The City of Enid would like to thank the following people for their help in preparing this plan:

City Council
Mayor, Bill Shewey
Ward 1, Ron Janzen
Ward 2, Mike Stuber
Ward 3, Lewis Blackburn
Ward 4, Drew Ricks
Ward 5, Tammy Wilson
Ward 6, David Vanhooser

Historic Preservation Commission
Kingston Arndt, Architect
Christine Coffman, Waverley Historic District
Thomas Andrews, Licensed Real Estate Broker
R. Reagan Allen, Attorney
Becky Cummings, Kenwood Historic District representative
Dan Wolever, Historian
Aaron Brownlee, Metropolitan Area Planning Commission representative

City Manager and Community Development Staff
Eric Benson, City Manager
Chris Bauer, Planning Official
Karla Ruthen, Assistant City Planner / Certified Local Government representative

Compliance and Authorizations
Acknowledgement of Federal Support
The activity that is the subject of this publication has been financed in part with federal funds from the United States Department of the Interior, National Parks Service. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendations by the Department of the Interior.

Nondiscrimination Statement
This program receives federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability, or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to:
Office of Equal Opportunity
National Park Service
1849 C Street, N.W.
Washington, D.C. 20240

Plan Prepared By:

Partners for Place
Gray Planning Services
partnersforplace.com

Partners for Place
Gray Planning Services
grayplanning.com
<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>2</td>
</tr>
<tr>
<td>Using the Guidelines</td>
<td>2</td>
</tr>
<tr>
<td>Purpose of the Guidelines</td>
<td>3</td>
</tr>
<tr>
<td>Resources &amp; Support</td>
<td>4</td>
</tr>
<tr>
<td>Enid Preservation History</td>
<td>5</td>
</tr>
<tr>
<td>Before You Begin</td>
<td>6</td>
</tr>
<tr>
<td>Principles</td>
<td>7</td>
</tr>
<tr>
<td>Treatment Types</td>
<td>7</td>
</tr>
<tr>
<td>Using the Secretary’s Standards</td>
<td>8</td>
</tr>
<tr>
<td>Steps to Planning a Project</td>
<td>9</td>
</tr>
<tr>
<td>Kenwood and Waverley</td>
<td>16</td>
</tr>
<tr>
<td>History</td>
<td>16</td>
</tr>
<tr>
<td>Neighborhood Features</td>
<td>18</td>
</tr>
<tr>
<td>Architectural Styles</td>
<td>23</td>
</tr>
<tr>
<td>Design Guidelines</td>
<td>32</td>
</tr>
<tr>
<td>Building</td>
<td>33</td>
</tr>
<tr>
<td>Lot</td>
<td>54</td>
</tr>
<tr>
<td>Neighborhood</td>
<td>60</td>
</tr>
<tr>
<td>Appendix</td>
<td>i</td>
</tr>
<tr>
<td>Glossary</td>
<td>ii</td>
</tr>
<tr>
<td>Resources</td>
<td>xvi</td>
</tr>
</tbody>
</table>
Introduction

The City of Enid Design Guidelines for the Kenwood and Waverley Historic Districts ("Design Guidelines") provide a foundation for historic preservation and design in these neighborhoods. The purpose of historic district designation and the implementation of these guidelines is to ensure that the Kenwood and Waverley Historic Districts are preserved for future generations. These guidelines are adopted pursuant to Title 11, Chapter 10, Article B of the Official City Code of the City of Enid, also referred to as the Historic Preservation Ordinance. The Design Guidelines should be used by residents, contractors, and design professionals in planning changes to structures in the districts. The Guidelines should also be used by the Community Development staff and Historic Preservation Commission when reviewing applications for Certificates of Appropriateness. The Guidelines are intended to be used as an aid to appropriate design and not as a checklist of items for compliance.

The Design Guidelines are based on visual characteristics of the historic districts as they exist today. The scale of buildings, materials and building/site relationships are examples of the specific characteristics that were analyzed and from which the guidelines were developed.

The Design Guidelines apply to all exterior modifications for all properties in the Kenwood and Waverley Historic Districts. Applicants are encouraged to review the Design Guidelines early in the planning phase of their project. In addition to complying with all building codes and land use regulations adopted by the City of Enid, applicants must obtain a Certificate of Appropriateness from the Office of Community Development for all proposed exterior modifications, including in-kind replacement, as described in the Using the Design Guidelines section of these Design Guidelines.

The Design Guidelines are comprised of the following sections:
- Before You Begin - Planning and Resources
- History and Architectural Styles
- Your Historic Building
  - Roof
  - Body of Building
  - Foundation
  - Modern Features & Additions
- Your Yard and Lots
  - Accessory Structures & Storage
  - Landscaping
  - Lighting and Signage
- Your Historic Neighborhood
  - Circulation & Connectivity
  - Neighborhood Identity
  - New Construction

Purpose of the Design Guidelines

The purpose of the design review process is to provide guidance and direction for the rehabilitation of properties and sites in the Waverley and Kenwood Districts in order to protect the historic and architectural significance of the neighborhoods. The guidelines build upon the Secretary of the Interior’s Standards for Rehabilitation (see page 8). The guidelines are intended to be used as an aid to appropriate design and not as a checklist for compliance.

The purpose of the Design Guidelines is to facilitate both the application and approval of application proposed for design review by:

- Providing the owners of historic properties some assistance in making decisions about maintenance and improvements, and
- Providing the Historic Preservation Commission with a framework for evaluation of proposed improvements.

Using the Design Guidelines

Kenwood and Waverley Zoning, 2012
In addition to the Design Guidelines this document also contains resources, guidelines or tips that use green design principles.

Before You Begin: This section provides a step by step guide to planning a preservation project. Read this section before you begin work on your historic building.

Kenwood and Waverley: This section provides a synopsis of the neighborhood histories, features and architectural styles found in the two neighborhoods.

Appendix: Contains additional project checklists, resources, a glossary of architectural and material preservation terms used in this document, as well as necessary application and ordinances.

Throughout this document you will be referred to one or more Preservation Briefs, publications produced by the Technical Preservation Services of the National Park Service. These publications are written in accordance with the Secretary of the Interior’s Standards and can provide valuable information for your project. Preservation Briefs may be accessed online at http://www.nps.gov/tps/how-to-preserve/briefs.htm

You will also see sidebars with the following information and icons:

Additional information regarding a particular topic.
Resources, links for further reading on a particular topic.
Checklists, resources for completing a task or project.
Guidelines or tips that use green design principles.
Tips on maintenance or preservation.

In the 1980s a group of Enid City Commission members became aware that property values tend to be higher in designated historic districts - they are also good for the economy - studies have shown in many ways. Not only are designated historic districts, and the buildings within them, good for the economy, studies have shown that property values tend to be higher in designated historic districts - they are also good for the environment. After all, the greenest building is the one that has already been built. Historic properties - they are also good for the environment. After all, the greenest building is the one that has already been built.

Preserving your historic property benefits you, and the Enid community, in many ways. Not only are designated historic districts, and the buildings within them, good for the economy, studies have shown that property values tend to be higher in designated historic districts - they are also good for the environment. After all, the greenest building is the one that has already been built.
Before You Begin

Start Here!

Read this document before you make exterior changes to your building or build a new structure in the district. Information in this document will help you complete your project faster and more smoothly. It will help you understand your historic property and neighborhood; evaluate options for rehabilitation and new construction; and, understand how to navigate the local review process.

For rehabilitations, this section will help you to understand basic standards of appropriate maintenance and rehabilitation, evaluate whether you can qualify for state and/or federal tax credits, and determine how building codes and zoning regulations can affect your plans. This section will also give you similar advice from a new construction perspective.

Additional information on green design is also included.

In This Section:

- Principles of Preservation
- Principles Guiding This Document
- Treatment Types
- Using The Secretary’s Standards
- Steps to Planning a Successful Project
- Applying for a Certificate of Appropriateness

Principles of Preservation

When addressing change in the Waverley and Kenwood Historic Districts, the City of Enid and the Historic Preservation Commission attempt to balance several positions. They work to maintain the historic integrity of the Districts and look to the Secretary’s Standards for Rehabilitation as guiding principles for any changes to the neighborhood structures. At the same time, they know these are living, breathing neighborhoods where homes should be allowed to reflect the each generation of ownership, while also balancing and respecting the context of the neighborhoods. The City and HPC are committed to working with property owners to find solutions that meet the needs of both the owners and the Historic District.

Principles Guiding This Document

When addressing change in the Waverley and Kenwood Historic Districts, the City of Enid and the Historic Preservation Commission attempt to balance several positions. They work to maintain the historic integrity of the Districts and look to the Secretary’s Standards for Rehabilitation as guiding principles for any changes to the neighborhood structures. At the same time, they know these are living, breathing neighborhoods where homes should be allowed to reflect the each generation of ownership, while also balancing and respecting the context of the neighborhoods. The City and HPC are committed to working with property owners to find solutions that meet the needs of both the owners and the Historic District.

Treatment Types

The Department of the Interior, through the National Park Service, has established consistent standards for Historic Preservation to guide communities and organizations across the country. Because these are applied in a wide variety of situations, from Thomas Jefferson’s Monticello to corn cribs, and from state capitals to single-family homes, they recognize four different types of treatment depending on the intent: preservation, rehabilitation, restoration, and reconstruction. For the Waverley and Kenwood neighborhoods, rehabilitation is likely to be the most appropriate treatment.

Rehabilitation is defined as “the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural or cultural values.” Rehabilitation is the most flexible of the treatment options. It preserves a historic resource, and can demonstrate pride of ownership, enhance a business image if commercially used, demonstrate healthy economic activity and create an attractive historic district for residents, heritage education and tourism.
Preface

The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building’s site and environment as well as attached adjacent or related new construction.

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

Secretary’s Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the missing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Steps to Planning a Successful Project

Thorough early planning is key to successful project completion that meets your rehabilitation goals, meets City code and rehabilitation standards, and keeps you on budget and on time. Follow these basic steps to ensure your project is a success.

1. Define Your Project
2. Document Your Property
3. Identify Important Features
4. Hire a Professional
5. Contact the City
6. Write a Realistic Budget
7. Obtain a Certificate of Appropriateness

Start Work!
Maintenance

Maintenance of an older home is crucial. If an older structure is properly maintained, it should last much longer than it would if left to its fate. However, necessary modernization should not impair the character of the historic property or its environment. The bulk of this document will address these maintenance needs of its inhabitants. The bulk of this document will address these maintenance needs of its inhabitants. The bulk of this document will address these maintenance needs of its inhabitants. The bulk of this document will address these maintenance needs of its inhabitants.

Alteration or Rehabilitation

Every home will eventually need some major repair work or other changes to meet the needs of its occupants. These changes to the existing structure must be approached carefully, weighing the historic integrity of your building with the current and future needs of its inhabitants. The bulk of this document will address these changes to historic buildings.

A rehabilitation checklist provided on the following page will help you plan your project.

Green Considerations

“Green Building” issues can be incorporated into any one of these types of projects. Green design means making informed design choices that will lessen the impact your rehabilitation or new construction project will have on the environment. This might include:

• Reusing salvaged materials or existing materials from the structure;
• Adding local energy production, such as solar panels or micro-wind turbines;
• Using local materials;
• Incorporating historic design principles from the historic building into the new work.

New Construction & Additions

The design of a new building or addition in a historic district is often a difficult issue for property owners, architectural review boards, and architects. Enid City Ordinance states, “It is not the intent... to limit new construction to any one period or architectural style, but to preserve the integrity of historic and architectural resources and to ensure the compatibility of new work constructed in the vicinity.” As such, these guidelines reflect the current philosophy that new structures should complement and respect the existing character of historic buildings without copying them. New buildings that are a reproduction of historic buildings may confuse the public as to what is really historically significant and what is not. A project checklist is provided on the following page.

New Construction Checklist

1. Attempt to accommodate needed functions within the existing structure.
2. Look at surrounding buildings to determine their style, age, and the elements that help define the neighborhood’s special character. See “Assessing Visual Character” in the Appendix, page xvi, for more information.
3. Choose a design that relates to the design character of the historic buildings.
4. Follow the last two guidelines in The Secretary of the Interior’s Standards for Rehabilitation:
   • New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the setting, size, scale, and architectural features to preserve the integrity of the property and its environment.
   • New additions and adjacent or related new construction shall be unobtrusive. New materials shall not be confused with old materials in form and integrity of the historic property and its environment would be unimpaired.
5. Make sure you are in compliance with zoning regulations.
6. Obtain a building permit.
8. Meet with the planning staff early in the process for their informal input.
9. Consider employing an architect experienced in working with historic buildings.

1. Look at your building to determine its style, age, and the elements that help define its special character. See “Assessing Visual Character” in the Appendix, page xvi, for more information.
2. Is your building income producing? If so, review the information on state and federal tax credits to see whether you can qualify (See Page 12).
3. Review the Standards for Rehabilitation (See page 8). These guidelines must be followed if you are using state and/or federal tax credits. They also are the basis of many recommendations in this handbook.
4. Check the zoning ordinance to make sure that your planned use is allowed. (http://www.garberokfarms.com/codebook/index.php?book_id=514) as it applies to historic buildings and meet with your building inspector early on about your plans.
5. Make sure you have the right permits and, as the project progresses, that necessary periodic code inspections are completed.
6. Meet with the city staff early in the process for informal input and helpful technical information.
7. Seek advice from or use contractors experienced in working with historic buildings and materials. Some tasks, such as repointing or cleaning historic masonry, require special knowledge, techniques, and methods.
8. If your project is complicated, consider employing an architect experienced in working with historic buildings.
9. Make sure you have the right permits and, as the project progresses, that necessary periodic code inspections are completed.
10. Locate utilities and other underground features. No matter how small the project, if you need a shovel you need to call Okie (http://www.callokie.com/) or dial 811) at least three days before you dig.

Before You Begin | Planning a Project

Definition Project

1. Define Your Project

1. Attempt to accommodate needed functions within the existing structure.
2. Look at surrounding buildings to determine their style, age, and the elements that help define the neighborhood’s special character. See “Assessing Visual Character” in the Appendix, page xvi, for more information.
3. Choose a design that relates to the design character of the historic buildings.
4. Follow the last two guidelines in The Secretary of the Interior’s Standards for Rehabilitation:
   • New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the setting, size, scale, and architectural features to preserve the integrity of the property and its environment.
   • New additions and adjacent or related new construction shall be unobtrusive. New materials shall not be confused with old materials in form and integrity of the historic property and its environment would be unimpaired.
5. Make sure you are in compliance with zoning regulations.
6. Obtain a building permit.
8. Meet with the planning staff early in the process for their informal input.
9. Consider employing an architect experienced in working with historic buildings.
2 Document Your Property

Document the building with black and white and color photographs. While very important for creating a record in time of the building prior to alteration, the act of photographing enables a more intensive site and off-site study for you, contractors and city staff. Remember to take a few photos of the street, surrounding buildings, and topography.

3 Identify Important Features

What are your building’s key features? Every old building has a unique identity and distinctive character, referring to all those physical features that comprise its appearance. The Secretary of the Interior’s Standards for the Treatment of Historic Properties embody two important goals: 1) the preservation of historic materials and, 2) the preservation of a building’s distinguishing character. A building’s character is irreversibly damaged or changed in many ways, including inappropriate repointing of brickwork, removing a distinctive porch, changing windows or the setting around the building; or painting previously unpainted masonry, woodwork, etc. Therefore, the first step in any building project should be an assessment of a building’s visual character in order to preserve it.

4 Hire a Professional

Rehabilitation projects can be fascinating; you will likely learn stories about your house, the craftsmen who built it, and earlier owners that you could never otherwise discover. On the other hand, these projects can often be complex and fraught with unforeseen issues. The proper repair or cleaning of historic materials, such as repairing or cleaning historic masonry, often requires specific and technical knowledge.

Consider hiring a knowledgeable expert, particularly if your project is complicated, to help you successfully plan and implement your rehabilitation. If significant alteration of form or an addition is planned, an architect will need to prepare architectural drawings.

Do You Need a Contractor? Ask Yourself:

1. Do I have the time to commit to this project? A rehabilitation project is a full-time job. A contractor has the time, so if you don’t, consider hiring a contractor.
2. What technical and general building skills do you have? A good contractor has the experience and skills to deal with complicated projects. If you don’t have the knowledge to complete a project well, consider hiring a contractor.
3. What tools or equipment do I have or need? You could spend a fortune on tools and equipment. Factor this into your budget and if you can’t afford the investment, consider hiring a contractor.
4. How well can I communicate with tradespeople? Even if you undertake a rehabilitation without a contractor, chances are you will still need to hire a tradesperson for jobs like roofing, plumbing or wiring. Contractors know the people and the technical language and can translate your wants into a successful project.
5. How much do I know about renovation? How much do I want to learn? A rehabilitation project can be a great opportunity to learn about your house and the renovation process. If you’re after efficiency, consider hiring a contractor.

Before You Begin | Planning a Project

Before You Begin | Planning a Project

Hiring a Contractor Checklist

Set up appointments with 2-3 contractors.

Ask that they provide you with a written estimate that defines:

• Materials to be used
• Labor charges
• Start and end dates

Also, ask:

• How long has he/she been in business?
• How many projects similar to yours does the contractor complete in a year? Ask to see proof that the contractor is licensed, bonded, and insured for workers’ compensation and liability.

Ask around and check references. Check with neighbors, business associates, family, and friends who have recently completed projects.

Are they satisfied with the work, the price, and duration of the job? Would they hire the same contractor again?

Additional questions for a green project:

• What is your experience with green remodeling?
• Will you use local materials/recycled content materials?
• Will you reuse or recycle construction waste?

Pick a contractor, negotiate a contract, and establish payment terms.

If building inspections are needed, ensure that they have been completed and that the project has passed before making final payment.

12 13
5 Contact the City
To avoid delays and other frustrations, contact the Community Development Department early to inform them of your project, make sure you are following all necessary requirements, get copies of necessary forms and gain helpful advice.

The Enid Community Development Department can help with:

- Preliminary review and general assistance.
- Make sure you are in compliance: COA, Zoning, Building Permits.
- Refer you to local resources (technical resources, historic resources, other property owners)

6 Write a Realistic Budget

Be realistic. Plan for the unexpected. In a rehabilitation project, as in any project, costs must be managed, but no level of management can make an unrealistic budget realistic. Old buildings often hold many surprises. Plan for these, but don't let them deter you from a project. When building a budget, make sure you build in contingency. If you are hiring a contractor and they are building a budget for you, seek second opinions from partners, experts, or other builders.

7 Apply for a Certificate of Appropriateness

If you own property within one of the locally designated historic districts, Department early to inform them of your project, may require the review and approval of the Historic Preservation Commission. Work that may trigger the COA Application Process includes:

- Work that requires a Building Permit. Enid Building Permit requirements: http://www.enid.org/index.aspx?page=319
- Construction, erection, moving, demolition, reconstruction, rehabilitation, restoration, stabilization or alteration of the exterior of any structure or site.
- Pointing any previously unpainted brick or masonry exterior surface.
- Construction or enlargement of a driveway or parking area.

Please contact the City to confirm if your project requires a COA.

Note: This is in addition to underlying zoning regulations and building codes. Check with the City Planning Department to make sure that your plans will be in compliance. These regulations are most likely to come into play during new construction or a change in use.

