

**\*\*Note:** In many cases, the shape of any plan that is not generally rectangular or irregular can be described using the name of the letter that the plan's shape most resembles. The most common are shown below.<sup>1</sup>

<p><b>H-Shaped</b></p>	
<p><b>Irregular</b></p>	
<p><b>L-Shaped</b></p>	
<p><b>Rectangular</b> (Also includes generally rectangular plans with small projections)</p>	
<p><b>U-Shaped</b></p>	

<sup>1</sup> These images are from Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1997) 23.

**BUILDING HEIGHT**


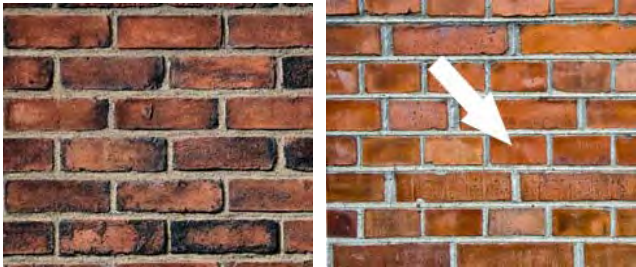


<b>Attic</b>	The uppermost story on a building, if not intended for use as habitable space. Typically contained within the roof, and not a full story in height.
<b>Full story</b>	A story that is more than six feet in height and extends more than half the width of the primary façade.
<b>First story</b>	The first full story above ground level. The presence of the primary entry typically denotes the first story.
<b>Half story</b>	A story that is less than six feet in height, usually at the top of a building, due to the intersection of the roof plane.
<b>Mezzanine</b>	A low or partial story between two full stories. Difficult to distinguish from the exterior, though sometimes articulated by clerestory windows.
<b>Raised basement</b>	A basement level that is visible above ground, but no more than six feet in height. Usually features windows or an entry that denotes usable space inside.




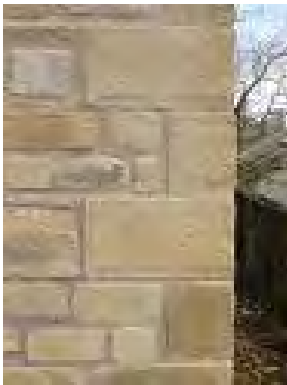




**Two-and-a-half stories, over raised basement**




## CONSTRUCTION TYPES





<p><b>Adobe</b></p> 	<p>Building construction consisting of solid walls made of adobe (mud) bricks and mortar, usually coated with plaster.</p>
<p><b>Brick masonry</b></p>  <p>Brick veneer (no headers)</p> <p>Structural brick (row of headers)</p>	<p>Building construction consisting of solid walls made of bricks and mortar. Structural brick is recognizable from a brick veneer by the presence of headers within the bond pattern.</p>
<p><b>Concrete block (CMU)</b></p> 	<p>Building construction that employs hollow concrete blocks (typically with multiple chambers) that are stacked and mortared together much like brick.</p>
<p><b>Concrete frame</b></p> 	<p>Building construction consisting of concrete beams, girders, and columns, which are rigidly joined.</p>

<p><b>Heavy timber frame</b></p> 	<p>Building construction in which the major structural components consist of thick timber posts, beams and girts.</p>
<p><b>Hollow Clay Tile</b></p> 	<p>Building construction that employs hollow blocks made of clay (typically with multiple chambers, like concrete blocks) that are stacked and mortared together much like brick. Often brick-like in color, they can be differentiated by their larger dimensions and often ridged surfaces.</p>
<p><b>Steel frame</b></p> 	<p>Building construction in which the structural supporting elements consist of combinations of steel beams, girders, and columns.</p>
<p><b>Stone masonry</b></p> 	<p>Building construction consisting of solid walls made of stones and mortar.</p>

<p><b>Reinforced concrete</b></p> 	<p>Building construction consisting of solid walls of poured concrete in which steel reinforcing members are embedded.</p>
<p><b>Wood frame</b></p> 	<p>Building construction in which the major structural components consist of wood studs, joists, rafters, etc.</p>



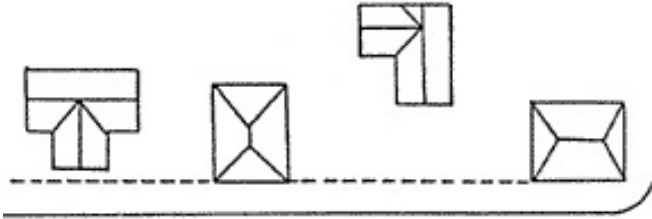
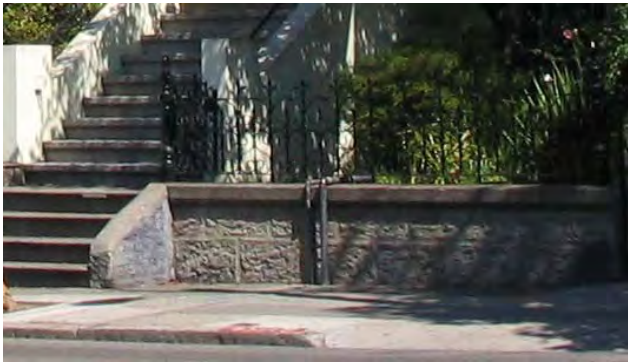
**SITE & BUILDING FEATURES**

<p><b>Addition</b></p> 	<p>Any portion of a building's mass that was added after the initial construction of the building. Often identifiable by change in style, ornament, scale, materials, and general discontinuity with the original portion of the building.</p>
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<p><b>Auxiliary/ Ancillary building</b></p> 	<p>A secondary building on a lot, often smaller than the primary structure and often playing a supporting role; for example, a garage, shed, shop, or cottage.</p>
<p><b>Balcony</b></p> 	<p>An elevated platform (typically at an upper story level) extending from the wall of a building and surrounded by a railing or balustrade. Sometimes supported from below, sometimes cantilevered. Intended to be occupied.</p>
<p><b>Balconet</b></p> 	<p>A pseudo-balcony that is usually very shallow and surrounded by a low, ornamental railing. Typically projects from around a window. Not intended to be occupied.</p>
<p><b>Deck</b></p> 	<p>An open, unroofed platform extending from a building; typically larger than a balcony and differentiated from a porch by being uncovered. Can be located at any story level or on a rooftop.</p>

<p><b>Fence</b></p> 	<p>A barrier typically located at the property line to enclose a lot or a portion thereof. Can be of varying heights and materials (wood, metal, chain link), and usually described as either decorative or for security purposes.</p>
<p><b>Garage, integral</b></p> 	<p>A garage that is physically connected to a house, either incorporated within the principal mass of the house or structurally linked by a common wall, hyphen, etc.</p>
<p><b>Garage, detached</b></p> 	<p>A garage that is not physically connected to a house.</p>
<p><b>Landscaped garden</b></p> 	<p>A yard space around a house that incorporates plantings and often has features such as walls, fences, benches, gazebos, water elements, outdoor art, etc. in an obviously planned arrangement.</p>

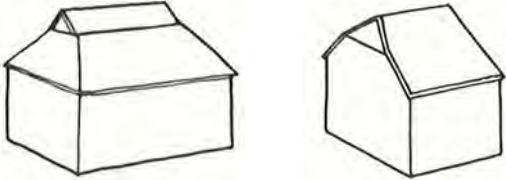


<p><b>Planters</b></p> 	<p>Low walls or curbs that contain a planted area. Differentiated from site walls, which are located at the edge of a lot. Often found along or integrated into the foundation of a building.</p>
<p><b>Stairs/Steps</b></p> 	<p>Stairs leading from the sidewalk onto a lot or to the entry of the building. Can be made of brick, poured concrete, terrazzo, stone, or wood. Steps refer to a short run of stairs, about 4 or 5 steps maximum. A full stair has many steps, often arranged in multiple flights.</p>
<p><b>Setback</b></p> 	<p>The distance between a property line and a building, especially at the front of a lot. (The first house has a minimal setback, the third house has a deep setback.) A building bordered directly by the sidewalk has no setback (as with the second and fourth houses).</p>
<p><b>Site wall</b></p> 	<p>A low concrete or masonry wall, sometimes with a decorative fence on top, which surrounds the front perimeter of a lot. Can also serve as planters or a retaining wall.</p>


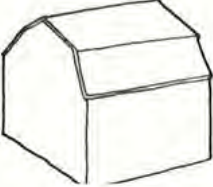



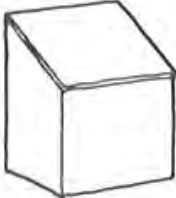
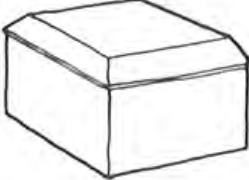
**FOUNDATIONS**

<p><b>Perimeter foundation</b></p> 	<p>A foundation consisting of a retaining wall, located partially or wholly below grade, that contains the basement of a building. Commonly made of concrete, brick or stone.</p>
<p><b>Slab foundation</b></p> 	<p>A foundation consisting of a flat layer of concrete poured on the ground; contains no basement.</p>
<p><b>Pier foundation</b></p> 	<p>A foundation made of individual columns of concrete, brick, stone, or sometimes wood posts, set into the ground and supporting the sill and joists at the base of a structure.</p>





**ROOF FORMS<sup>2</sup>**



<p><b>Combination</b></p>	 <p>Gable-on-hip      Clipped Gable</p>
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<sup>2</sup> Sketches of roof forms are from Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1997) 23.


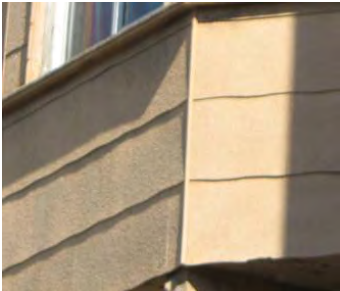
<b>Gable</b>	
<b>Gambrel</b>	
<b>Hip</b>	
<b>Pent Roof</b> A long, shallow shed or hip roof that projects from a wall.	
<b>Sawtooth</b>	
<b>Shed</b>	
<b>Truncated hip</b>	





## ROOF MATERIALS





<p><b>Asphalt/composition shingle</b></p> 	<p>Shingles made from roofing felt coated with asphalt and mineral granules. Typically found as roofing material, but occasionally as siding. Many colors.</p>
<p><b>Built-up roofing</b></p> 	<p>A roofing surface made of alternating layers of roofing felt and asphalt or tar. Generally used on flat or shallowly pitched roofs.</p>
<p><b>Clay tile</b></p> 	<p>A roofing tile made of hard-fired clay, usually red in color. Tiles have half-cylinder shapes and are laid in alternately concave and convex rows that overlap to shed water. Modern imitations of clay roofing tiles are made of concrete and have interlocking S-shaped forms.</p>
<p><b>Corrugated metal</b></p> 	<p>Sheet metal that has been shaped into ridges; used as siding and roofing, typically on utilitarian buildings.</p>


<p><b>Tar and gravel</b></p> 	<p>A roofing surface made of alternating layers of roofing felt and asphalt or tar and finished with a layer of gravel. Generally used on flat or shallowly pitched roofs.</p>
<p><b>Wood shingle</b></p> 	<p>Wood boards cut to standard dimensions and used as exterior covering on roofs. Shingles are applied in staggered and overlapping courses to shed water.</p>

**SIDING & SURFACING MATERIALS**

<p><b>Aluminum</b></p> 	<p>Lap siding made of aluminum to resemble wood (faux wood grain texture); recognizable by the metal channel system around doors and windows to which the siding is affixed, unnaturally crisp edges, and occasional dents.</p>
<p><b>Asbestos shingles</b></p> 	<p>Shingles made of asbestos; often recognizable by a wavy edge, seams between shingles that are difficult to distinguish, and chipped edges and corners (asbestos shingle is very brittle).</p>


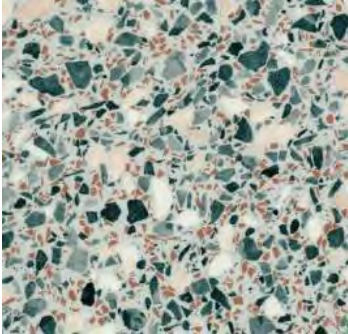


<p><b>Brick</b></p> 	<p>A masonry material made of fired clay blocks laid in courses and held together by mortar. A single brick is typically rectangular in shape and of standard dimensions (8" x 3 3/4" x 2 1/4"), although thinner "Roman brick" is also common. Can be found in various earth-tone colors, laid in decorative patterns, etc. As an exterior siding, a brick veneer or facing is applied in a single layer to a wall. Exterior walls surfaces may also be made of exposed structural brick.</p>
<p><b>Cast stone</b></p>  <p>Arrows indicate stones from the same mold.</p>	<p>Masonry blocks made of cementitious mortar, sometimes containing stone chips, molded to imitate the rough surface of chiseled stone. Cast stone can be differentiated from real stone by the repetition of the mold pattern</p>
<p><b>Ceramic tile</b></p> 	<p>Glazed ceramic tile, often found in decorative colors and patterns. Used as siding, particularly around storefronts.</p>
<p><b>Composite wood siding</b></p> 	<p>Horizontal siding made of wood fiber and a binding agent that is pressed under high heat and pressure into a "board". Recognizable by its faux wood grain texture and the repetition of graining and knot patterns.</p>





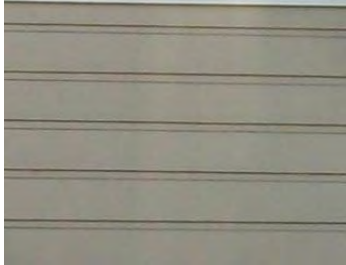
<p><b>Corrugated metal</b></p> 	<p>Sheet metal that has been shaped into ridges; used as siding and roofing, typically on utilitarian buildings.</p>
<p><b>Fieldstone</b></p> 	<p>Rough stone, usually in flat, slab-like forms used to build masonry walls or veneers. Can be coursed and bound with mortar, or dry stacked; the latter is common in garden walls.</p>
<p><b>Fish scale wood shingle</b></p> 	<p>Decoratively shaped and coursed wood shingles of a variety of patterns, including diamond, hexagon, fish scale (rounded), octagon and combinations thereof.</p>
<p><b>Formstone/Permastone</b></p> 	<p>A cementitious material scored and molded to resemble stone masonry. Can be differentiated from cast stone by the lack of actual joints between “stones”.</p>