The COA Form and a List of Necessary Attachments for completing the COA Application can be found on Enid’s Forms Page of the Enid City Website: http://www.enid.org/index.aspx?page=709

Contact the Community Development Department for more information: http://www.enid.org/index.aspx?page=54
Kenwood and Waverley | History

In This Section:
- History of Kenwood & Waverley
- Neighborhood Features
- Architectural Styles

Kenwood History

The area now known as Kenwood was claimed in the Cherokee Strip Land Run by Maurice Wogan and N.E. Sisson. Sisson later dismissed his claim. Kenwood was platted on April 16, 1894. Wogan improved the land under the “ten dollar act”, which allowed improvement of the land for townsite purposes without a five year residency. In 1895, the land was sold to the Kenwood Land and Development Company, owned by Harrison Lee and W.O. Cramwell. Kenwood was Enid’s first addition and its first wholly residential neighborhood. As Enid became a regional center for agriculture and the railroads, the City’s growth fed the development of the Kenwood Addition. The lots were sold for as low as twenty-five dollars apiece. Kenwood was platted in a grid with the sole diagonal street, Kenwood Boulevard, a striking feature. Kenwood Boulevard cut across the neighborhood to create a direct path from the northwest corner of Enid’s original townsite to the Santa Fe freight depot. Populated by Enid’s most upwardly mobile citizens, Kenwood was a very modern neighborhood complete with streetcar service and an outdoor theater, The Delmar Gardens.

The Kenwood neighborhood includes examples of most popular architectural styles of the early 20th century. Styles include Prairie School, Craftsman Bungalow, Colonial Revival, Tudor Revival, and Neoclassical. The designs and materials for many of the homes in Kenwood were purchased mail order and delivered by rail. Many are nearly unchanged from when they were built. The Kenwood district includes 79 contributing historic structures. The district is primarily single family residential.

Waverley History

The Waverley Additions were developed from land originally owned by Luther Broden. A land ownership dispute in the tract between Braden’s land and the original townsite delayed its development beyond that of other additions. This delay, however, allowed the developers to take advantage of the wild growth in Oklahoma and particularly in Enid leading up to statehood in 1907. Once the dispute was resolved, this farmland was purchased on April 16, 1902 by Charles West who established the Waverley Investment Company (and later became Oklahoma’s first Attorney General). Three of the four additions were platted immediately. Waverley’s Fourth Addition was not platted until 1907. Initially the early gracious, spacious residences were built for upwardly mobile families making money in rail, agriculture and the professional service sectors. In 1916 oil was found not far from Enid, and by 1917 the first refinery was built in the town. From that point on, more modest homes were built here for the middle-income families working in petroleum.

The variety of architectural styles in the district tell a story of the community’s development. The Prairie, Craftsman Bungalow, Colonial Revival, Neoclassical and Spanish Colonial Revival styles are all represented. Many houses represent the American four-square pattern. Several of Enid’s pioneering citizens had their residences in the Waverley Additions during the first two decades of the twentieth century. The 22-1/2 block Waverley District district includes 281 historic structures. The district is primarily residential with one church and one apartment building. Two homes within the district, both owned by wealthy oilmen, are listed individually in the National Register. These homes are the McCristy- Knox Mansion located at 1323 W. Broadway Avenue and the Eason Oil Mansion located at 1305 W. Broadway. Vernacular styles, many of which were purchased from mail order, were also popular later into the 1920s and 1930s. These homes remain to be enjoyed by current residents and visitors to the neighborhood alike.
Kenwood and Waverley | Neighborhood Features

Kenwood
Natural Features
Topography | The topography of the district is basically flat with only a slight rise from east to west. Houses are frequently sited on slightly elevated ground, sometimes set apart from the sidewalks by concrete curbing which crisply defines lawns.

Natural Features | The district has had a heavy tree canopy of mostly elms in the wide green space between the sidewalk and the street along most streets. In several locations, mature trees have died or been destroyed in storms; therefore, some have been replaced with ornamental trees such as Bradford Pear. While it has taken years for the remaining large trees to mature, they provide the district with a mature and settled atmosphere.

Neighborhood Layout
Boundaries | Bounded on the north by the alley north of Oak St., on the south by Maple, on the east by Washington, and on the west by Madison.

Street Layout | Based on a grid, oriented to the cardinal directions, four E-W streets and four N-S streets cross the neighborhood. Kenwood Boulevard cuts diagonally through the neighborhood bisecting two neighborhood blocks. All of the E-W streets are wide enough for two cars to pass with another car parked along the side of the street. This is due to the streetcar system that once ran through the neighborhood.

Thoroughfares | Because it cuts diagonally across the neighborhood, Kenwood Boulevard is a defining thoroughfare of the district.

Nodes – Commercial, Institutional | One church (The Free Methodist Church - Contributing) and several commercial lots are located within the district. The commercial sites are located at the edges of the district.

Waverley
Natural Features
Topography | The topography of the district is basically flat with only a slight rise from east to west. Houses are frequently sited on slightly elevated ground, set apart from the sidewalks by concrete curbing or retaining walls.

Natural Features | Most of the district has a wide, mature tree canopy with wide green space between the sidewalk and the street along most streets. Trees and greenspace provide the district with a mature and settled atmosphere.

Neighborhood Layout
Boundaries | Bounded on the north by the alley north of Oak St., on the south by Maple, on the east by Washington, and on the west by Madison.

Street Layout | Based on a grid, oriented to the cardinal directions, four E-W streets and four N-S streets cross the neighborhood. Kenwood Boulevard cuts diagonally through the neighborhood bisecting two neighborhood blocks. All of the E-W streets are wide enough for two cars to pass with another car parked along the side of the street. This is due to the streetcar system that once ran through the neighborhood.

Thoroughfares | Because it cuts diagonally across the neighborhood, Kenwood Boulevard is a defining thoroughfare of the district.

Nodes – Commercial, Institutional | One church (The Family Faith Fellowship – Non Contributing) is located within district boundaries. All commercial nodes sit outside the district.

Waverley
Streetscape
Common Areas | Large greenspaces are located between the sidewalk and the street and defined by large, mature elms run along the E-W streets. They provide the neighborhood with a park-like atmosphere.

Curbs | The majority of district residences have curb cuts with drives to detached garages to the rear or side of the houses. Houses without a driveway to the rear or side have access via a wide street. Some houses, particularly those on West Elm and Pine, sit on slightly elevated ground, set apart from the sidewalks by concrete curbing or retaining walls.

Kenwood
Streetscape
Common Areas | Greenspaces are located between the sidewalk and the street. They provide the neighborhood with a park-like atmosphere.

Curbs | The majority of district residences have curb cuts with drives to detached garages to the rear or side of the houses. Houses without a driveway to the rear or side have access via a wide street. Some houses, particularly those on West Elm and Pine, sit on slightly elevated ground, set apart from the sidewalks by concrete curbing or retaining walls.
Kenwood and Waverley | Neighborhood Features

Waverley
Sidewalks | Sidewalks for pedestrian use are on both sides of all the east/west streets with a separate wide green space between the streets and the sidewalks. Sidewalks are all concrete slab.

Streets | The streets are not uniformly wide. West Broadway Avenue is the widest and West Cherokee Avenue the narrowest. E-W streets tend to be wider than N-S streets and have large green spaces between the street and sidewalk.

Streetlights | Municipal street lights illuminate Broadway and a few key intersections. These are standard modern street lamps.

Kenwood
Sidewalks | Sidewalks for pedestrian use are on both sides of all the east/west and north/south streets with a separate wide green space between the streets and the sidewalks. Sidewalks are mostly concrete slab with a few sections of brick pavers.

Streets | The streets are mostly consistent in width with E-W streets wider than N-S streets. All of the East to west streets are wide enough for two cars to pass with another car parked along the side of the street. This is due to the streetcar system that once ran through the neighborhood.

Streetlights | A few municipal streetlights illuminate key intersections, but no coherent pattern of streetlights is visible.

Lot Layout
Lots | Based on a grid, oriented to the cardinal directions, the houses in Waverley for the most part face north or south. Occasionally a lot was subdivided on the corner lots and a small residence was built facing east or west but there are only six of these residences. The lot sizes in the first Waverley addition were 27.5' in width, or 12 lots/block and the rest of the additions were plotted at 55', or six lots/block. The houses in Waverley’s first addition, however, sit on double width lots.

Setbacks and Yards | The neighborhood house setbacks are generally uniform, with some exceptions mainly along the north side of West Broadway where houses sit back from the street more than in most of the district. One other exception is the block between Maine, Cherokee, Fillmore, and Pierce Streets, where houses have deeper setbacks than other blocks in the district. The distance between sidewalk and house, however, is relatively close on most streets, which allows interaction among residents walking and those sitting on their front porches. Houses are frequently sited on slightly elevated ground, sometimes set apart from the sidewalks by concrete curbing which crisply defines lawns.

Setbacks  | The neighborhood house setbacks are generally uniform. The distance between sidewalk and house is relatively close on most streets, which allows interaction among residents walking and those sitting on their front porches. Houses are frequently sited on slightly elevated ground, sometimes set apart from the sidewalks by concrete curbing which crisply defines lawns.

Lots | The lots are evenly spaced at 25’ wide with generous front lawns that for the most part feature some type of landscaping. The larger homes of the district line the east to west streets while the smaller, more vernacular styled homes are found on the north to south streets.
Fences and Walls | Few properties have fences or walls that date to the neighborhood’s period of significance. The McCristy-Knox mansion has a low concrete wall that defines the yard.

Walkways and Driveways | The majority of district residences have curb cuts with drives to detached garages to the rear or side of the houses. Houses without a driveway have access via alleys.

Outbuildings | Many district residences have detached garages to the rear or side of the houses. Alleys or driveways still provide access to some garages.

Kenwood and Waverley | Neighborhood Features

Waverley

Fences and Walls | Few properties have fences or walls that date to the neighborhood’s period of significance. Properties on W. Elm have low retaining walls that define yard space.

Walkways and Driveways | The majority of district residences have curb cuts with drives to detached garages to the rear or side of the houses. Houses without a driveway have access via alleys.

Outbuildings | Many district residences have detached garages to the rear or side of the houses. Alleys or driveways still provide access to some garages.

Architectural Styles

The architecture of the Kenwood and Waverley Historic Districts is defined by a cross section of early 20th century residential architecture. The Kenwood neighborhood includes examples of most popular architectural styles of the early 20th century. Styles include Prairie School, Craftsman Bungalow, Colonial Revival, Tudor Revival, and Neoclassical. The Waverley neighborhood includes Prairie, Craftsman Bungalow, Colonial Revival, Neoclassical and Spanish Colonial Revival styles. Many houses represent the American four-square pattern. However, very few houses in either of these neighborhoods represent a pure example of one distinct style or another. Most homes reflect transitional styles and tastes. In fact, many homes can be considered National Folk with applied style.

The National Folk architectural style spread across the nation along the path of the railroad and continued in popularity through the first half of the twentieth century. Distinguishing features of this style include a lack of detailing and simple, overall design and construction. Many National Folk houses are one story with hipped roofs and the front porch provides a sheltered entrance.

As you use this document to determine your building’s style and corresponding materials and treatment methods, keep in mind that your home may represent more than one style or a transitional style. Use your judgement and call in help from the city and experts in determining the best method to treat your building.

Need Help Identifying Your Home’s Style?

The database of properties included in each neighborhood’s National Register of Historic Places Nomination is an interactive map layer available through Google Earth. Use the tool to access style, approximate year built and a brief description of your property. Contact the city for access.

Additional Information - more indepth info, technical info

Resources - lists of websites, publications, etc

To-Do - User checklists, etc
Craftsman / Bungalow (1905 - 1930)

The dominant architectural style for smaller houses built in this country at the beginning of the twentieth century. Distinguishing features include a low pitched roof with wide, unenclosed eave overhangs; exposed roof rafters and triangular knee brackets; and a full or partial width porch supported by tapered square columns and brick or stone piers. Seen in both the Waverley and Kenwood neighborhoods.

Common Materials, Design Elements and Integrity Issues:

- **Building Types**: Seen in single family residential, L-plan or bungalow. On multi family residential, usually foursquare, rectilinear plans. Common design integrity issues include additions that do not respect the original building form.
- **Exterior Walls**: Typically wood siding, sometimes brick. Sometimes feature wood shingle detailing on gable ends. Replacing deteriorated wood siding with vinyl or asbestos shingle is a common historic design integrity issue.
- **Foundations**: Typically skirted with wood or brick.
- **Porches**: Porches are a character-defining feature. Partial-width or full-width, often with front-gabled roof, typically supported by tapered wood, brick, or stone columns. Significant changes to porches, particularly removal and enclosing, can compromise the historic integrity of the structure.
- **Roofs**: Low-sloped hipped or gabled, with deep eaves, often with exposed rafter ends.
- **Windows**: Typically double-hung wood sash, often paired, and often with wood screens with geometric detail. Replacing windows with fixed, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.
- **Doors**: Typically wood with glazing, sometimes with transoms and sidelights.
- **Chimneys**: Brick, sometimes with corbelling or stone coping.

Prairie School (1900 - 1920)

Originating in Chicago and made popular by Frank Lloyd Wright, the Prairie School is one of the few indigenous American architectural styles. Distinguishing features of this style include a low-pitched, hipped roof, with widely overhanging eaves. Generally, houses of this style are two story with a one story porch that is supported by massive, square porch supports. Eaves, cornices, and the facade detailing emphasize horizontal lines. Seen in both the Waverley and Kenwood neighborhoods.

Common Materials, Design Elements and Integrity Issues:

- **Building Types**: Seen in single family residential properties, typically, American foursquare or Bungalow. On multi family residential, one or two story rectilinear or foursquare plans.
- **Exterior Walls**: Wood siding or brick, sometimes with a string course for horizontal emphasis. Stone or tile detailing in geometric patterns is sometimes present. Replacing deteriorated wood siding with vinyl or asbestos shingle and inappropriate repointing of brick (using incompatible mortar colors/composition or joint profiles) are common historic design integrity issues.
- **Foundations**: Typically concrete or skirted with brick.
- **Porches**: Supported by wood, stone or brick piers with stone coping and detailing. Significant changes to porches, including removing and enclosing, compromise the historic integrity of the structure.
- **Roofs**: On residential examples, low-sloped hipped with deep, enclosed eaves. On commercial and institutional examples, typically flat with geometric detailing at the cornice.
- **Canopies**: Typical as commercial examples, occasionally seen in residential. Canopy roof forms are typically flat.
- **Windows**: Typically double-hung wood sash, often with wood screens with geometric detail. Art glass sometimes present. Replacing windows with wood, single pane, glass or large picture frame windows compromises the historic integrity of the structure.
- **Doors**: Typically wood with glazing, sometimes with transoms and sidelights.
- **Chimneys**: Often present on residential examples. Typically brick, often with stone coping.
**Colonial Revival (1880 - 1955)**

This style was the dominant style for residential dwellings throughout the country during the first half of the twentieth century. Distinguishing features of this style include an accentuated front door, usually with a pediment and side-lighting or pilasters, a symmetrical facade, and a side gabled roof with dormers. Seen in both the Waverley and Kenwood neighborhoods.

**Common Materials, Design Elements and Integrity Issues:**

- **Building Types:** Seen in single family residential examples, American foursquare, two-story center passage, or bungalow.
- **Exterior Walls:** Wood siding or brick. Replacing deteriorated wood siding with vinyl or asbestos shingle and inappropriate repointing of brick (using incompatible mortar colors/composition or joint profiles) are common historic design integrity issues.
- **Foundations:** Typically pier and beam skirted with brick.
- **Porches:** Residential examples may include partial-width or full-width porches, with front-gabled or flat roof supported by wood or stone classical columns. May also include a front-gabled or arched portico over the main entrance. Significant changes to porches and portico, particularly removing or enclosing, compromise the historic integrity of the structure.
- **Roofs:** Typically side-gabled or gable. Wood cornice and enclosed eaves, often painted white. Dormer windows common.
- **Canopies:** Rarely seen in residential styles.
- **Windows:** Typically double-hung wood sash, painted white. Often flanked by wood shutters. Replacing windows with head, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.
- **Doors:** Typically wood, sometimes topped with fanlights. Commonly include sidelights, ornate door surrounds, pediments, etc.
- **Chimneys:** Considered character-defining feature on residential examples, typically brick.

**Tudor Revival (1890 - 1940)**

Architectural style very popular in the Midwest during the 1920s. It was sometimes used by developers building speculative housing. This style was generally built of brick, although a few were frame with horizontal wood cladding. Distinguishing features of this style include steeply pitched, side gabled roofs with one or more prominent, steeply pitched cross gables; front facing brick or stone chimneys with chimney pots; and arched porch entrances and doorways. Seen in the Waverley and Kenwood neighborhoods.

**Common Materials, Design Elements and Integrity Issues:**

- **Building Types:** On single family residential examples L-plan, or irregular.
- **Exterior Walls:** Usually brick masonry in varying colors, patterns, and textures, with exaggerated mortar joints. Sometimes wood, stone, or stucco. Faux half-timbering often adorning gable-ends. Inappropriate repointing of brick (using incompatible mortar colors/composition or joint profiles) a common historic integrity issue.
- **Foundations:** Usually skirted with brick.
- **Porches:** If present, sometimes include low-sloped Gothic arches supported by brick piers.
- **Roofs:** Gable-on-hip or front gabled. Often complex. Eaves sometimes swept.
- **Canopies:** Rarely seen in residential styles.
- **Windows:** Usually double-hung wood sash. Window openings sometimes feature low-sloped Gothic arches. Sometimes feature picture windows with leaded glass in a lattice pattern. Replacing windows with head, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.
- **Doors:** Round-arched wood doors with small lights. Commonly feature window. Chimneys:** Prominent brick chimneys, often on front façade, are a character defining feature on residential examples. Sometimes feature chimney caps with corbeling or crenellations.
Queen Anne (1880 - 1910)

Distinguishing features of this style include an asymmetrical facade; a steeply pitched hipped roof with cross gables; patterned shingles; bay windows; and a wraparound porch. Seen in the Waverley and Kenwood neighborhood.

Common Materials, Design Elements and Integrity Issues:

• **Building Types:** Seen in single family residential, with irregular floor plan.

• **Exterior Walls:** Usually wood siding or wood shingle, but sometimes brick or stone. Often one building will include a variety of materials, colors, and textures. Replacing deteriorated wood siding with vinyl or asbestos shingle and inappropriate repointing of brick (using incompatible mortar colors/composition or joint profiles) are common historic design integrity issues.

• **Foundations:** Often screened with skirting of wood, pressed metal, brick, or stone.

• **Porches:** A character-defining element on residential examples. Feature decorative woodwork, such as turned balusters and spindle friezes. Porch floors often wood and porch ceilings often bead board. Significant changes to porches, such as removing or enclosing, compromise the historic integrity of the structure.

• **Roofs:** Roofs are irregular, cross-gabled, gable-on-hip, hipped, or pyramidal, often with dormers.

• **Canopies:** Rarely seen in residential styles.

• **Windows:** Typically double-hung wood sash, often with multiple lights and other decorative features. Bay windows common character-defining feature. Replacing windows with fixed, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.

• **Doors:** Typically wood, often with glass, transoms, and/or sidelights.

• **Chimneys:** Commonly brick or stone, often with decorative inactive brick or corbeling. Sometimes metal stovepipe substitutes for chimney.

Folk Victorian (1870 - 1910)

This architectural style, popular between 1870 and 1910, is generally defined by the Victorian decorative detailing on simple frame houses. This detailing includes decorative wooden shingles, gingerbread woodwork, and turned porch columns. Seen in the Waverley and Kenwood neighborhoods.

Common Materials, Design Elements and Integrity Issues:

• **Building Types:** Seen in single family residential, commonly with L-plan, pyramidal roof-square-plan, or hipped roof-square-plan. Common design integrity issues include additions that do not respect the original building form.

• **Exterior Walls:** Usually wood siding or wood shingle. Replacing deteriorated wood siding with vinyl or asbestos shingle and inappropriate repointing of brick (using incompatible mortar colors/composition or joint profiles) are common historic design integrity issues.

• **Foundations:** Often screened with skirting of wood, pressed metal, brick, or stone.

• **Porches:** Feature decorative woodwork, such as turned balusters and spindle friezes. Porch floors often wood and porch ceilings often bead board. Decorative detail typically prefabricated. Significant changes to porches, such as removing and enclosing, compromise the historic integrity of the structure.

• **Roofs:** Cross-gabled, gable-on-hip, hipped, or pyramidal.

• **Canopies:** Rarely seen in residential styles.

• **Windows:** Typically double-hung wood sash. Replacing windows with fixed, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.

• **Doors:** Typically wood, sometimes with glass, transoms, and/or sidelights.

• **Chimneys:** Brick or stone, if extant. Sometimes metal stovepipe substitutes for chimney.
Other Styles Seen in Kenwood and Waverley

**Italian Renaissance Revival (1890 - 1935)**
This popular style borrowed freely from the Mission Revival and Spanish Colonial Revival styles. Distinguishing features of this style include a low-pitched, red-tile roof; prominent arches above the main entrance or front facing window; and a stucco exterior. Seen in the Waverley Neighborhood.

**Common Materials, Design Elements and Integrity Issues:**
- **Building Types:** Seen in single family residential properties, center-passage, bungalow, or irregular.
- **Exterior walls:** Typically skirted with masonry finished with stucco.
- **Roofs:** Flat or front-gabled with a pediment. Significant changes to porches, such as removing or enclosing, compromise the historic integrity of the structure.
- **Windows:** Double-hung wood sash. Replacement of windows with fixed, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.
- **Chimneys:** Usually brick.

**Spanish Eclectic (1910 - 1940)**
This style, a subtype of the Eclectic Style, was particularly popular for the first twenty years of the 20th Century. Distinguishing features of this style include a facade dominated by a full-height porch, a roof supported by classical columns with Ionic or Corinthian capitals; and a symmetrically balanced facade. Seen in the Waverley and Kenwood neighborhoods.

**Common Materials, Design Elements and Integrity Issues:**
- **Building Types:** Seen in single family residential properties, center-passage, two-story center passage, foursquare, or irregular. Residential or commercial examples may use a central-block with wings building form.
- **Exterior Walls:** Wood siding, brick, or stone masonry. Quoins may be present at the corners of the front facade.
- **Foundations:** Typically skirted with brick or stone.
- **Porches:** A character-defining feature on residential, institutional, or commercial examples. Full-width or partial-width colonnade or arcade, supported by columns or pilasters with decorative capitals. Porch roof may be flat or front-gabled with a pediment. Significant changes to porches, such as removing or enclosing, compromise the historic integrity of the structure.
- **Roofs:** On residential or institutional examples, flat, side-gabled, front-gabled, or hipped. Slate shingles sometimes present. On commercial examples, typically flat. May feature roof cupola.
- **Windows:** Typically double-hung wood casch. Replacement of windows with fixed, single pane, vinyl or large picture frame windows compromise the historic integrity of the structure.
- **Chimneys:** Brick or stone if extant. Not present on commercial examples.

**Neoclassical (1900 - 1920)**
This style, a subset of the Eclectic Style, was particularly popular for the first twenty years of the 20th Century. Distinguishing features of this style include a facade dominated by a full-height porch, a roof supported by classical columns with Ionic or Corinthian capitals; and a symmetrically balanced facade. Seen in the Waverley and Kenwood neighborhoods.

**Common Materials, Design Elements and Integrity Issues:**
- **Building Types:** Seen in single family residential properties, center-passage, two-story center passage, foursquare, or irregular. Residential or commercial examples may use a central-block with wings building form.
- **Foundations:** Typically skirted with brick or stone.
- **Porches:** A character-defining feature on residential, institutional, or commercial examples. Full-width or partial-width colonnade or arcade, supported by columns or pilasters with decorative capitals. Porch roof may be flat or front-gabled with a pediment. Significant changes to porches, such as removing or enclosing, compromise the historic integrity of the structure.
- **Roofs:** On residential or institutional examples, flat, side-gabled, front-gabled, or hipped. Slate shingles sometimes present. On commercial examples, typically flat. May feature roof cupola.
- **Windows:** Typically double-hung wood casch. Replacement of windows with fixed, single pane, vinyl or large picture frame windows compromise the historic integrity of the structure.
- **Chimneys:** Brick or stone if extant. Not present on commercial examples.

**Common Materials, Design Elements and Integrity Issues:**
- **Building Types:** Seen in single family residential properties, center-passage, two-story center passage, foursquare, or irregular. Residential or commercial examples may use a central-block with wings building form.
- **Foundations:** Typically skirted with brick or stone.
- **Porches:** A character-defining feature on residential, institutional, or commercial examples. Full-width or partial-width colonnade or arcade, supported by columns or pilasters with decorative capitals. Porch roof may be flat or front-gabled with a pediment. Significant changes to porches, such as removing or enclosing, compromise the historic integrity of the structure.
- **Roofs:** On residential or institutional examples, flat, side-gabled, front-gabled, or hipped. Slate shingles sometimes present. On commercial examples, typically flat. May feature roof cupola.
- **Windows:** Typically double-hung wood casch. Replacement of windows with fixed, single pane, vinyl or large picture frame windows compromise the historic integrity of the structure.
- **Chimneys:** Brick or stone if extant. Not present on commercial examples.
Design Guidelines

The Design Guidelines for the Waverley and Kenwood Historic Districts are intended to assist owners and tenants of historic buildings maintain, preserve and enhance the architectural character of their property. The guidelines are also intended to assist architects, contractors, and others involved in maintaining and preserving historic buildings to plan and implement rehabilitation and restoration projects that meet acceptable standards of design and treatments of historic materials. The guidelines also address issues important to maintaining and preserving the character of the Waverley and Kenwood Historic Districts, such as designing additions to historic buildings, constructing new buildings, accommodating the disabled, and conserving energy.

These guidelines are comprised of three main sections: changes to your historic building, changes to the yard and lot surrounding your building and items that affect the overall character of the Kenwood and Waverley Historic Districts.

Your Historic Building

The exterior of your home is the envelope that protects you and the interior of your home from the elements. Taken as a whole it is the expression of an architectural style that represents a period of Enid’s history and contributes to the integrity and character of your neighborhood. Just as a neighborhood is made up of individual buildings, your home is comprised in individual parts, each of which reflect the style of the building. These guidelines address each of these parts separately, giving you, the homeowner, tools and guides for properly maintaining, repairing and altering your historic home. The section is divided into parts that correspond with the major components of a building. In this section you will also find guidance for adding modern utilities and designing additions to your historic home.

Kenwood Residence

Roof

- Replace and repair shingles
- Recaulk around window trim and sills.
- Repair or replace rotted window sills.
- Install storm windows or screens
- Reflash Chimney. Check mortar for repointing.
- Clean, repair or replace gutters.
- Check for loose deckings, refasten. Scrape and paint wood siding or check masonry for repointing.
- Check for leaks, replace flashing. Replace ceiling boards as necessary
- Repair or rebuild porch steps and porch decking.
- Remove vegetation that is too close to foundation.
- Check foundation for proper drainage. Regrade, repair as necessary.

Body of Building

- Check for water damage, repair as necessary.
- Repair or replace rotted window sills.
- Install storm windows or screens
- Check for loose deckings, refasten. Scrape and paint wood siding or check masonry for repointing.

Foundation

- Check for water damage, repair as necessary.
- Repair or replace gutters.
- Repair or replace window sills.
- Install storm windows or screens
- Check for water damage, repair as necessary.
- Repair or replace window sills.
- Install storm windows or screens
- Check for water damage, repair as necessary.
- Repair or replace window sills.
- Install storm windows or screens
- Check for water damage, repair as necessary.
- Repair or replace window sills.
- Install storm windows or screens
- Check for water damage, repair as necessary.
Roofs

One of the most important elements of a structure, the roof protects that building from the elements. Good roof maintenance is absolutely critical for the roof’s preservation and for the preservation of the rest of the structure. Roof material and type are integral to the expression of the character of a building or style. Roof types vary across the Kenwood and Waverley Historic Districts according to the architectural style of the structure. Hipped and gable roofs are found on Prairie, Craftsman Bungalow, and Colonial Revival homes. Tudor Revival homes often have steeply pitched side and/or cross gables. Victorian dwellings may have central gable forms on vernacular architectural style of the structure.

Roof Maintenance

1 General:
1.1: Preserve historic roofs form and materials through regular maintenance and cleaning. Avoid the build-up of accumulated dirt and retained moisture on roof and in gutters. Make sure gutters and downspouts are firmly attached. Check roof surface for breaks at holes, flashing for open seams and retained moisture on roof and in gutters. Make sure gutters and downspouts are firmly attached.

2 Historic Materials:
When the roof must be replaced, replace roofing materials in-kind whenever possible. Match new roofing materials to the original, historic materials in terms of their scale, color, texture, profile, and style. Also, select materials consistent with the building style, when in-kind replacement is not possible. Architectural grades composite shingles are often suitable options. Modern roofing materials (such as EPDM) can be used on flat or low pitch roofs not visible from the public right-of-way.

3 New Materials:
Where possible, consider replacing visible, non-historic roof materials with materials that match the original historic character of your home.

4 Reuse and Salvage:
Retain and reuse historic materials from the roof when large-scale replacement is necessary (not applicable for asphalt shingle or membrane). Salvage yards are resources for historic building materials. Salvaged materials should be reused on roof sections that are most visible from the public right-of-way.

5 Eaves and Dormers:
Eaves and dormers are among the most important character-defining parts of the roof and the building as a whole. Maintain the existing shape, line, pitch, overhang, and architectural details (such as brackets) of eaves and dormers. Do not remove historic dormers.

6 Roof Elements:
Avoid adding new, non-historic elements such as skylights, dormers, gables, or additional stories that would be visible from the public right of way.

7 Vents, Flashing, Gutters:
Maintain existing historic roof vents, flashing and gutters. When deteriorated beyond repair, replace in-kind or with ones similar in design and material to those historically used.

8 Roof and Attic Vents:
Roof and attic vents draw warm air up and out of a house for passive cooling. Add roof vents for ventilation of attic heat. Locate new roof vents on rear roof pitches, out of view of the public right-of-way.

9 Cool Roofs:
Cool roofs or white roofs reflect light and heat and help with home cooling. Do not install cool roofs when visible from the public right-of-way. White roofs are permitted on flat roofs and must be concealed with a parapet wall or similar to reduce reflection and nuisance to neighbors.
Exterior Walls

The scale, texture, and finish of exterior walls are important to the look and character of your building. All building materials will deteriorate over time. Masonry and shucks, if properly maintained, can last centuries, while woodwork is particularly susceptible to environmental influences such as moisture, sunlight, wind, insects, vegetation, and molds. A regular program of repair and maintenance can slow the rate of deterioration. When damage has already occurred, the use of proper rehabilitation techniques can help restore cladding integrity and historic character. Use this section as a guide to maintenance if necessary, replacing the exterior cladding of your historic home.

Wood Cladding Maintenance

1 General
Retain all wood cladding that defines the overall character of the building.

2 Inspection and Cleaning:
Conduct regular inspections of all wood cladding to verify condition and determine maintenance needs. Clean cladding annually with mild household cleaners and water.

Wood Cladding Rehabilitation & Alteration

1 Repair:
Replace deteriorated areas or refasten loose elements with an exterior wood filler, epoxy, or glue.

2 Painting:
Keep siding painted or stained to protect material. Use paint or stain associated with different architectural styles.

3 Replacement:
Replace wood cladding only when it is rotted beyond repair. Match the original in material and design or use substitute materials that are historically accurate. Avoid using vinyl or aluminum siding, stucco, or other materials that are not environmentally friendly.

4 Details:
Decorative elements, trim, features, and special surfaces should be retracted when replacing siding. Consideration should be given to retaining the original materials on the primary elevations of the building and using replacement siding on secondary elevations of the building.

5 Expose Original Siding:
Consider exposing original wood siding if it is currently covered with vinyl or aluminum siding, stucco, or other materials that are not historically accurate.

6 Reuse:
Retain and reuse historic viable cladding materials when large scale replacement is necessary. Salvage yards are resources for historic building materials. Salvaged materials should be reused on walls that are most visible from the public right-of-way.

7 Energy Efficiency:
Uninsulated exterior walls are a major energy loss in historic homes. Consider insulating exterior walls to improve energy efficiency. Insulation can be blown in through carefully drilled holes in exterior wood cladding (or through interior walls if you have masonry siding). Ensure exterior holes are drilled sensitively and do not harm significant architectural features of your home.

Paint and Material Replacement

Use the National Park Service website on technical Preservation as a resource during your project.

Exterior Paint Problems on Historic Woodwork
Visit the website for a comprehensive list of resources.

The Use of Substitute Materials on Historic Building Exteriors
Visit the website for a comprehensive list of resources.

Wood Treatment Tips
To test for rotten wood, jobs on ice pick into the wetted wood surface at an angle and pry up as small section. Sound wood will separate in long fibrous splinters while decayed wood will separate in short irregular pieces. Alternatively, insert the ice pick perpendicular to the wood. If it penetrates less than 1/8 inch, the wood is solid. If it penetrates more than 1/2 inch, the wood is rotted. Even when wood looks deteriorated, it may be strong enough to repair with epoxy products.

Wood requires constant maintenance. The main objective is to keep it free from water infiltration and wood-boring pests. Keep all surfaces painted or stained. As necessary, use appropriate pest poisons, following product instructions carefully. Recaulk joints where moisture might penetrate a building. Do not caulk under individual siding boards or window sills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to failure of paint. You may not have to replace your wood siding. Try cleaning it first. Mildew and many stains can be removed with 25% bleach in water and a small amount of detergent. A fresh coat of paint or stain can protect your house and improve how it looks. Sometimes, minor damage can be fixed with epoxy or similar filler.

Covering wood siding with faux brick changes the character of the home and only masks water and rot issues. Sensitive rehabilitations keep historic details and ensure siding is repaired properly. Regular painting and maintenance is the first step in preserving wood siding.
Masonry & Stucco Maintenance

1 General:
Retain all masonry and stucco that defines the overall character of the building.

2 Inspection:
Conduct regular inspections of all masonry to check for water leaks, verify condition and determine maintenance needs. Keep the area where masonry or stucco meets the ground clean of water, mud, and vegetation.

3 Cleaning:
Clean masonry only when necessary to remove heavy paint buildup, dirt deterioration, or remove heavy soiling. Use only the gentlest means possible and never sandblast.

4 Painting and Coating:
Avoid painting previously unaltered masonry. Avoid the use of waterproof, water-repellent, or other non historic coatings on masonry. They often aggravate rather than solve moisture problems.

5 Repainting:
Repaint disintegrated masonry units. Duplicate the original mortar in strength, composition, color, and texture. Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry units being repaired.

6 Expose Original Siding:
Consider removing point, stucco or other non historic finishes from masonry to expose the original material. Use the gentlest means possible and always test a section first to ensure integrity of underlying masonry.

7 Stucco Texture:
Avoid significantly changing stucco texture and finish. Historic stucco was rarely heavily textured. Heavily textured stucco trims and mortar are often signs of poor workmanship.

8 Reuse:
Retain and reuse visible historic masonry materials when large-scale replacement or reconstruction is necessary. Salvage yards are resources for historic building materials. Salvaged masonry materials should be reused on walls that are most visible from the public right-of-way.

9 Stucco Treatment Tips:
The best way to preserve historic stucco is to prevent water leaks. Check for leaks around the roof, chimney, windows, doors, and foundation. Water leaks cause wood framing to rot and stucco to loosen. They also cause mortar to weaken or bricks or stones to fall out. Be sure to repair water leaks and direct water runoff away from the building.

Make sure the walls are strong and do not have structural problems. It may be best to hire a professional when you have large cracks. Bad stucco repair can cause more damage.

To clean stucco, mix two gallons of hot water, a squirt of dish soap, a cup of washing soda, and a cup of vinegar. Use a power washer with low pressure to soak the house. A common garden hose with a pressure sprayer can work. Make sure to rinse well.

Don’t use commercial caulk to patch cracks. Use hairline cracks with a thin slurry coat (the finish coat of the stucco mixture). Only mix enough stucco that can be used in 1½ to 2 hours and keep wet stucco shaded or damp. If the stucco dries too fast it will crack.


Salvage and Reuse

Retainer is a stone or brick course that is retained during masonry repair. This prevents water from seeping between the courses of masonry and thus prevents the masonry from deteriorating.

Old bricks are different from new bricks and the mortar, the material that makes the joints, has to be different as well. Appearance is not the only issue. A mortar that is stronger than the original mortar and the brick itself can damage the brick. When brick expands and contracts with freezing and heating conditions, stronger mortar moves to relieve the stress. If a hard, portland cement mortar is used, the mortar does not flex as much and the brick can crack, break, or spill. Professionals experienced in working with old masonry can guide you in appropriate repointing methods.

Remove deteriorated mortar by carefully hand-raking the joints. Do not remove mortar with electric saws or hammers that damage the surrounding masonry.

Avoid allowing ivy or other vegetation to grow on masonry or stucco walls, as it may loosen mortar and stucco and increase trapped moisture.

Vegetation growing on exterior walls. Hope measures are particularly detrimental to stucco. 

Masonry Treatment Tips

Only clean masonry when it is really dirty because cleaning can cause some damage. Use water in a low to medium pressure power washer to remove dirt without harming the brick or stone. For tougher stains ask for a non-laticite detergent at a hardware store. Add the detergent to water and use a gentle brush to clean, and then rinse.
Windows & Doors

Windows and doors play a major part in defining the architectural style, scale and character of a house. They provide light and natural ventilation, through cross-breezes, and provide a visual link as well as a barrier between public and private spaces. Because of the variety of architectural styles in the historic districts, there is a corresponding variation of styles, types, and sizes of windows and doors. Use the Section on Architectural Styles, starting on page 23, to help you identify your home’s style and corresponding window and door types. Use these guidelines as best practices to maintain, repair or, if necessary, alter the windows and doors of your historic home.

1 General: Preserve historic windows, doors, screens, canopies and shutters - including hardware, fanlights, sidelights, pilasters, and entablatures - through regular maintenance and cleaning.

2 Gloss: When glass is broken, the color and clarity of replacement glass should match the original historic glass. Do not use tinted glass, reflective glass, opaque glass, and other nontraditional glass types unless historically used.