<p><b>Glass block</b></p> 	<p>Hollow blocks of glass, usually translucent with textured surfaces. Used to create walls of glass or large window-like elements in a wall. Commonly seen as infill in existing openings.</p>
<p><b>Granite</b></p> 	<p>A crystalline silicate rock having crystals or grains of visible size, usually of quartz or other colored minerals. Recognizable by its speckled pattern.</p>
<p><b>HardiPlank</b></p> 	<p>Fiber cement siding that is a popular substitute for wood cladding. Its faux wood grain is fairly shallow and has a uniform pattern.</p>
<p><b>Limestone</b></p> 	<p>A sedimentary rock composed primarily of calcite or dolomite. Recognizable by its somewhat chalky texture (even when polished it does not reach a high shine like granite or marble).</p>



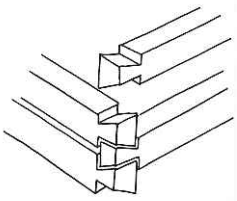
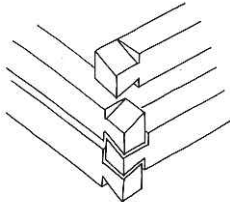
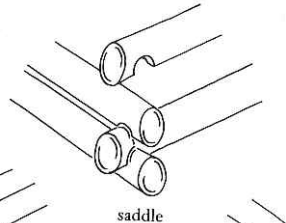
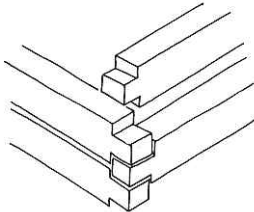
<p><b>Marble</b></p> 	<p>A rock composed primarily of calcite or dolomite; often highly polished to enhance its appearance and bring out colorations that result from varying mineral content. Recognizable by its characteristic veined patterns.</p>
<p><b>Pebble dash</b></p> 	<p>An exterior wall finish containing crushed rock or pebbles imbedded in a stucco base.</p>
<p><b>Sheet metal</b></p> 	<p>Flat panels of sheet metal, usually nailed or screwed in place; used as siding.</p>
<p><b>Smooth concrete, scored/molded</b></p>  <p>Scored</p> <p>Molded</p>	<p>A surface of smooth concrete plaster or parging surface, often scored or incised with lines to resemble masonry or for other decorative purposes; or similarly decorated with designs pressed or sculpted into the concrete to create three-dimensional features.</p>

<p><b>Stucco</b></p> 	<p>An exterior finish composed of some combination of Portland cement, lime and sand, which are mixed with water and applied to a wall in a wet coating and allowed to dry. Depending on the content of sand, and other particulates, it may have a smooth texture or a rough texture. It may also be applied with a trowel in such a way that additional pattern and texture is created.</p>
<p><b>Terrazzo</b></p> 	<p>A mosaic paving material composed of marble or stone chips, set in a cementitious or resinous matrix, then ground and polished; used as a decorative surfacing on floors and walls; often seen on entry stairs.</p>
<p><b>Vertical groove plywood/T1-11</b></p> 	<p>Plywood sheets with grooves that are typically installed so that the grooves run vertically. Commonly referred to by brand name T1-11.</p>
<p><b>Vinyl siding</b></p> 	<p>Horizontal siding made of vinyl to resemble wood; recognizable by the unnaturally crisp faux wood grain texture, shiny surface, and seams that span two “boards”.</p>

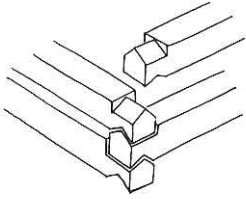
<p><b>Vitrolite</b></p> 	<p>Glass tile, usually in larger dimensions than ceramic tile, but used similarly as siding around storefronts. Typical on mid-century, Deco/Moderne style buildings. Found in many colors, it has a somewhat translucent quality.</p>
<p><b>Wood bevel siding</b></p> 	<p>A form of wood drop siding that mimics lap siding by having beveled contours running the length of a board. These contours have rounded edges and usually create the effect of very narrow lapped boards. Identifiable by more distinct seams between every two or three “boards,” which indicate the joints between the true boards.</p>
<p><b>Wood board-and-batten siding</b></p> 	<p>Wood boards arranged vertically, side by side, with thin wood strips (battens) that cover the joints between the boards.</p>
<p><b>Wood drop siding</b></p> <div style="display: flex; justify-content: space-around;"> <div data-bbox="250 1549 553 1812">  <p>Shiplap</p> </div> <div data-bbox="570 1549 914 1812">  <p>Channel Drop</p> </div> </div>	<p>A siding material consisting of wood boards applied horizontally, with rabbeted edges abutting each other to form a flat surface (do not overlap like lap siding). Some drop siding has a flush surface and is known as shiplap siding, other types have articulated edges that form grooves between boards and are known as channel or V-notch drop siding.</p>

<p><b>Wood lap siding</b></p> 	<p>A siding material consisting of narrow wood boards applied horizontally, with the lower edge overlapping the board below.</p>
<p><b>Wood novelty siding</b></p> 	<p>Any siding that creates decorative patterns or attempts to resemble another type of material or application. Typically made of wood with a drop configuration, novelty siding can be rounded to resemble logs, or grooved to create patterns of wide and narrow horizontal banding.</p>
<p><b>Wood shingle</b></p> 	<p>Wood boards cut to standard dimensions and used as exterior covering on roofs and walls. Shingles are applied in staggered and overlapping courses to shed water.</p>




**LOG CORNER NOTCHING SYSTEMS<sup>3</sup>**



<p><b>Full-dovetail</b></p>  <p>full-dovetail</p>	<p>A series of “pins” cut to extend from the end of one log interlock with a series of “tails” cut into the end of another log. The pins and tails have a trapezoidal shape. Provides the strongest structure of all the log corner notching systems.</p>
<p><b>Half-dovetail</b></p>  <p>half-dovetail</p>	<p>A wood joint similar to the full dovetail but having only one side flared; the other side is straight.</p>
<p><b>Saddle</b></p>  <p>saddle</p>	<p>Round, or U-shaped, notches carved out of the top or bottom of each log. This is the least rigid of the notched joints.</p>
<p><b>Square</b></p>  <p>square</p>	<p>A joint formed by cutting away a 90 degree chunk from the top and bottom of the log, thus forming a tenon.</p>

<sup>3</sup> These images are from Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1997) 36.