3 Windows and Doors: Replace windows and doors in-kind, and only when missing or beyond repair. Reconstruction should be based on physical evidence or old photographs. Replacement windows or doors should not substantially change the size, glazing pattern, finish, material, depth of reveal, appearance of the frame, or muntin configuration.

4 Energy Efficient Windows: Consider using energy-efficient, recyclable replacement windows that match the appearance, size, design, proportion and profile of the existing historic windows.

5 Location of Doors & Windows: Avoid changing the number, location or pattern of historic windows and doors by cutting new openings or blocking in original openings. Ensure that new openings, when necessary, comply with other regulations, are compatible in size, scale, shape, proportion, material, and massing with historic openings.

6 Replacement: Where possible, consider replacing visible, non-historic windows and doors with those that match the original historic character of your home.

7 Reopening: Operational windows and doors can aid in home ventilation and cooling. Consider reopening an original door or window that is presently diminished or blocked to add natural light and ventilation.

8 Primary Features: Primary entrances and windows are among the most important character-defining parts of the building. Avoid changing or creating new primary entrances or window openings on the primary façade or where visible from the public right-of-way.

9 Shutters and Canopies: Canopies and operational shutters regulate light and thermal infiltration. Maintain or reinstall missing, functional shutters and canopies with ones similar in size and character and only where they existed historically and where appropriate to the architectural style of the house. Shutters should match the height and width of the opening. Avoid obscuring building features such as arches or transom windows with new canopies.

10 Historic Door Styles

- Full Vision Door - Seen in Craftsman Styles
- Half Vision Door - Seen in Tudor Homes
- Fully Glazed Door - Seen in a variety of styles

Window Repair & Energy Efficiency

“Repair of Historic Wood Windows”

http://www.nps.gov/history/nps/tps/how-to/tpshandbook/howto19.htm

“Window Preservation:”

http://www.nps.gov/history/nps/tps/how-to/tpshandbook/howto51.htm

“Improving Energy Efficiency in Historic Buildings:”

http://www.nps.gov/history/nps/tps/how-to/tpshandbook/howto53.htm

40
11 Screens:
Replace screens matching in profile, size, material, and design those found historically when the existing screens are deteriorated beyond repair. Ensure that the mesh size and color of replacement screens are not obscured.

12 Storm Windows:
Storm windows are an effective way to improve energy efficiency in historic homes. Ideally, install storm windows on the interior so long as the visual impact is minimal and original architectural details can be maintained. Do not use highly reflective or tinted films.

13 Thermal Film:
Improve thermal performance of windows (including sunlights and sidelights) by applying UV film or new glazing that reduces heat gain from sunlight only if the historic character can be maintained. Do not use highly reflective or tinted films.

14 Weatherization:
Caulking and weather stripping are the least invasive and most cost-effective way to improve energy efficiency in a historic home. Apply caulking and weather stripping to historic windows and doors to make them weather tight.

Wood Features

Architectural Details
Architectural details such as overhang brackets, trim, gingerbread woodwork, porch railing, chimneys and columns may seem less important, or expensive embellishments but taken as part of a whole they are the details that give your home character and personality. Use this section as a guide to maintaining and repairing those elements and your home’s historic character.

Wood Features Maintenance
1 General:
Retain all wood details and features (such as brackets, gingerbread woodwork, balustrades, etc) that define the overall character of the building.

2 Inspection and Cleaning:
Conduct regular inspections of all wood materials to verify condition and determine maintenance needs. Clean annually with mild household cleaners and water.

Paint and Material Replacement
National Trust for Historic Preservation: Paint Palettes

Exterior Paint Problems on Historic Woodwork
http://www.nps.gov/hpg/tp/paint/tp_paint/tp_paint_overview.htm

The Use of Substitute Materials on Historic Building Exteriors
w w w . 2 . g u v . g o v / t p / b r e a k / p a p e r s / h i s t a r i c m a t e r i a l s . h t m

Wood Features Rehabilitation & Alteration
1 Repair:
Repair deteriorated areas or refasten loose elements with an exterior wood filler, epoxy, or glue. Painting: Keep features painted or stained to protect material. Use paint or stain colors appropriate to the style of your home.

2 Replacement:
Replace features only when rotated beyond repair. Match the original in material and design or use substitute materials that convey the same visual appearance.

3 Reuse:
Retain and reuse visible historic materials when large-scale replacement is necessary. Salvage yards are resources for historic building materials. Salvaged materials should be reused on walls that are most visible from the public right-of-way.

See Tips on page 37 for Treatment of Wood Features.
Cleaning Masonry

Assessing Cleaning and Water-Repellent Treatments for Historic Masonry

Buildings http://www.nps.gov/history/hps/tps/MasonryBuildings.htm

Masonry & Stucco Features

Masonry & Stucco Features Rehabilitation & Alteration

1. Repair: Retain all masonry and stucco features and details that define the overall character of the building.

2. Inspection: Conduct regular inspections of all masonry to check for water leaks, potential deterioration, or remove heavy paint buildup, halt soiling. Use only the gentlest means possible and never sandblast.

3. Cleaning: Clean masonry only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling. Use only the gentlest means possible and never sandblast.

Cleaning Masonry

Assessing Cleaning and Water-Repellent Treatments for Historic Masonry

Buildings http://www.nps.gov/history/hps/tps/MasonryBuildings.htm

Masonry & Stucco Features

Masonry & Stucco Features Rehabilitation & Alteration

1. Repair: Repair rather than replace damaged masonry features by patching, piecing, or consolidating units to match the original. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color, and texture. Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry units being repaired.

2. Chimneys: Masonry chimneys are characteristic defining features of many historic homes. Maintain chimneys through proper masonry care including regular flue cleaning. If necessary, reconstruct chimneys based on appropriate historic patterns, styles and material palettes.

3. Painting and Coating: Avoid painting previously unpainted masonry. Avoid the use of waterproof, water-repellent, or non-historic coatings on masonry. They often aggravate rather than solve moisture problems.

4. Repainting: Repaint disintegrated masonry joints. Duplicate the original mortar in strength, composition, color, and texture.

5. Reuse: Retain and reuse visible historic masonry materials when large-scale replacement or reconstruction is necessary. Salvage yards are resources for historic building materials. Salvaged materials should be reused on walls that are most visible from the public right-of-way.

See Tips on page 37 for Treatment of Wood Features.

Repainting Masonry

Repainting Mortar Joints in Historic Masonry Buildings

http://www.nps.gov/history/hps/tps/briefs/岚052.htm

Architectural Details

Architectural Details give your building character. Make sure you use the right details for your home.

Architectural Details

Preserve metalwork. Avoid applying paint coatings on metal if not historically appropriate.

Masonry Details and Features are often architectural elements.

Metal Features Maintenance

1. General: Retain all metal details and features (such as brackets and railings) that define the overall character of the building.

2. Inspection: Conduct regular inspections to verify condition and determine maintenance needs.

3. Cleaning: Use the gentlest means possible when cleaning metal features to avoid damaging the historic finish. Prepare a test panel to avoid damaging the historic finish. Prepare a test panel to determine appropriate cleaning methods before proceeding. Use a wire brush to remove corrosion or paint build up on hard metals like wrought iron, steel, and cast iron.

Metal Features Rehabilitation & Alteration

1. Repair: Repair metal features using methods appropriate to the specific type of metal. (See NPS Preservation Briefs).

2. Paint: Avoid painting metals that were historically exposed such as copper and bronze.

3. Replacement: Replace missing or significantly damaged metal features in-kind or with a substitute compatible in size, form, material, and general appearance to the historical feature when in-kind replacement is not possible.

4. New metal features: Add metal features based on accurate evidence of the original, such as photographs. Base the design on the architectural style of the building and historic patterns if no such evidence exists.
Porches & Porte Cochères

Porches, porticos and Porte Cochères are vitally important elements to defining the form and character of your home. Historic porch & balcony design, scale, and detail vary with the architecture of its building. Victorian porches usually had a lot of decorative detail and a delicate and airy appearance. Craftsman porches were often less detailed, extending the entire length of the building and supported by large columns.

Porches & Porte Cochères

Maintenance

1 General: Preserve porches, porticos, and porte-cocheres that are critical to defining a building’s style. Retain historic materials and details, such as columns, balusters, trim, latticework and floor and ceiling materials.

2 Inspection: Regularly inspect treads, footings and roof where the porch meets the main structure as these are common locations for wear and water damage.

Porches & Porte Cochères

Rehabilitation & Alteration

1 Repair: Repair damaged elements of porches by matching the materials and details of the existing original fabric. Replace porch elements or the porch itself only if the materials are too deteriorated to repair or are completely missing. New elements should match the original as closely as possible. Avoid adding non historic elements such as synthetic turf or carpet (these elements trap moisture and damage structures).

2 Replacement: Replace in-kind porches, porticos, porte-cocheres, and related elements, such as ceilings, floors, lattice and columns, when such features are deteriorated beyond repair. When in-kind replacement is not feasible, the design should be compatible in scale, massing, and detail while materials should match in color, texture, dimensions, and finish. In particular, avoid replacing wooden steps with concrete or brick steps or wooden posts with iron supports.

3 Primary Porches: Avoid removing, enclosing or significantly altering primary porches and porticos important in defining the building’s overall historic character. Avoid adding a new portico or porch to a primary elevation where it never had one before.

4 Secondary Porches: Alterations to side and rear porches should result in a space that functions and is visually interpreted as a porch. Use proportions (horizontal or vertical) that are similar to and compatible with the proportions of openings on the original porch. Avoid enclosing a side or rear porch when connected to the main porch.

5 Screen: Porches can be enclosed with screen. Screen panels should be simple in design as to not change the character of the structure or the historic fabric. Original architectural details should not be obscured by any screening materials.

6 Reconstruction: Reconstruct porches, porticos, porte-cocheres and elements based on accurate evidence of the original, such as photographs. If no such evidence exists, the design should be based on the architectural style of the building and historic patterns.

Preserving Wooden Porches

Preserving Wooden Porches
http://www.nps.gov/history/hps/tps/briefs/brief45.htm

Preservation Tech Notes
http://www.nps.gov/tps/how-to-preserve/tech-notes.htm

5 Porches & Porte Cochères

Primary Porches

Avoid removing, enclosing or significantly altering primary porches and porticos important in defining the building’s overall historic character. Avoid adding a new portico or porch to a primary elevation where it never had one before.

4 Secondary Porches

Alterations to side and rear porches should result in a space that functions and is visually interpreted as a porch. Use proportions (horizontal or vertical) that are similar to and compatible with the proportions of openings on the original porch. Avoid enclosing a side or rear porch when connected to the main porch.

5 Screen

Porch can be enclosed with screen. Screen panels should be simple in design as to not change the character of the structure or the historic fabric. Original architectural details should not be obscured by any screening materials.

6 Reconstruction

Reconstruct porches, porticos, porte-cocheres and elements based on accurate evidence of the original, such as photographs. If no such evidence exists, the design should be based on the architectural style of the building and historic patterns.

Many Colonial Revival style homes have side wings. These wings can usually be converted to rooms or enclosed porches without affecting building character.

To-Do

User checklists, etc

5 Porches & Porte Cochères

1 General:

Preserve porches, porticos, and porte-cocheres that are critical to defining a building’s style. Retain historic materials and details, such as columns, balusters, trim, latticework and floor and ceiling materials.

2 Inspection:

Regularly inspect treads, footings and roof where the porch meets the main structure as these are common locations for wear and water damage.

6 Reconstruction:

Reconstruct porches, porticos, porte-cocheres and elements based on accurate evidence of the original, such as photographs. If no such evidence exists, the design should be based on the architectural style of the building and historic patterns.

See section on architectural styles, beginning on page 23, to help you determine the correct porch style for your building.

3 Primary Porches:

Avoid removing, enclosing or significantly altering primary porches and porticos important in defining the building’s overall historic character. Avoid adding a new portico or porch to a primary elevation where it never had one before.

4 Secondary Porches:

Alterations to side and rear porches should result in a space that functions and is visually interpreted as a porch. Use proportions (horizontal or vertical) that are similar to and compatible with the proportions of openings on the original porch. Avoid enclosing a side or rear porch when connected to the main porch.

5 Screen:

Porch can be enclosed with screen. Screen panels should be simple in design as to not change the character of the structure or the historic fabric. Original architectural details should not be obscured by any screening materials.

6 Reconstruction:

Reconstruct porches, porticos, porte-cocheres and elements based on accurate evidence of the original, such as photographs. If no such evidence exists, the design should be based on the architectural style of the building and historic patterns.

See section on architectural styles, beginning on page 23, to help you determine the correct porch style for your building.

Avoid enclosing porches, particularly primary porches.

Elements of a Victorian Porch

5 Porches & Porte Cochères

This well-designed screen on this porch does not obscure architectural features.

Many Colonial Revival style homes have side wings. These wings can usually be converted to rooms or enclosed porches without affecting building character.
Foundations

Foundations are one of the most important features that enable the preservation of historic buildings because they maintain the structural integrity of a building. Without proper maintenance, foundations must be replaced through a labor-intensive process. Foundations also link the historic building to its site and the materials help define the architectural style. Use this section as a guide for maintaining and repairing your home’s foundation.

Foundations

1 General:
Preserve the height, proportion, exposure, form, and details of a foundation such as decorative vents and lattice work.

2 Inspection:
Inspect foundations regularly for sufficient drainage and ventilation, keeping it clear of vegetation.

Architectural Lighting

Lighting is a unique detail that contributes to the overall character of a building and the neighborhood. Lighting is also a functional part of the security and safety of your home. Use this section to help make decisions about the care, maintenance or alteration of historic and new lighting on your home.

Architectural Lighting

1 Rewiring & Replacement
Consider rewiring historic fixtures to extend their life. Replace missing or severely damaged historic light fixtures in-kind or with fixtures that match the original in appearance and materials when in-kind replacement is not feasible. For replacement fixtures to the existing mounting location.

2 New Lighting:
Place new light fixtures and those not historically present in locations that do not distract from the facade of the building while still directing light where needed. New light fixtures should be unobtrusive in design. Avoid using bright floodlights or uplighting, particularly in front yards. Floodlights that do not spill light beyond property boundaries can be installed in side or rear yards.

Architectural Lighting Maintenance

1 General:
Preserve historic light fixtures and maintain through regular cleaning and repair.

Architectural Lighting Rehabilitation & Alteration

1 General:
Preserve historic light fixtures and maintain through regular cleaning and repair.

2 New Lighting:
Place new light fixtures and those not historically present in locations that do not distract from the facade of the building while still directing light where needed. New light fixtures should be unobtrusive in design. Avoid using bright floodlights or uplighting, particularly in front yards. Floodlights that do not spill light beyond property boundaries can be installed in side or rear yards.

Architectural Lighting Resources

Controlling Moisture
http://www.nps.gov/history/hps/tps/briefs/brief39.htm
NPS Preservation briefs on repair of materials
http://www.nps.gov/tps/how-to-preserve/briefs.htm

“Dark Sky” Compliant Lighting
http://www.darksky.org/outdoorlighting/78-homeowners-guide

International Dark-Sky Association
http://www.darksky.org/architectural-lighting/78-homeowners-guide

3 Piers:
Original piers may be replaced with concrete piers if they are deteriorated beyond repair. When in-kind replacement is not possible, use features matching in size, material, and design to the original.

39 48
1 General:
A new addition should not be an exact copy of the design of the existing historic building. The design of new additions should be compatible with and respectful of existing buildings without being a mimic of their original design. If the new addition appears to be a part of the existing building, the integrity of the original historic design is compromised and the viewer is confused over what is historic and what is new.

2 Do no harm:
Wherever possible, new additions or alterations to existing buildings and structures shall be done in such a manner that, if the additions or alterations were to be removed in the future, the essential form and integrity of the building or structure would be unimpaired.

3 Transitions between old and new:
Distinguish additions as new without distorting from the original structure. For example, rooftop additions should be appropriately set back to maintain visibility from the public right-of-way. For side or rear additions utilize setbacks, a small change in detailing, or a recessed area at the seam of the historic structure and new addition to provide a clear visual distinction between old and new building forms.

4 Location:
Attempt to locate the addition on a rear or side elevation in a manner that makes them visually secondary to the primary elevation of the historic house.

5 Scale:
Limit the size of the addition so that it does not visually overpower the existing building. Design additions to historic buildings to be subordinate to the principal façade of the original structure in terms of their scale and mass.

6 Height:
Limit the height of side and rear additions so they are no taller than the original structure. Limit rooftop additions to no more than 40 percent of the height of original structure. Avoid full-floor rooftop additions that obscure the form of the original structure.

7 Roofline:
New additions should not result in the building footprint exceeding the block’s average by 15%.

8 Roofline:
Utilize a similar roof pitch, form, and orientation as the principal structure for additions, particularly for those that are visible from the public right-of-way. Rooflines for new additions should be secondary to those of the existing structure.

9 Materials:
Use materials, windows, doors, architectural detailing, roofs, and colors which are compatible with the existing historic building. Do not use imitation or synthetic materials, such as vinyl siding, brick or simulated stone veneer, plastic, or other materials that attempt to mimic or are not compatible with the architectural style and materials of the original building.

10 Salvage:
Salvage and reuse historic materials, where possible, that will be covered or removed as a result of an addition.

11 Details:
Design additions to reflect their time while respecting the historic context. Details should be simple in design and complement the character of the original structure. Consider integrating contemporary interpretations of traditional designs and details for additions. Use of contemporary window moldings and door surrounds, for example, can provide visual interest while helping to convey the fact that the addition is new.

New Additions
New Exterior Additions
http://www.nps.gov/history/hps/tps/brief14.htm

Recommended Addition Locations:

Highly visible additions that overwhelm the original building, are not distinguished as non-original or use the wrong cladding material and style detract from the character of your home.

Your Building | Additions
Modern Utilities and Your Historic Building

You may own a historic home, but you live in a modern age. Use this section to help you navigate the installation of necessary modern equipment, utilities and features on your property.

1 Window Air Conditioning Units: When possible, avoid installing air conditioners or similar window units in windows, doors or openings located on the primary facade. Installation should not permanently alter or damage the window, door or other architectural features. Ensure proper drainage for units.

2 Access Ramps: ADA compliant access ramps or door openings may become necessary for you or a family member. Where possible, install ramps or wheelchair accessible door openings on a secondary entrance. Ensure ramp installation does not permanently alter or damage historic fabric or architectural features.

3 Utility Location: Modern utilities are a necessity for historic homes. Proper siting ensures the character of your building is not compromised. See Guidelines on page 68 for locating utilities, mechanical equipment & roof appurtenances.

4 Alternative Energy: Residential alternative energy production through solar panels or micro wind turbines may be possibility for some. See Guidelines on Designing for energy efficiency, page 69, for guidance on locating solar panels or turbines.

Demolition

Enid’s Historic Preservation Ordinance addresses the criteria for considering applications to demolish historic structures. Refer to these guidelines (in the appendix) for help determining whether demolition of a structure is appropriate. In extreme cases, demolition of a historic structure may become necessary due to extensive damage or public necessity. Should such a situation arise and your demolition application is approved, make sure to use the following guidelines.

1 Documentation: Make sure to document the structure, including style, form, plan, and architectural details, as thoroughly as the building’s condition allows before demolition. Use photographs, sketches and written descriptions.