<p><b>V-notched</b></p>  <p>V-notched</p>	<p>A notch created by cutting an inverted V whose ridge is parallel to the length of the log at the top end. A similar but perpendicular inverted V is notched into the underside.</p>
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**ENTRIES**

<p><b>Arctic Entry / Enclosed Portico</b></p> 	<p>A projecting enclosed entryway that serves as an area to keep warm air in the house and a place to remove winter outdoor clothing.</p>
<p><b>Hood</b></p> 	<p>An exterior structure that shelters a building entrance. It projects from the wall above an entrance and is either cantilevered or supported by brackets. It is only large enough to cover the entry and stoop.</p>
<p><b>Porch</b></p> 	<p>An exterior structure that shelters a building entrance; usually roofed and generally open-sided, but may also be partially enclosed, screened, or glazed. It is often attached to the main structure, but if set within the building footprint, it is said to be an integral porch. A porch is differentiated from a portico by containing occupiable space.</p>

<p><b>Portico</b></p> 	<p>An exterior structure that shelters a building entrance; it is a covered entrance whose roof is supported by a series of columns, posts or piers. It is only large enough to cover the entrance and stoop and does not contain occupiable space.</p>
<p><b>Recessed porch</b></p> 	<p>A porch that is integrated into the main mass of a building and overhung by the main roof, rather than projecting from the façade and being covered by a separate roof.</p>



**DOORS**

<p><b>Awning garage door</b></p> 	<p>A garage door consisting of a single solid panel that raises and lowers vertically.</p>
<p><b>Double</b></p> 	<p>A standard door with two leaves. Each leaf can consist of a standard sized door, but are often narrower.</p>



<p><b>Flush</b></p> 	<p>A wood or metal door that has a flat surface (no panels). Flush doors may be partially glazed.</p>
<p><b>Fully-glazed</b></p> 	<p>Any door that consists primarily of glass, with a narrow frame of wood or metal around it. The bottom rail of the door may be slightly wider than the other rails and stiles, and a solid lock rail may exist across the middle of the door. The door may have a single-light or multi-light configuration.</p>
<p><b>Garage/Service</b></p> 	<p>Any door associated with a vehicular entrance. Garage doors are common on residential structures, while commercial and industrial structures typically have service doors. Garage doors can be made of wood or metal and can have various features such as glazing, paneling, or decorative wood cut-out motifs.</p>
<p><b>Glass</b></p> 	<p>Any door made entirely of glass (as in a single pane of plate glass) and does not have a frame. Hardware like hinges, handles, etc. are affixed to the glass itself.</p>





<p><b>Hinged garage door</b></p> 	<p>A garage door that consists of a single or double doors that are hinged at the jamb and open by swinging horizontally, inward or outward.</p>
<p><b>Partially-glazed</b></p> 	<p>Any door made primarily of wood or metal, but incorporates glazing. Typically the glazing is located in the upper portion of the door in any size or arrangement. The unglazed portion of the door can be flush or paneled.</p>
<p><b>Paneled</b></p> 	<p>A wood or metal door that has a paneled surface. Panels may be of any size and arranged in a variety of patterns. They may consist of actual panels set between door rails and stiles, or may be carved or molded into the door. Panel doors may be partially glazed.</p>
<p><b>Roll-up garage door</b></p> 	<p>A garage door that consists of a single articulated assembly, which raises and lowers vertically. When open it retracts either into a cylindrical roll above the door header, or onto a flat horizontal track. Roll-up doors can be made of wood or metal.</p>


<p><b>Single</b></p> 	<p>A standard door with one leaf. Also known as a pedestrian door.</p>
<p><b>Sliding garage door</b></p> 	<p>A garage door that consists of one or two solid panels mounted on a horizontal track or tracks, either on the exterior or interior of the building and which open by sliding horizontally.</p>

**WINDOW MATERIALS**


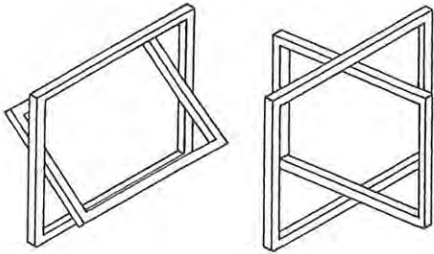

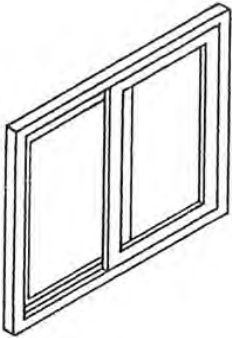
<p><b>Aluminum</b></p> 	<p>A window with a sash made of aluminum. Aluminum windows are typically found in double-hung, slider and casement configurations. The type gained popularity in the 1960s and was often used to replace older windows. It is recognizable by its less substantial appearance, or, in the case of extruded aluminum members, its thick profile. Aluminum windows typically do not have muntins and are silver or black in color.</p>
<p><b>Steel</b></p> 	<p>A window with a sash made of steel. Popular in the mid-20<sup>th</sup> century, steel is often used in industrial sashes, but can take many other forms, though typically not double-hung or sliding. Recognizable by its more substantial appearance (in comparison to aluminum) and, in the case of steel casement sashes, visible hinges on the exterior. Steel windows often have muntins.</p>

<p><b>Wood</b></p> 	<p>A window with a sash made of wood. Wood windows can take almost all forms, though typically not sliding. Wood is the window material of earliest use, but has persisted throughout the years.</p>
<p><b>Vinyl</b></p> 	<p>A window with a sash made of vinyl. Vinyl is a non-historic material, but is often used to replace historic windows. It can take almost all forms, but especially sliding and double-hung. Recognizable by relatively thick sash profile, white plastic finish, and lack of muntins. (Vinyl windows sometimes use “grids” or false-muntins sandwiched between the double-pane glass.)</p>




**WINDOW TYPES<sup>4</sup>**



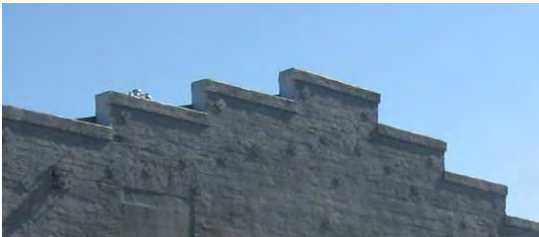
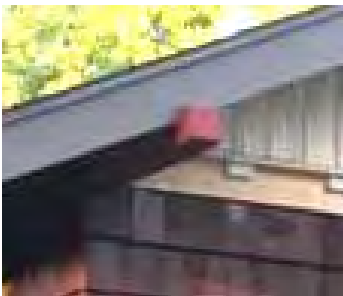
<p><b>Oculus/portal/rose window</b></p> 	<p>Any round window. A portal window usually refers to a simple, single-pane, round window; while a rose window refers to a more decorative round window often featuring stained glass or tracery. Both types are common in religious architecture; the former can also be found in the Classical and Art Moderne styles, and the latter is most common in Gothic architecture.</p>
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<sup>4</sup> Illustrations from Virginia and Lee McAlester, *A Field Guide to American Houses* (New York: Alfred A. Knopf, 1997).

<p><b>Palladian window</b></p> 	<p>A window in the form of a round arch flanked on either side by narrower rectangular windows; often having Classical detailing.</p>
<p><b>Pivot</b></p> 	<p>A window having a sash that rotates on a horizontal or vertical axis, at or near its center</p>
<p><b>Queen Anne window</b></p> 	<p>A window incorporating a large central pane or panes of clear glass, surrounded by a border of smaller square panes of stained glass.</p>
<p><b>Sliding</b></p> 	<p>A window having two or more sashes with at least one sash that moves horizontally in tracks at the bottom and top of the frame.</p>



## ROOF FEATURES


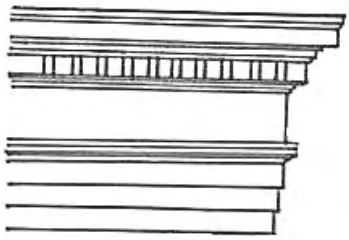

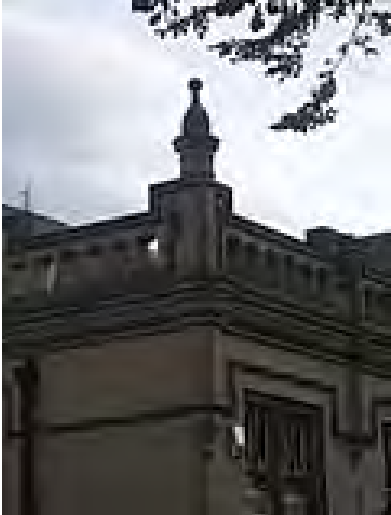
<p><b>Fascia</b></p> 	<p>The horizontal board that caps the end of rafters along a roofline. It sometimes supports a gutter.</p>
<p><b>Cupola/lantern</b></p> 	<p>A small structure, usually with windows or louvered vents, located on top of a roof.</p>
<p><b>Dormer</b></p> 	<p>A minor projection on a pitched roof, usually bearing a window on its front face. Can have a variety of roof forms.</p>

<p><b>Exposed rafter tails</b></p> 	<p>The exterior expression of a roof structure, rafter tails being the pitched members. Rafter tails are sometimes applied as decorative elements and commonly have shaped or scrolled ends.</p>
<p><b>Gable ornament</b></p> 	<p>Any ornament set in the triangular peak of a gable end (in this case, a sunburst panel).</p>
<p><b>Parapet</b></p> 	<p>A low wall at the edge of a roof; it can be flat or stepped (as pictured) and gives the impression of a flat roof, though it often conceals a pitched roof.</p>
<p><b>Projecting purlins</b></p> 	<p>The exterior expression of a roof structure; purlins being the horizontal members. Projecting purlin ends are sometimes applied decorative elements and are commonly fitted with knee braces.</p>





<p><b>Tower/turret</b></p> 	<p>A tall structure, usually square or round in plan, that rises to a greater height than the building mass around it. A tower begins at the ground level and is articulated from the main structure for its entire height. A turret begins above the ground level and projects from the building, or rises from the roof, but is not articulated below the roofline.</p>
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## ORNAMENTATION

<p><b>Bracket</b></p> 	<p>A support projecting from a wall that bears (or appears to bear) the weight of a projecting or cantilevered element. Brackets are often decoratively scrolled or pierced.</p>
<p><b>Column</b></p> 	<p>A cylindrical support derived from Classical architecture, consisting of a capital at the top, shaft, and base. More substantial than a colonette and differentiated from pilasters in that they are round and stand free of the wall surface.</p> <p>(See Classical Orders section, below, for more information.)</p>

<p><b>Eave returns</b></p> 	<p>Short horizontal elements at the lower edges of a gable roof that continue the decorative scheme of the rake moldings.</p>
<p><b>Entablature</b></p> 	<p>The horizontal section of a classical order composed of the architrave, frieze, and cornice. Often found as a roofline element at the top of a façade.</p>
<p><b>Fanlight</b></p> 	<p>A semi-circular or round arched window located above a door, often having radiating muntin patterns.</p>
<p><b>Finial</b></p> 	<p>An ornamental element that projects upward, usually from a roof or parapet.</p>










<p><b>Flat Board Trim</b></p> 	<p>Window or door trim that is not molded, but consists of simple flat wood boards.</p>
<p><b>Knee Brace</b></p> 	<p>Diagonal wood braces placed across the angle between two structural members that are joined, serving to stiffen and strengthen the members. Found under the eaves of Craftsman and Stick style buildings.</p>
<p><b>Pendant</b></p> 	<p>An ornamental element suspended from above.</p>
<p><b>Pediment</b></p>  <p><b>Pointed</b>      <b>Curved</b>      <b>Broken</b></p>	<p>A triangular or sometimes rounded or “broken” decorative element located above a window or door. Also, the triangular face of a gable end when it is enclosed by a horizontal cornice; known as a pedimented gable.</p>

<p><b>Pilaster</b></p>  A photograph showing two classical pilasters mounted on a wall. Each pilaster has a fluted shaft, a decorative capital at the top, and a base at the bottom.	<p>A narrow rectilinear feature projecting only shallowly from a wall, having a capital and base and architecturally treated as a column.</p>
<p><b>Posts</b></p>  A photograph of a single decorative post, likely made of metal or stone, with a turned shaft and a decorative finial at the top. It is set against a background of ornate wrought-iron scrollwork.	<p>Supporting members, usually of a porch or portico. They can be either plain or decoratively turned.</p>
<p><b>Shutter</b></p>  A photograph of a window with two green louvered shutters. The shutters are partially open, revealing the window frame and a decorative metal railing in front of the window.	<p>A louvered or sometimes flat panel intended to cover a window and protect it from the elements, while still admitting light and air. Shutters are most often of the decorative variety, and not intended for use – this is obvious if, when closed, they would not cover the entire window opening. Flat panel shutters sometimes bear decorative cut-out motifs.</p>

<p><b>Sidelight</b></p> 	<p>Any window that flanks a door; typically a tall narrow window that spans the full height or partial height of the door.</p>
<p><b>Transom</b></p> 	<p>A horizontal, rectangular window above a doorway or window opening, which conforms to the width of the opening and is usually incorporated within the same trim or surround as the opening. A transom may also take the form of a solid panel.</p>
<p><b>Water table</b></p> 	<p>The projecting base of a wall, beveled at the top to shed water away from the foundation, or a small wood lip projecting from a point between the foundation and wall, designed to do the same.</p>

**SIGNAGE**

<p><b>Blade</b></p> 	<p>A sign that projects perpendicularly from a wall surface or roofline, often with a vertical orientation.</p>
<p><b>Dimensional Letter</b></p> 	<p>A sign made up of individual letters mounted to a wall surface. Sometimes letters will be illuminated.</p>
<p><b>Flat</b></p> 	<p>A flat panel sign mounted to a wall surface.</p>
<p><b>Freestanding</b></p> 	<p>A sign mounted on a post or support structure that is not attached to a building.</p>

<p><b>Illuminated Box</b></p> 	<p>A relatively flat box with internal light fixtures that illuminate a translucent plastic panel. Can be mounted flat against a wall surface or project, like a blade sign.</p>
<p><b>Neon</b></p> 	<p>Signage that incorporates neon tubing to form words or pictures that can be illuminated in various colors.</p>
<p><b>Painted</b></p> 	<p>Signage painted directly on a wall surface.</p>

## PREFERRED TERMINOLOGY

- Use “house,” not “home.” A house is a physical structure people live in, a home is the intangible concept of where one lives, the center of family, domestic focus, etc.
- Use “façade,” not “elevation.” An elevation is the architectural drawing of a façade.
- Use “parapet,” not “false parapet.” There is no such thing as a false parapet. There is a false-front parapet, but it is a specific type of parapet that is located at the front of a gable roof to give the impression of a flat roofline. A typical parapet surrounds the entire perimeter of a roof and may be flat, stepped, or shaped.
- Use “pendant,” not “drop pendant.” All pendants drop, no need to repeat the fact. If it projects up instead of hanging down, it’s a finial.
- Use “sash,” not “frame” when discussing windows. You can see the sash from the street, but can’t see the frame unless you are standing right next to the window. It is the part that connects to the wall and holds the sash.
- Use “surround,” not “trim” when discussing the wood boards around the windows. For example: “double-hung wood sash window with a flat board (or molded) surround.” However, “trim” is an appropriate term to use when describing roofline features or architectural details.
- Use “light,” not “pane” to describe window configuration. A pane is an actual piece of glass, while the term “multi-light” refers to a window with multiple glass panes.