2 Salvage: Make an attempt to salvage as much historic building material as possible. Salvaged material can be sold, donated, or used in new infill construction.

Your Building | Modern Utilities

These units are well located on the side of the building. If possible, install access ramps so they do not overwhelm your front yard and home.

Your Building | Demolition

These windows units are well located on the side of the building.

These windows units are well located on the side of the building.
Landscape features can form a significant part of the historic character of a neighborhood. Landscape materials, such as mature trees, can establish part of the character of an historic district. Further, trees, shrubs, vines and irrigation systems, when used or installed improperly, have the potential to damage exterior building features and surfaces. Maintaining the landscape to preserve a site’s historic character and its individual features are essential to protecting the historic character of an historic district. At the same time, Enid’s historic districts are evolving, inhabited neighborhoods, and many homeowners enjoy expressing their aesthetics through their gardening. These guidelines, then, consider the permanence of the various landscape features and their locations relative to the street. For preservation purposes, these guidelines will focus primarily on more permanent landscaping choices, and the front yard in particular, because of its more prominent visibility to the street.

This section is divided into the following categories:

- Accessory Structures & Storage
- Yards & Landscaping
- Softscaping
- Hardscaping
- Decks & Patios
- Fences & Walls
- Lighting & Signage

Detached Garages & Accessory Structures

1 Maintenance: Original, historic garages are rare and they tell a useful story about how the original inhabitants used their homes and neighborhood. Maintain historic outbuilding structures, their materials, architectural details, etc., as you would the primary building (see Guidelines in New Construction for Outbuildings, page 67). Non-contributing, pre-existing garages should also be maintained, because “the greenest building is the one already built.”

2 Rehabilitation or Alteration: If an original detached garage needs major rehabilitation or alterations, or if you wish to alter a non-contributing garage; please see Guidelines in New Construction for Outbuildings, page 67.

Outdoor Storage

1 Location: Appropriate siting for boats, RVs or other large outdoor storage items is in the side or rear yard. For more permanent storage, consider screening the boat, trailer or RV from view with plantings or fencing.
Your Yard & Lot

Topography
1 Maintenance: Maintain average topography of lots on either side of your lot. If there’s a difference in topography, your lot should make a gradual topline with your neighbor.

2 Changes: Often in historic neighborhoods, lots along a block are elevated above street level, and either the yard slopes to the sidewalk, or a retaining wall runs the length of the lot line with your neighbor.

Landscaping
1 Existing Vegetation: Maintain existing landscaping. Trim tree branches as necessary for the safety and health of tree. These services of a professional arborist may be useful to maintain healthy trees.

2 Foundation Plantings: Keep bushes and vegetation near house and foundation trimmed for safety, to keep moisture away from foundation and buildings and to keep from obscuring your home’s architecture. Avoid allowing vegetation like vines to grow on or against the building’s exterior as it traps moisture and can cause structural damage.

3 Landscape Changes: Hardscaping (paving, bricklaying, etc.) can cause drainage problems and can increase temperatures around your home, making for inefficient cooling. There is also no historic precedent for that in Enid’s historic districts. Avoid hardscaping any portion of the front yard.

4 New Plantings: The most important element of the front yard landscape is that it is well-drained. Severe topographical changes, i.e. don’t excavate and construct retaining walls that run the length of the lot line with your neighbor.

5 Alternative Plantings: Gardeners might wish to consider green alternatives for new planting, including native plants and xeriscaping, the use of species that are well adapted to the temperature and moisture conditions.

6 Tree Replacement: Enid’s historic districts enjoy mature shade trees; these trees will eventually die, even if well cared for. Consider replacing large trees when they reach their end of life or side yard. Also consider planting other trees elsewhere in the yard in anticipation of the loss of a large shade tree.

Driveways & Parking
1 Maintenance: Maintain and repair existing hardscaping, including driveways, shared drives, and parking areas for safety, access and drainage.

2 New Driveways: New driveways should be sized, placed and oriented consistent with surrounding properties. If other houses on the street access parking from the side yard, do the same; otherwise place a drive in the front or side yard. Also see Guidelines on New Construction for Outbuildings and Driveways, page 67 for more information on driveway location and construction.

3 Service and Parking Areas: Service and parking areas should be located in the side or rear yard.

Walkways
1 Maintenance: Maintain and repair existing walkways for safety, access and drainage.

2 New Walkways: New or replacement walkways should be sized, placed and oriented consistent with surrounding properties.

3 Materials: For replacement walkways, homeowners have a variety of materials to choose from, provided the drive drains properly and does not adversely affect any of the neighbors.
Your Yard & Lot | Hardscaping

Decks & Patios

1 Maintenance:
Avoid siting new decks in the front yard as they were not present historically and can obscure architectural features.

2 Location:
Place patios in such a way that they do not obscure arch features. Make sure there is adequate drainage.

3 Size:
Patios should not exceed 15% of the front yard area exclusive of other paved surfaces (driveways, sidewalks, etc.).

4 New Masonry Walls:
Consider the use of a low masonry wall (of brick, stone or textured concrete, with or without metalwork) to delineate private front yard area only if there is historic precedent or the neighboring properties have one.

5 Fence and Wall Height:
If it is necessary to install a fence in the front yard, the fence should be no higher than three (3) feet and provide visual access from the street to house. The fence should function more as a design element than for screening.

6 Fence and Wall Materials:
- Fence and all materials should be consistent with the historic palette of your home, but need not be exactly the same as the neighbors. Picket or low wrought iron is appropriate for the front yard. Fencing in the side and rear yard will have more leniency of materials, height and composition. Avoid highly visible chain link fences, even those located in the side yard. If it is necessary to use chain link, ensure the fence is screened with appropriate landscaping.

7 New Retaining Walls & Curbing:
Any retaining walls or decorative curbing should be located only on the sides of the lot facing a street. For more information, please see page 56.

Additional Information - more indepth info, technical info

Resources - lists of websites, publications, etc

To-Do - User checklists, etc

Safety Tip
Tall, solid fences disrupt the rhythm of the street and can become a safety issue, hiding the activity of potential intruders.

Recommended Masonry Fences:
Types

8 Retaining Wall Height:
Retaining walls should be no higher than 6 inches above the yard that they are retaining.

9 Retaining Wall Materials:
Materials should be consistent with the historic palette of your home, but do not have to be exactly the same as neighbors: brick, stone, textured concrete are among suitable options.

Fences and Walls

1 Maintenance:
Maintain and repair existing fences, walls, retaining wall and/or curbing for safety, access, and to ensure proper drainage.

2 Front Yard Fences:
Avoid fencing a front yard, as historically front yards were unfenced.

3 Side Yard Fences:
Fencing of the side yard should be set back farther than the front facade.

4 New Masonry Walls:
Consider the use of a low masonry wall (of brick, stone or textured concrete, with or without metalwork) to delineate private front yard area only if there is historic precedent or the neighboring properties have one.

5 Fence and Wall Height:
If it is necessary to install a fence in the front yard, the fence should be no higher than three (3) feet and provide visual access from the street to house. The fence should function more as a design element than for screening.

6 Fence and Wall Materials:
- Fence and all materials should be consistent with the historic palette of your home, but need not be exactly the same as the neighbors. Picket or low wrought iron is appropriate for the front yard. Fencing in the side and rear yard will have more leniency of materials, height and composition. Avoid highly visible chain link fences, even those located in the side yard. If it is necessary to use chain link, ensure the fence is screened with appropriate landscaping.

7 New Retaining Walls & Curbing:
Any retaining walls or decorative curbing should be located only on the sides of the lot facing a street. For more information, please see page 56.

Additional Information - more indepth info, technical info

Resources - lists of websites, publications, etc

To-Do - User checklists, etc

Safety Tip
Tall, solid fences disrupt the rhythm of the street and can become a safety issue, hiding the activity of potential intruders.

Recommended Masonry Fences:
Types

8 Retaining Wall Height:
Retaining walls should be no higher than 6 inches above the yard that they are retaining.

9 Retaining Wall Materials:
Materials should be consistent with the historic palette of your home, but do not have to be exactly the same as neighbors: brick, stone, textured concrete are among suitable options.

Fences and Walls

1 Maintenance:
Maintain and repair existing fences, walls, retaining wall and/or curbing for safety, access, and to ensure proper drainage.

2 Front Yard Fences:
Avoid fencing a front yard, as historically front yards were unfenced.

3 Side Yard Fences:
Fencing of the side yard should be set back farther than the front facade.

4 New Masonry Walls:
Consider the use of a low masonry wall (of brick, stone or textured concrete, with or without metalwork) to delineate private front yard area only if there is historic precedent or the neighboring properties have one.

5 Fence and Wall Height:
If it is necessary to install a fence in the front yard, the fence should be no higher than three (3) feet and provide visual access from the street to house. The fence should function more as a design element than for screening.

6 Fence and Wall Materials:
- Fence and all materials should be consistent with the historic palette of your home, but need not be exactly the same as the neighbors. Picket or low wrought iron is appropriate for the front yard. Fencing in the side and rear yard will have more leniency of materials, height and composition. Avoid highly visible chain link fences, even those located in the side yard. If it is necessary to use chain link, ensure the fence is screened with appropriate landscaping.

7 New Retaining Walls & Curbing:
Any retaining walls or decorative curbing should be located only on the sides of the lot facing a street. For more information, please see page 56.

Additional Information - more indepth info, technical info

Resources - lists of websites, publications, etc

To-Do - User checklists, etc

Safety Tip
Tall, solid fences disrupt the rhythm of the street and can become a safety issue, hiding the activity of potential intruders.

Recommended Masonry Fences:
Types

8 Retaining Wall Height:
Retaining walls should be no higher than 6 inches above the yard that they are retaining.

9 Retaining Wall Materials:
Materials should be consistent with the historic palette of your home, but do not have to be exactly the same as neighbors: brick, stone, textured concrete are among suitable options.

Lighting & Signage

1 Type and Location:
For the front yard, consider decorative lighting that is historically accurate as well as utilitarian. Security flood lights and/or motion detection lights should be avoided in the front yard but may be used in the side or back yard, if not disruptive to neighboring homes.

2 Light Direction and Intensity:
For all lights, use lamps that direct their light downward and to the sides; avoid lights that shine directly up as that causes glare and obscures the night sky.
Kenwood Historic District
Enid, Garfield County, Oklahoma
Not to Scale

Contributing
Noncontributing

Sidewalks & Buffers
Sidewalks are a community asset. They encourage walking and bicycling, both in the neighborhood and to destinations. They give a space for neighbors to meet and offer a gentle buffer between the public, automobile-centric roads and private, pedestrian-oriented homes.

1 Maintenance:
In general, homeowners must take responsibility for the sidewalk around their property. There are some funds available for cost-sharing; see the City’s website for details.

2 Continuity:
Sidewalks should offer physical and aesthetic continuity and connectivity with sidewalks on adjacent properties.

3 Replacement:
Replacement sidewalks should duplicate the existing materials.

4 Repair:
Repair sidewalks that have cracked or buckled by replacing individual panels. If tree roots have caused the heave, you can either bridge the roots with the replacement sidewalk, or route the sidewalk around the roots.

5 Buffers/Landscaping:
Consider creating a more pleasant buffer between the street and sidewalk by landscaping the turf area. Consider xeriscaping (using native or climate-appropriate plants) for a lower-maintenance, greener approach. See page 56 on Landscaping standards.

Ownership & Responsibility
Public/Private Space:
The buffer is a shared space; technically it is within the road’s right-of-way, but the responsibility of the homeowner. The City is allowed to do work within the buffer for road repair or utilities, which might damage the homeowner’s landscaping.

Connection to the Rest of the City:
For sidewalks to be used for transportation, they must connect residents to places they would like to go, including downtown, shopping areas, restaurants, schools, etc. The City is addressing absent sidewalks in several ways, including:

• A requirement that when road repair is undertaken, the accompanying sidewalks and access ramps will also be repaired, replaced, or added.

• A Commercial Sidewalk Repair Program, similar to the Residential program, but working with commercial establishments to install new or improve existing sidewalks. See the City website for more information.

Few original brick sidewalks remain. Preserve these through regular maintenance.

Treat sidewalks and buffers as an extension of your yard. Do not pave them.
Neighborhood Identity

Historic Districts can be a tourist attraction as well as a source of pride for residents. They need to welcome visitors, and clearly show the boundaries of the neighborhood. This can be achieved in part through maintenance of individual properties, shared spaces and proper signage. Thoughtful street lighting can enhance walking and cycling in the neighborhood. The following recommendations are designed to help create a cohesive character, provide safe lighting and encourage pride and upkeep of your neighborhood.

Street Lighting

If the City or the neighborhood chooses to upgrade the existing street lighting, keep these in mind:

1 Orientation:
   New lighting should be oriented to the sidewalk and to the street.

2 Light Direction:
   Light should be directed to where it is needed, to minimize light pollution into the skies.

3 Style:
   Some manufacturers create historic reproduction or historic-like lamp posts, which could be used to further delineate the boundaries of the districts.

Signage

Enid currently marks intersections within the neighborhood with street sign toppers identifying the Historic District. The neighborhood association may consider larger signs that clearly tell motorists and pedestrians when they are entering the Districts. This would be useful in particular on main entrance corridors including Kenwood Avenue in the Kenwood District and Main Street and Broadway in the

New Construction

Inserting new construction into a historic district can be a challenging task. New buildings should honor the form and intent of the neighborhood while encouraging design that also responds to the needs and aesthetics of modern residents. Cities and neighborhoods grow and change over time. Each generation should be allowed to tell their story, or put their stamp on the place they call home. Criteria for new construction should not be so restrictive that creativity is stifled. Putting too many constraints on what is or is not appropriate for new construction can result in new homes that no one likes. At the same time, when the historic homes were first built, their designers and builders designed and placed new homes in respect to the houses around them. But part of the character of the neighborhoods comes from their rich variety of styles; the original builders were not constrained by the materials and forms of their neighboring buildings.

The guidelines intend to add only the restrictions on new construction that are necessary to ensure that new buildings fit harmoniously into the districts through their placement, scale and orientation; designers are free to experiment and express themselves through other elements like materials, roof form, and architectural detailing.

These guidelines are divided into the following sections:

- Main Buildings
- Building and Entrance Orientation
- Massing and Form
- Materials and Textures
- Architectural Details
- Garages & Outbuildings
- Mechanical Equipment and Utilities
- Green Design

Maintenance & Code Compliance

The City governs the maintenance of private property in its Code in several places (Chapter 9, Chapter 11 on dilapidated buildings, and Title 4: Health and Sanitation; and in section 11-108-16 of the Historic Preservation Ordinance). It mirrors closely the 2006 International Property Maintenance Code. The City addresses maintenance issues on private property only through complaints, which can cause discomfort between neighbors. The neighborhood association should play a part by educating residents on good maintenance and available resources.

Neighborhood Identity | Neighborhood Identity | Your Historic Neighborhood | New Construction
A visitor to a historic district should have a fairly uniform experience as he or she walks down a block. New construction should maintain building and entrance orientation and building setbacks to contribute to the integrity of the neighborhood as a whole.

**NOTE:** Other buildings on the block refers to all buildings on both sides of the block of street to which the new construction is oriented, or, if on the border of the district, only the buildings on the same side of the block.

### Facade Orientation

1. **Setback:** The setback of a new building should fall within 10% of the historic setback pattern of the block. If the block has varied setbacks, new construction should fall within 10% of the average setback for the block.

2. **Orientation:** The primary façade, the side of the building that people would recognize as the “front,” should be consistent with the orientation of the other historic facades in the district. This is particularly true on corner lots.

### Massing & Form

**Scale & Mass**

1. **Height & Scale:** Design new construction to be roughly the same height and size as the other buildings on the block. A new building should be no more than one story taller or shorter than the buildings on the block.

2. **Foundation & Floor Heights:** Floor heights should roughly align between new construction and other buildings. The foundation and floors should be within 1 foot of the floor heights of the buildings on either side.

**Building Form**

1. **Roof Form:** New construction should have similar roof forms, pitch, and orientation, to other houses on the block.

2. **Window & Door Openings:** Window and door openings give a sense of openness or solidity to a building through the pattern of solid and void, the proportion of solid to void, orientation, and the lines articulated by windows and doors. New construction should share that same sense with the other buildings on the block.

**Lot Coverage**

1. **Building to Lot Ratio:** The building footprint relative to the size of the lot should be consistent with buildings on the block, no more than 15% greater or less than the block’s average.

### Entrance & Orientation

1. **Orientation:** Place the entrance and porch on new construction consistent with the orientation of other buildings on the block. Most historic buildings are oriented towards the street. New construction should therefore also face the street.

**Entrances**

These window and door openings are not proportionate to its own structure or other homes on the street.

**New Construction**

These window and door openings are not proportionate to its own structure or other homes on the street.

New construction shouldn’t mimic older homes. Height and Scale should be proportionate.

There is no consistent facade or entrance orientation on these buildings.
Materials & Texture

The original designers and builders of Enid’s historic neighborhoods used the variety of materials and texture available to them in that era. New construction should likewise feel free to play with materials and texture provided that the design fits harmoniously into the neighborhood in terms of placement, scale and orientation. Materials can include imitation or synthetic, salvaged, or completely new materials.

Architectural Details

Architectural detailing factors prominently in several of the architectural styles present in Enid’s historic districts. New construction, however, can reflect more contemporary tastes; as long as the new design is harmonious with neighboring homes it need not include architectural details for the sole purpose of design consistency.

“FRESH” Test

FRESH – Determining Compatibility for New Structures in a Historic District

This “FRESH test,” developed by Pratt Cassidy, offers a method of determining the compatibility of new structures in historic districts. FRESH is an acronym standing for footprint, roof shape, envelope, skin, and holes. Principles include:

1. The FOOTPRINT of the new structure should be similar to the footprint surrounding it.
2. The new ROOF should match existing roofs in pitch, complexity, and orientation.
3. The ENVELOPE of the new structure should match the existing in projections, bulk, height-to-width ratio, etc.
4. New structures should be clad in a visually and physically similar material, or SKIN.
5. HOLES – doors, windows, and other openings – should mean the style and pattern of opening used on surrounding structures.

Garages & Outbuildings

Accessory buildings can have a dramatic effect on the appearance of a historic property and a district. They are an important part of a historic district; few of the original outbuildings still exist in Enid’s districts, and they are precious. At the same time, new accessory buildings can serve several practical purposes: adding interior space to a property without altering the original building footprint; adding a residential unit or office, expanding garage or storage space. As with new construction, new outbuildings should look to the buildings on the block for precedent, in particular the other buildings on the lot.

Design & Character

1. Massing & Form: New outbuildings should be designed to be smaller, shorter, and less complex than their main house.
2. Building Size: The sum total footprint for all outbuildings on a lot should be in size no more than 40% of the footprint of the original building.
3. Character: Design a new outbuilding to be similar in style and character to the original, but clearly less complex as befits a secondary structure.
4. Windows & Doors: Use windows and doors of similar proportion and style to the main house, and arranged similarly.
5. Garage Doors: As much as possible, use garage doors of similar material, size, and proportion to the ones traditionally used in the neighborhood.