## WRITING ARCHITECTURAL DESCRIPTIONS



### STEP 1: OVERVIEW

[Location, setting, and general facts]

**Building Name/Address:** 1311 H Street

**Configuration of Lot:** Rectangular

**Side of Street, Street Name, Cross Streets:** West side of H Street between W. 13<sup>th</sup> Avenue and W. 14<sup>th</sup> Avenue (or, if on a corner, southwest corner of W. 13<sup>th</sup> Avenue and H Street).

**Construction Date:** ca. 1942

**Number of Stories:** One story

**Type of Construction:** Wood frame

**Type of Building (function):** Single-family residence

**Style:** Minimal Traditional



### STEP 2: MACRO ASPECTS

**Shape of Plan:** Rectangular

**Type of Siding:** Aluminum

**Type of Roof:** Cross-gable

**Roof Material:** Asphalt shingles

**Foundation:** Not visible

### STEP 3: PRIMARY FAÇADE

**Direction Primary Façade is oriented:** East

**Location/description of entry:** Partial-width porch, wood railing, wood posts with braces, covered by shed roof of corrugated metal.

**Description of entry door:** Partially-glazed wood door with flat board trim and screen door.

## STEP 4: GENERAL CHARACTERISTICS

**Typical fenestration:** Fixed and casement, multi-light wood-sash windows with flat board surrounds.

**Architectural features:** Vertical wood cladding with scalloped trim in gable end, vertical vent at gable apex, metal stove pipe

**Roofline:** Fascia boards, no eaves, metal gutters.

## STEP 5: SITE FEATURES

[If building is on a corner, describe secondary façade after finishing description of primary façade]

**Auxiliary Buildings:** N/A

**Driveway:** Paved driveway on the east.

**Garage:** Attached garage with roll-up wood garage door

**Fence:** N/A

## STEP 6: CONDITION

1311 H Street appears to be in good condition.

## RESULT: ARCHITECTURAL DESCRIPTION

1311 H Street is located on a rectangular lot on the southeast west side of H Street, between W. 13<sup>th</sup> Avenue and W. 14<sup>th</sup> Avenue. Built circa 1942, 1311 H Street is a one-story, single-family residence, designed in the Minimal Traditional style. The building is rectangular in plan, clad with aluminum siding, and capped by a cross-gable roof covered with asphalt shingles. The foundation is not visible. The primary façade faces east and is spanned by a partial-width entry porch. It has a wood railing and wood posts with braces that support a shed roof covered with corrugated metal. The primary entrance is located at the center of the façade and is a partially-glazed wood door with flat board surrounds and a screen door. Typical fenestration consists of fixed and casement multi-light wood-sash windows with flat board surrounds. Architectural features include vertical wood cladding with scalloped trim in gable end, a vertical vent in the gable apex, and a metal stove pipe. The roofline features fascia boards, metal gutters, and no eaves. A paved driveway to the east leads to an attached garage with a roll-up wood garage door. The house at 1311 H Street appears to be in good condition.



## WRITING BULLET POINT LISTS

Bullet point lists contain the same information as written architectural descriptions, but are often easier to read and digest. A bullet point list such as this may be used on State of Alaska Building Inventory forms instead of a narrative description.

### TEMPLATE:

- Lot shape, side of street, street name, between what streets
- Number of stories
- Type of construction (structure)
- Type of building (function)
- Style
- Plan shape
- Exterior cladding
- Roof type and material
- Foundation material
- Porch/entry
- Fenestration (window types and materials)
- Ornament or other features
- Auxiliary buildings and site features

### EXAMPLE:

- Rectangular lot, west side of H Street between W. 13<sup>th</sup> Avenue and W. 14<sup>th</sup> Avenue
- One story
- Wood frame construction
- Single-family residence
- Minimal Traditional style
- Rectangular plan
- Aluminum siding
- Cross-gable roof clad with asphalt shingles
- Foundation is not visible
- Partial-width porch, wood railing, wood posts with braces, covered by shed roof of corrugated metal. Partially-glazed wood door with flat board surrounds and screen door.
- Fixed and casement multi-light wood-sash windows with flat board surrounds.
- Vertical wood cladding with scalloped trim in gable end, vertical vent at gable apex, fascia boards at the roofline, metal stove pipe
- Attached garage with roll-up wood garage door, paved driveway to the east.

## TIPS FOR EFFECTIVE ARCHITECTURAL DESCRIPTIONS

- Use cardinal directions instead of left and right i.e. “The north bay of the west façade...” rather than, “the left bay of the west façade...”
- Use “stories”, instead of “floors.” “Floors” tends to denote interior divisions, whereas “stories” denote exterior divisions.
- Spell out numbers, i.e. two-story, not 2-story, and three-over-one, not 3/1.
- The word “streets” is not capitalized when listing multiple streets (i.e. Third Street, but Bailey and Third streets”). The same with other listed items with common suffix descriptors.
- Spell out the words “street,” “avenue,” etc. instead of using abbreviations.
- Call a property by its full address; i.e. 739 W. 11<sup>th</sup> Avenue instead of 739 W. 11<sup>th</sup>.
- Describe the “primary window type” (i.e. whatever type the majority of the windows are) along with the macro elements of the building, then only specify particular window types for those windows that are not of the primary type as you describe the building in greater detail.
- Avoid run-on sentences. If there are many terms to describe one window, end with a period and describe the next feature in a separate sentence.
- Use the term “designed” to denote original styles and forms. Use “remodeled” or “replaced”, and use “re-clad” rather than “clad” if the building has been altered in such ways.
- Pay attention to the number of stories; the primary entrance is usually on the first story. The level below that is considered a raised basement, even if it is a full ground story containing a garage. Fully underground basements are typically not counted when describing the number of stories.
- Specify if the building is on a corner lot or through-lot (a lot that has street frontage on two opposite sides).
- Pay attention to multiple-family vs. residential-over-commercial. Use one of the multiple-family residence terms (apartments, duplexes, etc.) if there are no commercial uses present. Use the term “mixed-use” if there are commercial uses present.
- Descriptions should reference all buildings on the lot, including any addresses that the other buildings may have. Even if the second building has its own address and is described on its own form, it should be mentioned on the form for the corresponding form for that property and vice versa. Forms should be able to be cross-referenced.
- Ancillary buildings that do not have their own address and obviously play a supporting role to the primary building (i.e. a garage, small cottage, etc) should be described briefly after the primary building has been described.

## IV. ARCHIVAL RESEARCH

In order to perform an intensive-level survey that examines the history and evaluates the significance of individual properties or groupings of properties (as with historic districts), archival research is necessary. In Anchorage there are a number of repositories and archives that are helpful in providing primary information. Archival research provides facts and data that, coupled with information from secondary sources such as books and other publications, can help you create a comprehensive history of your subject property and subsequently determine its historic significance, integrity, and eligibility for historic designation.

Below is a brief orientation to the major repositories in Anchorage and how to conduct research at each. Please note that research is not always straightforward and you may encounter unexpected twists, turns and gaps in the information you uncover. The guidance below does not cover every instance you may encounter while researching, but all of these repositories and government offices have staff members who will be able to help you navigate their organizational systems.

### REPOSTORIES IN ANCHORAGE

#### ANCHORAGE MUSEUM AT RASMUSON CENTER

625 C Street, Anchorage, Alaska 99501  
907.929.9235

Tues. – Sat., 10am-2pm (no appointment needed; possible to stay until 4pm with advance notice)  
[http://www.anchoragemuseum.org/archives\\_collections/archives\\_collections.aspx](http://www.anchoragemuseum.org/archives_collections/archives_collections.aspx)

*Excellent historic photograph collection, searchable in card catalog only. Also have other materials, including an extensive historic clipping collection organized by topic in file drawers.*

#### ANCHORAGE PUBLIC LIBRARY (Z.J. LOUSSAC PUBLIC LIBRARY)

3600 Denali Street, Anchorage, AK 99503  
(907) 343-2975

Normal Hours: Mon. – Thurs. 10am-9pm; Fri. – Sat. 10am-6pm; Sun. 1pm-5pm  
Alaskana Collection: Mon. – Sat, 12pm-6pm; Sun 1pm-5pm  
<http://www.muni.org/departments/library/pages/default.aspx>

*The Alaska Collection at Loussac Library contains over 20,000 books on Alaska and the North, including rare books, maps and manuscripts. Alaska state and Anchorage municipal documents and CD-ROM databases with polar and Alaskan information are also available.*

## UNIVERSITY OF ALASKA, ANCHORAGE (UAA)

3211 Providence Drive, Anchorage, AK 99508

<http://consortiumlibrary.org/>

### Archives & Special Collections

Consortium Library, Room 305

(907) 786-1849

Mon. – Fri., 10am-4pm

<http://consortiumlibrary.org/archives/Collections.html>.

*No appointment needed. Collects, preserves, and makes available for research records that document Alaska's past and present. Collections catalogued by donor, and include personal papers, organizations records, historic photographs, university records, rare books and university theses, and community council archives.*

### ARLIS

Consortium Library Suite 111

(907) 27-ARLIS (272-7547)

Mon. – Fri., 8am-5pm

<http://www.arlis.org/>

*State and federal reports/publications, some maps, etc. primarily relating to natural resources. Includes documents from the National Park Service; U.S. Geological Survey; Fish and Wildlife Service; Bureau of Land Management; University of Alaska, Anchorage; Alaska Department of Fish & Game; Exxon Valdez Oil Spill Trustee Council; Bureau of Ocean Energy Management, Regulation, and Enforcement.*

### Alaska Collection

Consortium Library, 2<sup>nd</sup> Floor

[http://catalog.consortiumlibrary.org/web2/tramp2.exe/log\\_in?setting\\_key=site&setting\\_key=uaaloin&\\*search\\_option=more](http://catalog.consortiumlibrary.org/web2/tramp2.exe/log_in?setting_key=site&setting_key=uaaloin&*search_option=more)

*The Alaska Collection is located on the second floor of the Consortium Library. It contains books, maps, microforms, videos, and other materials relating to Alaska, and other arctic regions.*

*Additional resources include Alaska periodicals, which are shelved in the appropriate periodicals sections, the Alaska Statutes, Alaska Administrative Code, and Anchorage Municipal Charter & Code Regulations which are kept near the reference desk, and Alaska newspapers which are shelved with other newspapers on the first floor.*

*Holdings in the collection can be accessed through the library catalog. The Collection designation "ALASKA" above the Library of Congress call number on the book indicates the item is in the Alaska Collection.*

## ALASKA STATE HISTORIC PRESERVATION OFFICE (SHPO)

Office of History and Archaeology

550 W. 7th Ave. Suite 1310, Anchorage AK 99501-3565

(907) 269-8721

<http://dnr.alaska.gov/parks/oha/>

*Small in-house library of previous reports and history books, as well as a listing of properties catalogued in the Alaska Heritage Resources Survey, the statewide inventory of reported historic, prehistoric, and archaeological resources.*

**NATIONAL ARCHIVES, PACIFIC ALASKA REGION (ANCHORAGE)**

654 West Third Avenue, Anchorage, Alaska 99501-2145

907-261-7820

Mon. – Fri., 8am-4pm

<http://www.archives.gov/pacific-alaska/anchorage/>

*Maintains records retired from Federal agencies and courts in Alaska.*

**MUNICIPALITY OF ANCHORAGE: PLANNING DEPARTMENT**

4700 Elmore Road, Anchorage, AK 99507

907.343.7909

Mon – Fri, 8am-5pm

*Plat maps, historic maps, and other potentially useful information about the built environment.*

## V. STATEMENTS OF SIGNIFICANCE

The purpose of an intensive-level survey is to determine the historic significance of a property or district and undertake an evaluation of its eligibility for historic designation. This in turn contributes to local planning considerations; the application of environmental policy at local, state and national levels; and, of course, a property's actual listing on a historical register and the preservation incentives such designation provides.

The exercise of assessing historic significance is based on information gathered during research, including the archival research discussed in the previous section. Information should also be garnered from secondary sources such as books, previous studies and reports, and other materials. Also important is contextual information concerning the historic trends and development of the geographical area surrounding the subject property or properties, which is contained in a Historic Context Statement.

Numerous publications providing standards and guidelines for writing Historic Context Statements and statements of significance are available; most published by local and state agencies. It is important to reference these sources, as well as consult directly with government officials in the city planning department and State Office of Historic Preservation in order to make sure your methodology for formulating these elements is acceptable. The following sections provide an abbreviated overview of the function, structure and development of significance statements.

### HISTORIC CONTEXT STATEMENTS

A Historic Context Statement is a narrative document that identifies the broad patterns of history that have influenced a community's social and physical development. It provides an organizational framework for evaluating the significance of potential historic resources and is a foundation for review and continuing survey of the community's historic resources. Generally, a context statement includes a history of an area, an examination of the area's physical development, and identification of important property types and architectural styles found within the community.

A context statement should not be considered a final document, and is continually evolving to include new aspects of history and historical development that may not have been originally addressed.

A context statement should follow an outline similar to the one as follows:

- 1) **Title Page**
- 2) **Federal Language** – Projects funded by Certified Local Government (CLG) grant monies are required to include language denoting this. Contact the Office of Historic Preservation for their preferred verbiage.
- 3) **Table of Contents**
- 4) **Front Matter** – Include a discussion of project background and purpose, methodology, parties involved, existing surveys and documentation.
- 5) **Summary Statement** – Summarize the themes, time period(s), and geographic area that the Context Statement addresses.
- 6) **Historical Background** – Provide a broad narrative historical overview of the forces that have shaped land use patterns and development of the physical environment in the area being addressed.

- 7) **Theme** – Provide a narrative section or sections containing an analytical discussion of the historical patterns, significant events or activities, environmental, social, political, technological and cultural influences, and significant individuals or groups relevant to the context statement's topic.
- 8) **Property Types** – Identify important property types and their historical significance to the themes identified. Emphasis should be placed on existing property types, their general location and likely condition, guidance for how to apply eligibility criteria and establish integrity thresholds for each property type.

*Items 7 and 8 can typically be grouped and organized into multiple chronological chapters when developing a geographically-based Context Statement that concerns the entire history of an area.*

- 9) **Preservation Goals and Priorities** – Outline and prioritize recommended preservation activities and methods for identifying, evaluating, and treating the property types identified as significant.
- 10) **Bibliography and Footnotes** – Use the Chicago Style to cite sources.
- 11) **Maps, Photos and Illustrations** – Provide graphic support for the narrative, especially where particular buildings are referenced. Be sure to caption and cite illustrations appropriately.