Setback & Orientation

1. Orientation: Match the orientation of a new outbuilding to that used on the rest of the block. If the block has an alley, orient a new garage to the alley.
2. Setbacks: Use the setback pattern of the rest of the block as an indication of where to begin. Typically outbuildings are set behind or to the side of the main house, in the back of the lot. You may need to check with City staff to make sure the historic setback pattern matches current zoning requirements.

Driveways

1. Placement: If other houses on the block have alley access to outbuildings, then new construction should avoid a driveway in the front of the house. If other houses nearby have front access drives, then new construction should be consistent with the width (one car or two) and placement of other driveways on the block. Only use a circular drive if others exist already on the same block.

FRESH – Determining Compatibility for New Structures in a Historic District

The “FRESH test,” developed by Pratt Cassidy, offers a method of determining the compatibility of new structures in historic districts. FRESH is an acronym standing for footprint, roof shape, envelope, skin, and holes. Principles include:

1. The FOOTPRINT of the new structure should be similar to the footprint surrounding it.
2. The new ROOF should match existing roofs in pitch, complexity, and orientation.
3. The ENVELOPE of the new structure should match the existing in projections, bulk, height-to-width ratio, etc.
4. New structures should be clad in a visually and physically similar material, or SKIN.
5. HOLES – doors, windows, and other openings – should mean the style and pattern of opening used on surrounding structures.
New Construction | Modern Utilities

Modern Utilities

External mechanical equipment, such as air conditioner units, satellite dishes, utility hookups, etc. are necessary for contemporary use of a building. If these can be sited so they are not visible, or minimally visible, they will not detract from the historic integrity of the district.

Location & Siting

1 Visibility:
As much as possible, mechanical equipment should be placed so that they are not visible from the street’s right of way and painted to blend into the color of the home or screened using appropriate landscaping (see page 56).

2 Service Areas:
Service areas should be behind if possible, or to the side of the building.

Screening

1 Building-Mounted Equipment:
Use elements of the architecture or paint to screen building-mounted equipment from the street.

2 Free-standing Equipment:
Screen freestanding equipment with fencing, landscaping, architectural elements, paint, or the building itself.

3 Roof-mounted Equipment:
Site roof mounted equipment on the pitch slanting away from the street, so that it is screened by the house itself. Paint it for additional screening.

Green Considerations

Historic homes were built in an era where energy to heat was inexpensive, and air conditioning did not exist. We can apply some of their approaches to climate adaptation, while improving upon their use of energy to save materials and operations costs.

Building Design

1 Energy Efficiency
Design buildings whenever possible to use energy efficiently well into the future.

2 Materials:
Use green building materials, including salvaged, recycled, local materials as much as possible.

3 Building Elements:
Incorporate green elements, like operable windows for cross ventilation or passive heating and cooling, whenever possible.

4 Roof Slopes:
Design roof slopes with an eye to current or future solar installations.

Solar Collectors

1 Location:
If you do install a solar array, site it on the back pitch of the roof, as much as possible out of view of the street.

2 Mounting (sloped surfaces): On sloped roof surfaces, mount the array so that it projects no more than eight inches (8”) from the roof itself, using the slope to position the array.

3 Mounting (flat surfaces):
A solar array may be mounted angled if it is not visible from the right of way, screened by the building itself or a parapet.

Site Design

1 Orientation:
Given the prevailing orientation of the rest of the block, consider orienting the building to take advantage of solar wind generation.

2 Solar Access:
As much as possible, keep your site design from blocking your neighbor’s solar access.

Modern Utilities

Building Design

Solar Collectors

Site Design

New Construction | Green Considerations

Avoid placing satellite dishes in primary facades.

Preferred Utility Locations

These solar panels are highly visible and disrupt visual character of the buildings.

Avoid placing satellite dishes in primary facades.

Preferred Utility Locations

These solar panels are highly visible and disrupt visual character of the buildings.
**Glossary**

**ARCADE:** A covered walk or wall projection defined by a line of arches raised on columns.

**ARCHITRAVE:** The main beam that sets on column capitals and forms the lowest part of an entablature.

**ASBESTOS/ASBESTOS SHINGLE:** Asbestos is a silicate mineral that became popular among builders in the later 19th century for its strength, fire resistance and affordability. Asbestos was used in all parts of building construction into the 1980s (insulation, flooring, roofing, and drywall joint compound and most commonly as concrete shingles) before it was determined breathing asbestos fibers can lead to lung cancer. Today it is one of the most common hazards in historic homes. Asbestos is usually harmless unless disturbed or damaged. For information on dealing with asbestos abatement see OK’s Department of Environmental Quality: [http://www.deq.state.ok.us/aqdnew/asbestos/index.htm](http://www.deq.state.ok.us/aqdnew/asbestos/index.htm)

**BALCONY:** A projecting platform on a building, sometimes supported below, sometimes cantilevered, enclosed with a railing or balustrade.

**BALUSTRADE:** A railing composed of a series of upright members, often in a vase shape, with a top rail and often a bottom rail.

**BARGEBOARD:** A decorative board running along the edge of a gable overhang (often called a vergeboard).

**BATTLEMENT:** A parapet wall at the edge of a roof with alternating slots and raised portions.

**BAY:** A unit of a building facade, defined by a regular spacing of windows, columns, or piers.

**BAY WINDOW:** An exterior wall projection filled with windows; if curved, called a bow window, if on an upper floor, called an oriel window.

**BEAD BOARD:** A type of rigid paneling where rounded strips, called beads, run up wooden paneling. Most beadboard panels come with tongue-and-groove construction.

**BOARD and BATTEN:** A type of exterior cladding where exterior wooden boards are used vertically, a thin wooden strip, or batten, is used to cover the exposed seam between the boards.

**BOND:** In a brick wall, the pattern of overlapping brick joints that binds them together to form a wall (e.g., common bond, Flemish bond, English bond). Long ends of a brick are known as stretchers. Short ends are known as headers.

**BRACKET:** a support-real or decorative beneath an eave, balcony, or overhang.

**BRICK:** A brick is a block or a single unit of a ceramic material used in masonry construction. Typically bricks are stacked together or laid as brickwork using various kinds of mortar to hold the bricks together and make a permanent structure. Bricks are typically produced in common or standard sizes in bulk quantities. For treatment information see NPS Preservation Briefs 1, 2 and Glossary of Historic Masonry Deterioration Problems and Preservation Treatments: [http://www.nps.gov/history/hps/bps/briefs/brief01.htm](http://www.nps.gov/history/hps/bps/briefs/brief01.htm), [http://www.nps.gov/history/hps/bps/briefs/brief02.htm](http://www.nps.gov/history/hps/bps/briefs/brief02.htm), [http://www.nps.gov/tps/how-to-preserve/preservedocs/Historic-Masonry-Deterioration.pdf](http://www.nps.gov/tps/how-to-preserve/preservedocs/Historic-Masonry-Deterioration.pdf)

**BUTTRESS:** A mass of masonry or brickwork projecting from or built against a wall to strengthen it.

**CANTILEVER:** A projecting structural member, the end of which is supported on a fulcrum and held by a downward force behind the fulcrum.

**CAPITAL:** The top portion of a column or pilaster.

**CASEMENT:** Windows with hinges at one side.

**CHIMNEY CAP:** The top portion of the chimney stack, usually articulate through thicker courses or decorative features.

**CHIMNEY POT:** A chimney pot is a masonry or terra-cotta structure placed on top of the chimney to inexpensively expand the length of the chimney, and to improve the chimney’s draft.

**CLAPBOARD SIDING:** Tapered wood boards lapped one over another to form horizontal siding.
Glossary

CLERESTORY: Windows located at the highest point of an exterior wall, usually for sunlighting of the interior. For treatment information see NPS Preservation Brief 9: http://www.nps.gov/history/hps/briefs/brief09.htm

COLUMN ELEMENTS:
- CAPITAL: The top, crowning feature of a column.
- PLINTH: The lower, square form at the base of a column.
- FLUTING: Concave grooves running vertically up a column.

COLONNADE: A number of columns arranged in a line supporting an entablature and usually one side of a roof.

CONCRETE and CEMENT: The terms are often used interchangeably to refer to a material used in building construction, consisting of a hard, particulate substance, known as an aggregate (usually made from different types of sand and gravel), that is bonded together by cement and water. For treatment information see NPS Preservation Briefs 1, 15 and Glossary of Historic Masonry Deterioration Problems and Preservation Treatments: http://www.nps.gov/history/hps/briefs/brief15.htm; http://www.nps.gov/history/hps/briefs/brief01.htm; http://www.nps.gov/tps/how-to-preserve/preservedocs/Historic-Masonry-Deterioration.pdf

COPING: A protective cap or cover of a wall, parapet, pilaster, or chimney. Often of stone, terra-cotta, concrete, or metal. Frequently curved or sloping to shed water.

CORBEL: An incremental wall projection used to support additional weight, most commonly constructed of brick.

CORNICE: The decorative projecting element at the top of an exterior wall.

CORNICE, BOXED: A hollow cornice built up of boards, moldings, shingles, etc.

COURSE: A layer of masonry units (such as bricks) running horizontally along a wall.

CRESTING: An ornamental ridging at the top of a wall or the peak of a roof. Also known as a Ridge Cap.

CUPOLA: A small dome rising above a roof, usually with a band of small windows or opening.

DENTILS: Rectangular toothlike elements forming a decorative horizontal band in a cornice.

DORMER WINDOWS: A window and window structure that project from the slope of a roof. For treatment information see NPS Preservation Brief 9: http://www.nps.gov/history/hps/briefs/brief09.htm

DOUBLE-HUNG WINDOWS: Windows with two sashes, one above the other, each of which slides vertically. For treatment information see NPS Preservation Brief 9: http://www.nps.gov/history/hps/briefs/brief09.htm

EAVE: Lower edges of a roof extending beyond the exterior wall.

EFFLORESCENCE: A whitish haze of soluble salts on masonry generally caused by excessive pulling of soluble salts into the masonry and out through the surface. Capillary action may pull soluble salts which result in efflorescence from the ground into the masonry. Can be cosmetic or an indication of a serious structural problem. For treatment information see NPS Preservation Briefs 1 and Glossary of Historic Masonry Deterioration Problems and Preservation Treatments: http://www.nps.gov/history/hps/briefs/brief01.htm and http://www.nps.gov/tps/how-to-preserve/preservedocs/Historic-Masonry-Deterioration.pdf

ENGAGED COLUMN: A column integral with a wall surface, usually half round in form.

ENGLISH BASEMENT: A basement which is partially below and partially above ground level and which often has its own separate entrance from the rest of the building.

ENTABLATURE: The large horizontal form setting on an spanning column capitals; it includes the architrave, the frieze and the cornice.

FAÇADE: Usually the front exterior elevation or face of a building.

FANLIGHT: Fan-shaped window, usually located over an entrance door. For treatment information see NPS Preservation Brief 9: http://www.nps.gov/history/hps/briefs/brief09.htm

FASCIA BOARD: A flat, horizontal beam between moldings, typically used with classical styles.
GLOSSARY

FAUX HALF-TIMBERING: A half-timbered building has exposed wood framing. The spaces between the wooden timbers are filled with plaster, brick, or stone. Faux half timbering is an application of materials to imitate half timbering. Popular in Tudor Revival, Victorian and Cottage Styles.

FRIEZE: A decorative horizontal band located just below a cornice or gable.

GABLE: The triangular section of exterior wall just under the eaves of a double-sloped roof. Houses can be described as front, side or cross gabled depending on the direction the gable faces.

GALLERY or OPEN GALLERY: A long covered area acting as a corridor, inside or outside of a building, or between buildings. See also ARCADE and COLONNADE.

GAMBREL ROOF: A double-sloped barn-like roof often associated with Dutch Colonial architecture. For treatment information see NPS Preservation Brief 4: http://www.nps.gov/history/hps/tps/briefs/brief04.htm

GINGERBREAD: Highly decorative, elaborate cut woodwork used as decorative features and trim on porch rails, eaves, etc. Most common with Victorian styles.

GLAZING: 1) Can refer to a ceramic coating, usually thin, glossy in the surface of pottery, or earthenware such as terra cotta. 2) Can also refer to the presence of glass panels in windows and doors.

HIP ROOF: A roof with slopes in the direction of each elevation, commonly in four directions. A square house with a hip roof would have a PYRAMIDAL ROOF. For treatment information see NPS Preservation Brief 4: http://www.nps.gov/history/hps/tps/briefs/brief04.htm

HOOD: A cover placed above an opening, such as a door or window, to shelter it.

HOOD MOLDING: Projecting molding over a door or window (interior or exterior).

KEYSTONE: Center stone in a masonry arch.

LABEL: A molding over a door or window.

LANTERN: A small tunnel with openings or windows all around, crowning a roof peak or dome.

LATTICE or LATTICE WORK: Reticulated or net-like work formed by the crossing of laths or narrow, thin strips of wood or iron, usually in a diagonal or vertical pattern. Frequently applied to cover foundations as crawl spaces or used in a decorative fashion on porches, pergolas, etc.

LEAD PAINT: A paint that contains lead as a pigment. Most common in white paints, lead was added to speed up drying, increase durability, maintain a fresh appearance, and resist moisture that causes corrosion. Lead is highly toxic and was banned from US paints in 1978. Today it is one of the most common hazards in historic homes. For treatment and abatement information see NPS Preservation Brief 37: http://www.nps.gov/history/hps/tps/briefs/brief37.htm

LINTEL: The horizontal support over a door or window.

MANSARD ROOF: A steeply sloped roof covering the exterior wall of the top floor of a building, named after the French architect Mansart and commonly associated with the Second Empire style. For treatment information see NPS Preservation Brief 4: http://www.nps.gov/history/hps/tps/briefs/brief04.htm

MOLDING: A member of construction or decoration present on edges and contours of cornices, capitals, door, windows, wall joints, etc. Moldings are generally divided into three categories; rectilinear, curved and composite.

MORTAR JOINTS: In masonry, mortar joints are the spaces between bricks, concrete blocks, or glass blocks, that are filled with mortar or grout. Mortar joints can be made in a series of different fashions, but the most common ones are raised, tooled, struck and flush. For treatment information see NPS Preservation Brief 2: http://www.nps.gov/history/hps/tps/briefs/brief02.htm

MULLION: The vertical member separating windows, doors or other panels set in a series.

MUNTIN: Vertical or horizontal pieces of wood separating panes of glass in a window or door.

NEWEL POST: Wooden post located at the top or bottom of a stairway balustrade.
Glossary

**OCULUS**: A round window.

**ORIEL WINDOW**: A projection from an upper floor of an exterior wall surface that contains one or more windows. For treatment information see NPS Preservation Brief 9: http://www.nps.gov/history/hps/tps/briefs/brief09.htm

**PALLADIAN WINDOW**: Large window unit with arched window in the center and smaller window on each side. For treatment information see NPS Preservation Brief 9: http://www.nps.gov/history/hps/tps/briefs/brief09.htm

**PANTILE**: A roofing tile that has the shape of an S laid on its side. Usually terra-cotta or ceramic tile.

**PARAPET**: An extension of an exterior wall projecting above the roof plane, commonly used to hide the plane of a low sloped roof.

**PARGING**: In masonry construction, a thin coat of cement mortar (often containing damp-proofing ingredients) applied to provide a smooth surface for rough masonry, or as a damp-proofing measure for rough masonry, foundation and basement walls.

**PEDIMENT**: The gable form at the top of the façade of a classical style structure; also used over windows and doors.

**PIER and BEAM**: A style of foundation construction in which piers of concrete or stone support the major structural first floor beams of the house.

**PILASTER**: A flat, rectangular partial column attached to a wall surface.

**PITCH OF ROOF**: The angle of a roof slope, expressed in a ratio of vertical to horizontal (e.g. 6:12).

**POINTING or REPOINTING**: Repointing is the process of renewing the pointing (the external part of mortar joints) in masonry construction. For treatment information see NPS Preservation Brief 2: http://www.nps.gov/history/hps/tps/briefs/brief02.htm

**PORCH**: Is an external structure adjacent to the walls of a main building, but may be enclosed by screen, latticework, broad windows, or other light frame walls extending from the main structure. SEE ALSO COLONNADE, PORTICO and ARCADE. For treatment information see NPS Preservation Brief 45: http://www.nps.gov/history/hps/tps/briefs/brief45.htm

**PORTE COCHERE**: A covered entrance for coaches or vehicles, usually attached to the side elevation of a building.

**PORTICO**: A covered porch attached to the main façade of a building, supported by classical order columns.

**PYRAMIDAL ROOF**: See HIP ROOF

**QUOINS**: Pronounced like “Coins”. Decorative stones at the corner of a building.

**RAISED BASEMENT**: See ENGLISH BASEMENT

**RAKE**: The extension at the end of a gable or sloped roof.

**REVEAL**: The depth of wall thickness between its outer face and a window or door set in an opening.

**RISING DAMP**: The suction of groundwater into the base of masonry walls through capillary action is called rising damp. Moisture is drawn up into the building walls and released at the interior and exterior surfaces where a horizontal wet stain or tidemark is left. Usually the result of poorly sealed basements or poorly functioning drainage systems and gutters. For treatment information see NPS Glossary of Historic Masonry Deterioration Problems and Preservation Treatments: http://www.nps.gov/tps/how-to-preserve/preservedocs/Historic-Masonry-Deterioration.pdf

**SASH**: Any framework of a window, may be movable or fixed, may slide in vertical plane (as in double-hung) or may pivot (as in casement).
SEGMENTAL ARCH: A partial arc form, usually made of brick and located over a window or door opening.

SHAKE: Split wood shingle.

SHINGLE: A small, thin sawn wooden board, thicker at one end, that is installed with overlapping edges as exterior siding or roofing. It differs from a shake, which has similar function but is split rather than sawn; a shake is thicker and rougher than a shingle.


SHED ROOF: A single pitched roof, often over a room attached to the main structure.

For treatment information see NPS Preservation Brief 4: http://www.nps.gov/history/hps/tps/briefs/brief04.htm

SIDELIGHT: Narrow window located immediately adjacent to an entrance door.

For treatment information see NPS Preservation Brief 9: http://www.nps.gov/history/hps/tps/briefs/brief09.htm

SINGLE-HUNG WINDOW: Window with two sashes, one above the other, the lower of which slides vertically.

For treatment information see NPS Preservation Brief 9: http://www.nps.gov/history/hps/tps/briefs/brief09.htm

SILL: Horizontal member at the base of a window or other frame.

SLATE: A fine-grained rock derived from shale used in roofing, tiling and decorative finishes.

For treatment information see NPS Preservation Brief 4: http://www.nps.gov/history/hps/tps/briefs/brief04.htm

SOFFIT: The underside of an architectural element.

SPALLING: A condition of masonry in which the outer layer or layers begin to break off (unevenly), or peel away in parallel layers from the larger block of masonry. Common to natural stone as well as brick, and other fabricated masonry materials such as cement products and terra-cotta. Usually the result of unwanted moisture and freeze/thaw cycles.


STUCCO: An exterior finish for masonry or frame walls, usually composed of cement, sand, and hydrated lime, which, when mixed with water and applied wet to a surface, adheres to it and subsequently sets or hardens. For treatment information see NPS Preservation Brief 22: http://www.nps.gov/history/hps/tps/briefs/brief22.htm

TERRA-COTTA: Clay blocks or tiles, usually glazed, used for roof tiles or decorative surfaces.


THERMAL PERFORMANCE/INFILTRATION: A window’s ability to act as a barrier to the transfer of heat.

TRACERY: Ornamental metal or woodwork found in windows. Applied rather than separating panes.

TRANSOM: A small window located immediately above a door.

TRIPARTITE WINDOW: A group of three square or rectangular windows. Units suggest Palladian windows but have fewer classical details and are less expensive to construct. Found most commonly on Colonial Revival houses.

For treatment information see NPS Preservation Brief 9: http://www.nps.gov/history/hps/tps/briefs/brief09.htm

TURRET: A small tower located at the corner of a building.

WEATHERBOARD: See CLAPBOARD SIDING.

XEROSCAPING: Refers to landscaping and gardening in ways that reduce or eliminate the need for supplemental water from irrigation.
Character-defining feature: A prominent or distinctive aspect, quality, or characteristic of a historic property that contributes significantly to its physical character. Structures, objects, vegetation, spatial relationships, views, furnishings, decorative details, and materials may be such features.

Comprehensive historic preservation planning: the logical organization of preservation information pertaining to the identification, evaluation, registration, and treatment of historic properties and the setting of priorities for accomplishing preservation activities.

Contributing structure: Building or structure in historic district that generally has historic, architectural, cultural, or archeological significance.

Cultural landscape: A geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. There are four general kinds of cultural landscape, not mutually exclusive.

Cultural resource: An aspect of a cultural system that is valued by or significantly representative of a culture or that contains significant information about a culture. A cultural resource may be a tangible entity or a cultural practice.

Due process: Protection of constitutionally protected rights from arbitrary governmental action. Requires notice and opportunity to be heard.

Evaluation: process by which the significance of a property is judged and eligibility for National Register of Historic Places (or other designation) is determined.

Feature (historic): (1) A prominent or distinctive aspect, quality, or characteristic of a historic property; (2) A historic property.

Feeling (historic): A property’s expression of the aesthetic or historic sense of a particular period of time.

Field photography: photography intended for producing documentation.

Field records: notes of measurements taken, field photographs, and other recorded information intended for producing documentation.

Historic American Engineering Record (HAER): architectural and engineering documentation programs that produce a thorough archival record of buildings, engineering structures, and cultural landscapes.

Historic American Building Survey (HABS): A survey of buildings, engineering structures, and cultural landscapes.

Historic Site: A site of a significant event, prehistoric or historic occupation or activity, or structure or landscape whether extant or vanished, where the site itself possesses historical, cultural, or archeological value apart from the value of any existing structure or landscape, used cultural landscape.

Historic Context: An organizing concept articulated for planning purposes that groups information about historic properties based on common themes, time periods, and geographical areas.

Historic district: a local or national geographically definable area, urban or rural, preserving a significant concentration, linkage, or continuity of sites, landscapes, structures, or objects, united by past events or aesthetically by plan or physical developments. A district may also be composed of individual elements separated geographically but linked by association or history. (See National Register Bulletin 15.)

Historical architect: a specialist in the science and art of architecture with specialized advanced training in the principles, theories, concepts, methods, and techniques of preserving prehistoric and historic structures.

Historic character: the sum of all visual aspects, features, materials, and spaces associated with a property’s history.

Historic preservation: the protection of prehistoric and historic structures, materials, and landscapes through legislation and government programs that produce a thorough archival record of buildings, engineering structures, and cultural landscapes.

Historic significance: the meaning or value ascribed to a structure, landscape, object, or site based on the National Register criteria for evaluation. It normally stems from a combination of association and integrity.

Historic structures: a district, site, structure, or landscape significant in American history, architecture, engineering, archeology, or culture; an umbrella term for all entries in the National Register of Historic Places.

Protective commission: to indicate its approval of an application to alter, demolish, move, or add on to a protected resource.

Glossary
Buildings or sites on the Landmark list must meet more stringent criteria than those on the National Register of Historic Places. An architect or contractor may also produce measured drawings illustrating existing conditions or other relevant features of historic structures, landscapes, or objects. Measured drawings are usually produced in ink on archivally stable material, such as polyester film. Measured drawings of this type are used for documentation and archiving purposes. An architect or contractor may also produce measured drawings illustrating construction and repair.

Routine maintenance: usually consists of service activities such as tightening, adjusting, oiling, pruning, etc.

Cyclical maintenance: maintenance performed less frequently than annually; usually involves replacement or at least mending of material.

Reconstruction: the act or process of depicting, by means of new work, the form, features, and detailing of a non-surviving historic structure or landscape, or any part thereof, for the purpose of replicating its appearance at a specific time and in its historic location.

Rehabilitation: the act or process of making a compatible use for a historic structure through repair; alterations, and additions while preserving those portions or features, which convey its historical, cultural, and architectural values.

Repair: action to correct deteriorated, damaged, or faulty materials or features of a structure or landscape.

Reproduction: the construction or fabrication of an accurate copy of an object.

Restoration: the act or process of accurately depicting the form, features, and character of a historic structure, landscape, or object as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

Secretary of the Interior’s Standards: A series of standards that govern the treatment of historic structures. See http://www.nps.gov/history/local-law/arch_stds_2.htm

Section 106, or “106*: refers to Section 106 of the National Historic Preservation Act of 1966, which requires federal agencies to take into account the effects of their proposed actions on properties included, or eligible for inclusion, in the National Register of Historic Places. See http://www.achp.gov/7Documentary.html

Setting: the physical environment of a historic property; the character of the place in which the property played its historical role.

State Plan: Plan submitted by the property owner for review by a planning board or other governmental entity that addresses issues such as the siting of structures, landscaping, pedestrian and vehicular access, lighting, signage, and other features.

Stabilization: action to render unsafe, damaged, or deteriorated property stable while retaining its present form.

State Historic Preservation Officer (SHPO): an official within each state appointed by the governor to administer the state historic preservation program and carry out certain responsibilities relating to federal undertakings within the state. See http://www.okhistory.org/shpo/shpom.htm

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

Structure: a constructed work, usually immovable by nature or design, consciously created to serve some human activity. Examples are buildings of various kinds, monuments, dams, roads, railroad tracks, canals, millraces, bridges, tunnels, locomotives, nautical vessels, shipyards, forts and associated earthworks, Indian mounds, ruins, fences, and outdoor sculpture.

National Register of Historic Places: the comprehensive list of districts, sites, buildings, structures, and objects of national, regional, state, and local significance in American history, architecture, archeology, engineering, and culture kept by the NPS under authority of the National Historic Preservation Act of 1966. See http://www.nps.gov/reg/}

National Register Eligible: A historical or archeological resource considered eligible for listing on the National Register. See http://www.nps.gov/}

National Historic Landmark: the physical elements that were combined or deposited to form a property. See http://www.achp.gov/}

Material: the physical materials that were combined or deposited to form a property. See http://www.achp.gov/}

Measuring: a systematic, detailed examination of an area designed to gather information about historic properties sufficient to evaluate them against predetermined criteria of significance within specific historical contexts. See http://www.achp.gov/}

Inventory: a list of cultural resources, usually of a given type and in a given area. See http://www.achp.gov/}

Land Use: General term used to describe how land is or may be utilized or developed, whether for industrial, commercial, residential or agricultural purposes, or as open spaces.

NATIONAL HISTORIC PRESERVATION ACT (NHPA): The federal law that encourages the preservation of cultural and historic resources in the United States. See http://www.achp.gov/}

NATIONAL HISTORIC PRESERVATION OFFICER (SHPO): an official within each state appointed by the governor to administer the state historic preservation program and carry out certain responsibilities relating to federal undertakings within the state. See http://www.okhistory.org/shpo/shpom.htm

STATE HISTORIC PRESERVATION OFFICER (SHPO): an official within each state appointed by the governor to administer the state historic preservation program and carry out certain responsibilities relating to federal undertakings within the state. See http://www.okhistory.org/shpo/shpom.htm

Glossary
Steps to Assessing the Visual Character of Your Building

Identifying the overall visual character of a building is nothing more than looking at its distinguishing physical aspects without focusing on its details. The attributes you identify should be those that you strive to protect and keep intact throughout your project.

Setting — How is the building situated in relation to adjacent buildings?
- How does it relate to the street?
- Are there accessory or outbuildings?
- Are there landscape features?

Shape — What is the form of the building that gives its identity?
- Is it square or rectangular; does it have an asymmetrical L-plan?
- Are there additions?
- Is the building tall, narrow, wide or deep?
- Are there height differences?
- Is there a complexity that adds character?
- How does its shape compare to neighboring buildings?
- Is the shape emphasized with vertical or horizontal bands or by another technique?

Roof — How does the roof shape and its slope contribute to the architectural character?
- Are there multiple gables, cross gables, complex gables, parapets and towers?
- Is the roof highly visible and how does it relate to adjacent buildings?
- Are there roof features such as dormers, cupolas, cresting, one or more chimneys?
- What material covers the roof — standing-seam metal, colored or patterned slate shingles, etc.?
- Are there eave overhangs, return of eaves, flared eaves, boxed cornices, cornice decoration?

Foundation — How high is the foundation?
- Is there an English or raised basement with windows?
- How does the foundation compare to adjacent buildings?
- Are there recesses or voids in the building such as arcades, colonnades and open galleries?
- Is the wall form varied by use of materials?

Openings — What is the number of windows and doors across the façade and elevations, the arrangement and rhythm?
- How are they shaped and treated in molding, hoods, lintels, sills?
- Is the window to wall space?
- Is there symmetry?
- What type are the windows, i.e., double-hung sash, fixed sash, casement, tripartite, Palladian?
- How do these roof, eave and cornice features contribute to the architectural character?

Materials — What are the Craftsmanship Details? What do they say about Age and Historic Integrity?
- What are the surface qualities of the materials in consistency, color, texture, craftsmanship and age?
- Were materials handcrafted or machine made and how were they applied?
- Are doors paneled and/or glazed? If glazed (glass), how many panes, their size, treatment, etc.?
- Are windows and door shutters? On all elevations? Do they fit the opening?
- Have openings been enclosed?
- Have materials been damaged by inappropriate treatments such as vinyl siding, sandblasting, abrasive or harmful chemical cleaning, poor sanding tools, etc.?
- Has there been unsympathetic replacement of historic materials or unsympathetic alterations?
- Are shrubs, vines and plants growing into the foundation or walls?
- Does integrity remain in materials, craftsmanship, design and setting of the period of significance?

Notes:

Steps to Assessing the Visual Character of Your Building, continued

Foundation — How high is the foundation?
- How does the foundation compare to adjacent buildings?
- Are there recesses or voids in the building such as arcades, colonnades and open galleries?
- Is the wall form varied by use of materials?

Openings — What is the number of windows and doors across the façade and elevations, the arrangement and rhythm?
- How are they shaped and treated in molding, hoods, lintels, sills?
- Is the window to wall space?
- Is there symmetry?
- What type are the windows, i.e., double-hung sash, fixed sash, casement, tripartite, Palladian?
- What is the size of the panes, thickness of muntins and mullions?
- Are doors paneled and/or glazed? If glazed (glass), how many panes, their size, treatment, etc.?
- Are there window and door shutters? On all elevations? Do they fit the opening?
- Have openings been enclosed?
- What materials were used for windows and doors, their moldings and in the sills and lintels?

Materials — What are the Craftsmanship Details? What do they say about Age and Historic Integrity?
- What are the surface qualities of the materials in consistency, color, texture, craftsmanship and age?
- Were materials handcrafted or machine made and how were they applied?
- Tool marks, whether left by hand or machine, along with fasteners and material analysis are dating aids that reveal when the work was performed.
- Are tooling marks visible on stones? Are the stones rubble or coursed? Cut in blocks?
- Are the bricks handmade, glazed, rubbed or shaped, and what is the bonding pattern?
- What is the original mortar consistency in masonry work? Has repointing with harder and worse cement occurred?
- Are mortar joints detailed, i.e., grapevine joints or colored?
- If stuccoed, what is the texture, i.e., pebble dash, course, etc.?
- What craftsmanship was used on trim moldings, woodwork, weatherboard, cornice, brackets, jigsaw patterns, etc.?
- Are tool marks visible on woodwork?
- Is there decorative metal work?
- Have materials been damaged by inappropriate treatments such as vinyl siding, sandblasting, abrasive or harmful chemical cleaning, poor sanding tools, etc.?
- Has there been unsympathetic replacement of historic materials or unsympathetic alterations?
- Are shrubs, vines and plants growing into the foundation or walls?
- Does integrity remain in materials, craftsmanship, design and setting of the period of significance?

Notes:
Victorian/Folk Victorian
The use of paint is an important feature of a Victorian-era house. Victorians were typically painted in four or more colors with accent details that were darker or lighter versions of the trim or body color. Use at least three paint colors.

Craftsman/Prairie
These styles were meant to blend in with nature or reflect the landscape around them. Paint your home in neutral earth-tones, browns, red-browns, greens, and grays. Paint accents such as doors and shutters in dark colors to add contrast.

Colonial Revival
Unlike earthy Craftsman colors, Colonial Revival buildings were typically painted in light colors like white, yellow, tan, pale blue or gray. Paint accents such as doors and shutters in dark colors to add contrast.

Tudor Revival
Tudor buildings were designed with steeply pitched roofs, half-timbering, and a mix of unpainted stucco, brick, or stone. Because of the variety of materials used, Tudors should have a limited color range. Paint trim dark brown (almost black) and use lighter colors like tan or cream for the stucco body.

Spanish Eclectic/Italian Renaissance
A terra-cotta tile roof and light colored stucco are important features of these styles. Stucco should not be painted, but can be colored through the stucco mix. Consider staining windows and doors or painting trim white, rust, brown, or gray.

Neoclassical
The Neoclassical palette is inspired by the stone buildings of ancient Greece and Rome. Shades of white or ivory are appropriate on the trim and cornice. Wall colors can be white, or shades of gray or beige. Doors and shutters should be darker—black, green, grays, or blues. Hardwood doors may have been varnished or grained instead of painted.

Resources

National Park Service (NPS) Preservation Briefs
http://www.nps.gov/bps/how-to-preserve/nps-briefs.htm

NPS Preservation Tech Notes
http://www.nps.gov/bps/how-to-preserve/tech-notes.htm

NPS Sustainability and Preservation Guidelines

Oklahoma State Historic Preservation Office (SHPO)
http://www.okhistory.org/shpo/shpom.htm

Preservation Oklahoma (POK)
http://www.preservationok.org/

National Trust for Historic Preservation (NTHP) Old Building Friendly Contractors
http://www.preservationnation.org/resources/homeowners/map.html#.URujTaVEFfQ

Habitat ReStores (for reusable building materials)
http://www.habitat.org/restores/directory/ok

Oklahoma Plant List (Rain Garden/Low Impact)
http://lid.okstate.edu/events-1/workshop-handouts/OKPlantListforRainGardens.pdf/

Historic Landscape Resources:
http://ncptt.nps.gov/tree-replacement/
http://ncptt.nps.gov/free-replacement/

Paint for Historic Buildings

Victorian/Folk Victorian
The use of paint is an important feature of a Victorian-era house. Victorians were typically painted in four or more colors with accent details that were darker or lighter versions of the trim or body color. Use at least three paint colors.

Craftsman/Prairie
These styles were meant to blend in with nature or reflect the landscape around them. Paint your home in neutral earth-tones, browns, red-browns, greens, and grays. Paint accents such as doors and shutters in dark colors to add contrast.

Colonial Revival
Unlike earthy Craftsman colors, Colonial Revival buildings were typically painted in light colors like white, yellow, tan, pale blue or gray. Paint accents such as doors and shutters in dark colors to add contrast.

Tudor Revival
Tudor buildings were designed with steeply pitched roofs, half-timbering, and a mix of unpainted stucco, brick, or stone. Because of the variety of materials used, Tudors should have a limited color range. Paint trim dark brown (almost black) and use lighter colors like tan or cream for the stucco body.

Spanish Eclectic/Italian Renaissance
A terra-cotta tile roof and light colored stucco are important features of these styles. Stucco should not be painted, but can be colored through the stucco mix. Consider staining windows and doors or painting trim white, rust, brown, or gray.

Neoclassical
The Neoclassical palette is inspired by the stone buildings of ancient Greece and Rome. Shades of white or ivory are appropriate on the trim and cornice. Wall colors can be white, or shades of gray or beige. Doors and shutters should be darker—black, green, grays, or blues. Hardwood doors may have been varnished or grained instead of painted.
Resources | Enid Historic Preservation Ordinance

City of Enid
Title 11, Chapter 10, Article B: Historic Preservation Ordinance

11-10B-1: PURPOSE.
The city hereby declares that the historic, architectural, cultural, and aesthetic features of the city represent some of the finest and most valuable resources of the city, and such resources are the embodiment of the heritage of the people of Enid. Therefore, it is hereby declared that the purposes of this article, to be known as the HISTORIC PRESERVATION ORDINANCE, shall be as follows:

A. To designate, preserve, protect, enhance and perpetuate those structures and districts which reflect outstanding elements of the city's cultural, artistic, social, economic, political, architectural, historic, or other heritage.
B. To foster civic pride in the beauty and accomplishments of the past.
C. To stabilize or improve the aesthetic and economic vitality and values of such structures and districts.
D. To promote the use of outstanding historic or architectural structures or districts for education, stimulation and welfare of the people of the city. (Ord. 2012-03, 1-19-2012)

11-10B-2: DEFINITIONS:
For the purposes of this article, the following terms shall have the meanings indicated:

ARCHITECTURAL RESOURCES:
Districts, structures, buildings, monuments, sites and landscaping that possess local interest or artistic merit, or which are particularly representative of their class or period, or represent achievements in architecture, engineering technology, design or scientific research and development.

CERTIFICATE OF APPROPRIATENESS:
The official document issued by the planning administrator or historic preservation commission approving any application for permission to construct, erect, demolish, move, reconstruct, rehabilitate, restore, stabilize or alter any other structure within a historic district.

COMMISSION:
The historic preservation commission of the city.

DESIGN GUIDELINES:
Statements that are intended to be advisory in nature and serve as a reference for all parties involved in the design review process. Guidelines are indicated by statements containing the words “should” or “encouraged”.

GOOD REPAIR:
A condition which not only meets minimum standards of health and safety, but which also guarantees continued attractiveness, continued structural soundness and continued usefulness.

HISTORIC DISTRICT:
A geographically definable area as designated by ordinance of the mayor and board of commissioners which may contain one or more significant landmarks and which may have within its boundaries other properties or structures, while not of such historic and/or architectural significance, to be designated as landmarks, nevertheless contribute to the overall visual characteristics of the district.

HISTORIC RESOURCES:
Sites, districts, structures, buildings, or monuments that represent facets of history in the locality, state or nation; places where significant historic or unusual events occurred; places associated with a personality or group important to the past.

HISTORIC DISTRICTS:
Geographically definable areas designated by ordinance of the mayor and board of commissioners which may contain one or more significant landmarks and which may have within its boundaries other properties or structures, while not of such historic and/or architectural significance, to be designated as landmarks, nevertheless contribute to the overall visual characteristics of the district.

LANDMARK:
An individual structure, building, site or monument which contributes to the historic, architectural or archaeological heritage of the city and is worthy of rehabilitation, restoration and/or preservation.