Official resources that provide guidance on the development of Context Statements include:

- *The Secretary of the Interior's Standards and Guidelines for the Archeology and Historic Preservation*
- *National Register Bulletin 16B: How to Complete the National Register Multiple Property Documentation Form*

## PROPERTY-SPECIFIC STATEMENTS OF SIGNIFICANCE

Property-specific statements of significance are included on Alaska Building Inventory forms. Statements of significance draw on information provided in the Historic Context Statement for the area in which the property is located, but also provide a focused context statement for the specific property being addressed.

A statement of significance can range from a few paragraphs to a few pages in length, depending on the amount of information gathered about a property. It also includes an evaluation of the property's historic significance and integrity, which should follow the guidelines established in the appropriate Historic Context Statement.

A property-specific statement of significance should begin with a brief discussion of the historic context of the geographic area in which the property is located, as well as the historic context of any historic trends with which it might be associated. (For instance, the statement of significance for a house constructed by the FAA should include discussion of World War II events and industry that may have influenced the development of the property.)

Next, the statement of significance should address information specific to the subject property, such as the chain of ownership, construction chronology, and other related facts. These topics can usually be addressed chronologically for the best narrative flow.

The statement of significance should conclude with an evaluation of the property's historic significance and integrity. Each of the four National Register Criteria for Evaluation should be addressed in turn, with indication as to whether the property meets the criteria or not. Similarly, each

of the seven aspects of integrity should be addressed with indication as to whether the property retains or lacks each aspect. (Further guidance on using the Criteria for Evaluation and Aspects of Integrity is provided in the following section.)

## MAKING EVALUATIONS

After referencing the appropriate Historic Context Statement for your geographic area and writing a property-specific statement of significance based on research, you are prepared to evaluate the subject property according to National Register criteria. Evaluations address issues of historic significance and historic integrity, as follows:

### EVALUATION OF SIGNIFICANCE

The National Register of Historic Places is the nation's most comprehensive inventory of historic resources. The National Register is administered by the National Park Service and includes buildings, structures, sites, objects, and districts that possess historic, architectural, engineering, archaeological, or cultural significance at the national, state, or local level. Typically, resources over fifty years of age are eligible for listing in the National Register if they meet any one of the four criteria of significance (A through D) and if they sufficiently retain historic integrity. However, resources under fifty years of age can be determined eligible if it can be demonstrated that they are of "exceptional importance," or if they are contributors to a potential historic district. National Register criteria are defined in depth in *National Register Bulletin Number 15: How to Apply the National Register Criteria for Evaluation*.

The four basic criteria under which a structure, site, building, district, or object can be considered eligible for listing in the National Register are:

Criterion A (Event): Properties associated with events that have made a significant contribution to the broad patterns of our history;

Criterion B (Person): Properties associated with the lives of persons significant in our past;

Criterion C (Design/Construction): Properties that embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant distinguishable entity whose components lack individual distinction; and

Criterion D (Information Potential): Properties that have yielded, or may be likely to yield, information important in prehistory or history.<sup>5</sup>

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<sup>5</sup> Any archaeological artifact found on a property in Anchorage has the potential to yield knowledge of history and could therefore prove significant under this criterion. Most architectural surveys do not include this criterion in their scope, however.



## EVALUATION OF INTEGRITY

In addition to qualifying for listing under at least one of the National Register criteria, a property must be shown to have sufficient historic integrity. The concept of integrity is essential to identifying the important physical characteristics of historic resources and in evaluating adverse changes to them. Integrity is defined as “the ability of a property to convey its significance.”<sup>6</sup> There are seven variables or aspects that define integrity—location, design, setting, materials, workmanship, feeling and association—that are used to evaluate a resource’s eligibility for listing in the National Register. According to the *National Register Bulletin: How to Apply the National Register Criteria for Evaluation*, these seven characteristics are defined as follows:

- *Location* is the place where the historic property was constructed or the place where the historic event occurred. The original location of a property, complemented by its setting, is required to express the property’s integrity of location.
- *Design* is the combination of elements that create the form, plans, space, structure and style of the property. Features which must be in place to express a property’s integrity of design are its form, massing, construction method, architectural style, and architectural details (including fenestration pattern).
- *Setting* addresses the physical environment of the historic property inclusive of the landscape and spatial relationships of the building(s). Features which must be in place to express a property’s integrity of setting are its location, relationship to the street, and intact surroundings (i.e. neighborhood or rural).
- *Materials* refer to the physical elements that were combined or deposited during a particular period of time and in a particular pattern of configuration to form the historic property. Features which must be in place to express a property’s integrity of materials are its construction method and architectural details.
- *Workmanship* is the physical evidence of the crafts of a particular culture or people during any given period in history. Features which must be in place to express a property’s integrity of workmanship are its construction method and architectural details.
- *Feeling* is the property’s expression of the aesthetic or historic sense of a particular period of time. Features which must be in place to express a property’s integrity of feeling are its overall design quality, which may include form, massing, architectural style, architectural details, and surroundings.
- *Association* is the direct link between an important historic event or person and a historic property. Features which must be in place to express a property’s integrity of association are its use and its overall design quality.

Generally, a property that has exceptional integrity will retain all of its character-defining features, and will rate highly in all aspects of integrity. A property with exceptional integrity will have undergone few or no alterations since its original construction, and will not have been moved from its original location. In the case of a property associated with a significant person, retention of the physical features that convey the property’s association with that person is critical. In addition to the retention of character-defining features, a property with exceptional significance must also retain all

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<sup>6</sup> National Park Service, *National Register Bulletin #15: How to Apply the National Register Criteria for Evaluation* (1997), 44.

features from the period when it was associated with a significant person (including later alterations). Properties with exceptional significance should be given high priority in preservation planning efforts.

Generally, a property that has sufficient integrity for listing in the National Register will retain a majority of its character-defining features, and will retain enough aspects of integrity to convey its significance. The aspects of integrity necessary depend on the reason the property is significant. Increased age and rarity of the property type may also lower the threshold required for sufficient integrity. High priority is typically placed on integrity of design, materials, and workmanship for properties significant under Criterion C, while for properties significant under Criterion A or B, these aspects are only necessary to the extent that they help the property convey integrity of feeling and/or association. Similarly, integrity of location and setting are crucial for properties significant under Criterion A, but are typically less important for properties significant under Criterion B or C. For properties significant under all criteria, it is possible for some materials to be replaced without drastically affecting integrity of design, as long as these alterations are subordinate to the overall character of the building. For example, minor alterations such as window or wall cladding replacement may be acceptable in residential districts, but not in an individual property designed by a master architect.

In the South Addition, integrity of materials and workmanship may be somewhat flexible. It is likely that a property that has had its windows and cladding replaced in a sensitive manner may still be eligible for listing in the National Register. Replacement windows may be acceptable, provided the original fenestration pattern, opening size, and window configuration have all been retained. Similarly, houses that feature horizontal vinyl, aluminum, composite wood, or other cladding material designed to mimic traditional wood siding installations may still retain sufficient integrity for listing.



**Pair of houses, originally of identical design and construction. The house on the left has had a few minor alterations but retains sufficient integrity, while the form, massing, and cladding of the house on the right have all been dramatically altered.**

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