LANDMARKS:
Properties or groups of properties that meet the criteria for designation as landmarks.

LONGITUDE:
The horizontal distance from the center of the earth to a place on the earth’s surface.

MATURE TREE:
A tree with an established trunk having a diameter of four inches or more at a height of four feet above the ground.

ORDINARY MAINTENANCE AND REPAIR:
Any work for which a building permit or any other city permit or certificate is not required, and where the purpose of such work is stabilization and, further, where such work will not noticeably change the exterior appearance of the resource. Any work not satisfying all of the above requirements shall not be considered ordinary maintenance and repair. The following examples shall not be considered ordinary maintenance and repair: the application of paint to previously unpainted brick or masonry; the construction or enlargement of a driveway or parking area; the replacement of exterior doors or windows, except for repair of broken glass or screens by use of like glass or screens; and further, there are other types of construction or other work that shall not be considered ordinary maintenance and repair.

PRESERVATION:
The process of stabilizing or preserving an existing resource.

PROTECTION:
Maintaining the security and integrity as it exists through the establishment of the mechanisms of this article.

RESTORATION:
The process of accurately recovering all or a part of the form and detail of a vanished resource as it appeared at a specified period in time.

RECONSTRUCTION:
The process of recreating or reproducing by new construction all or part of the form and detail of a vanished resource as it appeared at a specified period in time.

REHABILITATION:
The process of restoring the structural integrity of a structure or monument to its essential form as it presently exists without noticeably changing the exterior appearance of the resource.

SIGNIFICANT CHARACTERISTICS OF HISTORIC OR ARCHITECTURAL RESOURCES:
Those characteristics which are important to, or expressive of, the historic, architectural, cultural or aesthetic appearance of the resource and its setting, which include, but are not limited to, building materials, detail, height, mass, proportion, rhythm, scale, setback, setting, shape, street accessories and workmanship.

BUILDING MATERIALS:
The physical components and the manner of their utilization which create the aesthetic and structural appearance of the resource, including, but not limited to, a consideration of the texture, nature and style of the components and their combinations, such as brick, stone, shingle, wood, concrete or stucco.

DETAIL:
The architectural aspects which, due to particular treatment, draw attention to and create the aesthetic and structural appearance of the resource.

PROPORTION:
The relative physical sizes within and between buildings and building components.

RHYTHM:
A regular pattern of shapes including, but not limited to, windows, doors, projections, and heights, within a building, structure, or monument, or a group of the same.

SCALE:
The harmonious proportion of parts of a building, structure or monument to one another and to the human figure.

SETTING:
The surrounding buildings, structures or monuments or landscaping which provides visual aesthetic, or auditory quality to the historic or architectural resources.

SHAPE:
The physical configuration of structures or buildings or monuments and their

Resources | Enid Historic Preservation Ordinance

...
One member shall be a licensed real estate broker; one member of the metropolitan area planning commission who shall be elected by the metropolitan area planning commission; and one member from each designated historic preservation district within the city. The commission shall elect a chairman who shall serve for one year and who shall be eligible for reelection. The commission shall elect a vice chairman who shall serve for one year or who shall be eligible for reelection. All members shall serve without compensation.

Meetings And Rules:

The commission shall be empowered to adopt rules for the conduct of its business. The commission shall elect a vice chairman who shall serve for one year and who shall be eligible for reelection. All members shall serve without compensation.

5. Terms; Compensation:

a. The term of each commission member shall be for three (3) years or until his or her successor takes office.

b. Any member who upon taking the office of the commission shall serve without compensation.

c. Initially, two (2) members shall be appointed for one year; two (2) for two (2) years, and one for three (3) years.

6. Appointments:

Meetings and Rules:

The commission shall be empowered to adopt rules for the conduct of its business. The commission shall elect a vice chairman who shall serve for one year and who shall be eligible for reelection. All members shall serve without compensation. Meetings of the commission shall be held at four (4:00) P.M. on the first Thursday of each month and shall be open to the public. If a special meeting is needed it will be held the third Thursday of the month at four (4:00) P.M.

Any person, or his duly appointed representative, shall be entitled to appear and be heard on any matter before the commission.

The commission shall keep a record of its proceedings, a copy of which shall be filed for public view in the office of the city clerk.

7. Procedures:

a. The commission may be conducted unless a quorum of not less than four (4) members is present. The concurrence vote of four (4) members is sufficient to approve or disapprove any act or action of the commission.

b. The planning administrator, or the designated representative of such administrator, shall act as secretary of the commission and shall attend and keep the minutes of all meetings. He or she shall act in an advisory capacity only and may participate in the commission’s discussions but shall have no vote. The planning administrator and the staff of the community development department shall assist the commission in discharging its duties.

Duties:

a. Duties: Unless otherwise specified in this article, the duties of the historic preservation commission shall include, but may not be limited to, the duty to:

1. Analyze, review, and recommend the acquisition of development rights, facade easements, and the development of historic preservation districts.

2. Make recommendations to the mayor and board of commissioners concerning the preservation of historic, architectural, and archaeological resources and; when so directed by the mayor and board of commissioners may oversee historic projects or programs.

3. Prepare or cause to be prepared a comprehensive inventory of historic, architectural, and archaeological resources by developing and participating in public information programs and by recommending the update of the preservation program and by the giving of advice to owners or residents of such resources as to the procedures and techniques of preservation plans.

4. Prepare or cause to be prepared a comprehensive inventory of historic, architectural, and archaeological resources by developing and participating in public information programs and by recommending the update of the preservation program and by the giving of advice to owners or residents of such resources as to the procedures and techniques of preservation plans.

5. Conduct a periodic review of the status of designated landmarks and historic districts and provide periodic reports on the findings of said review, along with any resolutions for action, as considered appropriate, to the mayor and board of commissioners.

6. Review requests for demolition of properties listed in the national register of historic places and make comments and recommendations to the property owners with respect to the degree to which the proposed removal of the historic resource(s) would serve to change the overall historic culture of the community.

Resource Summary:

One member shall be a historian; one member of the metropolitan area planning commission who shall be elected by the metropolitan area planning commission; and one member from each designated historic preservation district within the city.
11-10A: ZONING DESIGNATION PROCESS: A. Review: The city may designate tracts and sites for inclusion within the historic landmark district and/or the historic preservation district in the same manner prescribed for the designation of other zoning districts and subject to compliance with this article; however, all designations of tracts and sites for inclusion within the preservation district shall be screened or designated, as appropriate, so as to minimize its effect upon such structures or areas; and the fact that the screening or design is specifically made applicable to all properties and uses whether coming into existence prior to the enactment date of this title or subsequently coming into existence. (Ord. 2012-03, 1-19-2012)

11-10B-10: USES ADJACENT TO DISTRICT: Nothing in this article shall be construed to prevent ordinary maintenance or repair of any building or structure, except exterior change. (Ord. 2012-03, 1-19-2012)

11-10B-9: ORDINARY MAINTENANCE AND REPAIR: A. Exception to Design Guidelines: Real property, including structures, shall be screened or designated, as appropriate, so as to minimize its effect upon such structures or areas; and the fact that the screening or design is specifically made applicable to all properties and uses whether coming into existence prior to the enactment date of this title or subsequently coming into existence. (Ord. 2012-03, 1-19-2012)

11-10B-11: RESOURCES | Enid Historic Preservation Ordinance

b. As a part of such notice, the planning administrator shall notify the owner or owners of record of affected properties by certified mail with return receipt requested of the proposed designation, including a copy of the proposed designation ordinance, a letter outlining the basis for the designation, and the obligations and restrictions which result from such designation.

c. Testimony Or Documentary Evidence: The commission shall solicit and present expert testimony or documentary evidence regarding the historic, architectural, engineering, or cultural importance of the property or district proposed for designation.

d. Plans And Programs: It shall be the duty of the planning administrator, or administrator’s designee, to report to the commission as to the existence of such plans, programs, or authorization which might have application to the property proposed for designation, and further to offer a professional opinion as to whether or not the proposed designation is in accordance with such plans, programs or authorizations.

e. Written Findings Of Commission: As part of every such proposed designation, or proposed amendment of a designation, the commission shall state in writing to the metropolitan area planning commission and mayor and board of commissioners, the attributes of the area or property proposed for designation or the degree to which such attributes relate, and comply with, the review criteria set forth in this article. In addition, the commission shall state in writing:

1. Whether or not, in its review, designation would be in compliance with prior actions of the mayor and board of commissioners approving plans, program or authorizations for public health, welfare or safety. In no event shall the delay be for more than one hundred eighty (180) days, except as provided in section 11-10B-15 of this article.

2. The proposed design guidelines for applying the criteria for review of certificates of appropriateness to the districts proposed for designation;

3. The recommendation as to appropriate permitted uses, uses permitted on review, height and area regulations, sign regulations and parking regulations necessary or appropriate to the preservation of the district proposed for designation.

e. Amendment Or Repeal Of Designation: The commission shall have the authority to effect an amendment or repeal of any designation of a site, structure, building, district, or monument in the same manner and according to the same procedures provided herein for the original designation. (Ord. 2012-03, 1-19-2013)

11-10B-12: INTERIM CONTROL: A. Resolution Authorizing Alteration, Removal Or Demolition: No building permit shall be issued by the city for alteration, construction, demolition or removal of any property or structure within a nominated historic district from the date of the meeting at which an application or proposal is first presented until its final disposition by the mayor and board of commissioners unless such alteration, removal or demolition is authorized by formal resolution of the mayor and board of commissioners as necessary for public health, welfare or safety. In no event shall the delay be for more than one hundred eighty (180) days, except as provided in section 11-10B-15 of this article.

B. District Designation; Criteria: A site, structure, building, district or monument may be designated for preservation as a landmark or historic district and thus may be included within the historic preservation district if it possesses the following attributes within the categories below:

1. Historic, cultural category:
   a. Such has significant character, interest, or value as part of the development, cultural characteristics of the locality, state, or nation, or is associated with the life of a person of historical significance to the past; or

2. Architectural, engineering category:
   a. Such is a part of or related to a square, park or other districtive area and thus should be developed and preserved according to a plan based on a historic, cultural or architectural motif; or
   b. Such embodies those distinguished characteristics of an architectural type or engineering specimen; or
   c. Such is the work of a designer or architect or contractor whose individual work has influenced the development of the community or of this nation; or
   d. Such contains elements of design, detail, materials or craftsmanship which represents a style typical to the past; or
   e. Such is a part of or related to a square, park or other districtive area and thus should be developed and preserved according to a plan based on a historic, cultural or architectural motif; or
   f. Such represents an established and familiar visual feature of the neighborhood, community or skyline owing to its unique location or singular physical characteristics.

C. Historic, cultural category:
   a. Such has significant character, interest, or value as part of the development, cultural characteristics of the locality, state, or nation, or is associated with the life of a person of historical significance to the past; or
   b. Such is of a site of a historic event with a significant effect upon the development, heritage or cultural characteristics of the locality, state, or nation, or
   c. Such exemplifies a facet of the cultural, political, economic, social or historic heritage of the community.

D. Architectural category:
   a. Such has yielded, based upon physical evidence, information important to the history or prehistory, or
   b. Such is part of or related to a distinctive geographical area which should be...
shall determine whether the proposed work is of a nature which will adversely affect any structure or site, except when such work satisfies all the requirements for "ordinary reconstruction, rehabilitation, restoration, stabilization or alteration of the exterior of brick or masonry exterior surface of the construction or enlargement of a driveway or parking area.

2. Whenever such work includes the application of paint to a previously unpainted brick or masonry exterior surface of the construction or enlargement of a driveway or parking area.

3. Whenever such work includes the construction, erection, moving, demolition, reconstruction, rehabilitation, restoration, stabilization or alteration of the exterior of any structure or site, except when such work satisfies all the requirements for "ordinary reconstruction, rehabilitation, restoration, stabilization or alteration of the exterior of brick or masonry exterior surface of the construction or enlargement of a driveway or parking area.

A. Application For Building Permit: No building permit shall be issued by the building official for any structure or site located within the HP historic preservation district until the application for such permit has been reviewed by the commission and a certificate of appropriateness approved by the commission.

B. Copies Of Plans And Specifications: When applying for such a permit, the applicant shall furnish two (2) copies of all detailed plans, elevations, perspectives and specifications, concerning provisions in the building, electrical, plumbing, heat and air and housing codes which affect preservation work.

C. The commission shall develop such guidelines as it may find necessary to supplement the provisions of this article and to conform to the requirements of such certificate, if any, as the commission shall find necessary. The commission shall consider the following areas without prior approval from the historic preservation commission:

1. The degree to which the proposed work would serve to isolate the resource from its historic or architectural surroundings, or would introduce visual, audible, vibratory or polluting elements that are out of character with the resources and its setting, or that would affect the physical integrity of the resource.

2. Any discovered materials shall be properly recorded, reported, stored or exhibited according to the standards set by the Oklahoma historical society.

3. New construction; Reasons For Disapproval:

A. It is not the intent of this article to limit new construction to any one period or style. It is the intent of this article to limit new construction to any one period or style to ensure the compatibility of new work constructed in the vicinity.

B. The spirit and intent of this article to limit new construction to any one period or style shall conform to the requirements of such certificate, if any. It shall be the duty of the planning administrator and the code enforcement department to inspect from time to time any work performed pursuant to a certificate of appropriateness to assure such compliance.

C. In the event that such work is not in compliance, the planning administrator shall issue a stop work order. The commission may request by resolution that the planning administrator inspect the work and issue a stop work order.

D. The commission shall be guided by the following review criteria:

a. The purpose and intent of this article.

b. The degree to which the proposed work may destroy or alter all or part of a resource.

c. The degree to which the proposed work would serve to isolate the resource from its historic or architectural surroundings, or would introduce visual, audible, vibratory or polluting elements that are out of character with the resources and its setting, or that adversely affect the physical integrity of the resource.

d. The compatibility of the building materials with the aesthetic and structural appearance of the resource, including, but not limited to, the consideration of texture, style, color or the components and their combinations of elements such as brick, stone, concrete, shingle, wood or stucco.

e. The compatibility of the proposed design to the significant characteristics of the resource, including, but not limited to, a consideration of a harmony of materials, details, height, mass, proportion, rhythm, scale, setback, shape, street accessories, and harmonious relationship.

f. Authority Of Planning Administrator: The commission, at its discretion, may authorize the planning administrator to administer the provisions of this section. Any decision by the planning administrator regarding the review and approval of a certificate of appropriateness may be appealed to the commission.

g. The planning administrator and staff may approve a certificate of appropriateness for the following areas without prior approval from the historic preservation commission:

1. Any changes to exterior paint when the applicant is using a paint color from a designated historic palette from any major paint company. If it is the intention of the applicant to paint masonry material the application must be taken to the historic preservation commission.

2. Any changes to the fence when the applicant is applying for a wrought iron, picket or brick fence. If a solid wood or stakeade fence is applied for there must be a decorative feature proposed to be included in the design. Chainlink fencing is not allowed within the historic district.

3. Any changes to the roof or shingles when the same color and style of shingle is being used to replace the current shingles.
6. If the property is income producing, the annual gross income from the property for the previous two (2) years; itemized operating and maintenance expenses for the previous two (2) years; and depreciation deduction and annual cash flow after and before debt service, if any, during the same period.

7. Remaining balance on any mortgage or other financing secured by the property and annual debt service, if any, for the previous two (2) years.

8. All appraisals obtained within the previous two (2) years by the owner or applicant in connection with the purchase, financing or ownership of the property.

9. Any listing of the property for sale or rent, price asked and offers received, if any, within the previous two (2) years.

10. Assessed values of the property according to the tax (2) most recent assessments.

Public Hearing Required. After the application for certificate of economic hardship has been submitted, the commission shall hold a public hearing at which any person may testify concerning economic hardship.

Determination Of Economic Hardship: The commission shall review all the evidence and information required by any applicant for a certificate of economic hardship and make a determination within forty-five (45) days of receipt of the application, whether the denial of a certificate of appropriateness has deprived, or will deprive, the owner of the property of the ability of the subject structure or site to produce a reasonable economic return on the property. If the commission disapproves of a certificate of economic hardship, the applicant shall proceed with work only when issued a certificate of appropriateness as provided in section 11-108B-13 of this article. (Ord. 2012-03, 1-19-2012)

7. Criteria for Review of Demolition: The commission and mayor and board of commissioners shall be guided by the following criteria in considering certificates of appropriateness and authorizations for demolition of structures or sites within the HP historic preservation district:

1. The purposes and intent of this article.

2. The degree to which the proposed removal of the historic resources would serve to destroy the integrity and continuity of the historic preservation district of which it is a part.

3. The nature of the resource as a representative or type style of architecture, socioeconomic development, historic association or other element of the original designation criteria applicable to such structure or site.

4. The condition of the resource from the standpoint of structural integrity and the extent of work necessary to stabilize the structure.

5. The alternatives available to the demolition applicant, including:

D. Donation of the subject structure or site to a public or benevolent agency.

The potential of such structure or site for renovation and its potential for continuing use.

The potential of the subject structure or site for reusing in an effort to render such property more compatible with the physical potential of the structure.

The ability of the subject structure or site to produce a reasonable economic return on investment of its owner; provided, however, that it is specifically intended that this factor shall not have exclusive control and effect, but shall be considered along with all other criteria contained in this article. (Ord. 2012-03, 1-19-2012)

11-108B-16: MINIMUM MAINTENANCE.

A. Minimum Requirements: File Resolution: Designated landmarks, or structures, buildings, or monuments within historic preservation districts shall be maintained to meet the minimum requirements of codes and ordinances governing the public health, safety and welfare. The commission, on its own initiative, may file a resolution with the appropriate codes to require correction of defects or initiation of repairs.

B. Repair: Landscaping: All persons in charge of a landmark, or structure, building or monument within a historic district shall keep in good repair all of the exterior portions of such resources, including appropriate landscaping.

C. Parking Certain Vehicles On Private Property: It shall be unlawful and an offense for any person to park any “private passenger vehicle,” “commercial vehicle,” or “recreational vehicle,” as defined in subsection 11-14-8A of this title, in the front yard or exterior side yard of any residence lying within a historic district, unless such vehicle is parked within a designated parking area such as a garage, carport, or driveway. (Ord. 2012-03, 1-19-2012)
Resources | Enid Historic Preservation Ordinance

11-106.17. COMMISSION REVUEW APPEAL. A. Review. All matters regarding property or sites situated within the historic preservation district shall be reviewed and considered by the historic preservation commission prior to final action by the metropolitan area planning commission, the board of adjustment or the mayor and board of commissioners.

B. Right To Appeal. Any person aggrieved by a decision of the historic preservation commission may appeal such decision to the board of commissioners. Such appeal shall be made in writing and filed with the planning administrator within seven (7) days of the date of the aggrieved decision. The mayor and board of commissioners may affirm, overrule, or modify the decision of the historic preservation commission. The mayor and board of commissioners shall be guided by the review criteria specified in section 11-106.18

11-106.18. TAXES. Nothing in this article shall be construed as a reason for an increased valuation of property or to purposes of ad valorem taxation because of historic designation. (Ord. 2012-03, 1-19-2012)

11-106.19. PROPERTY OWNED BY PUBLIC AGENCIES. The requirements, provisions, and purposes of this article shall apply to all property owned by the city or any other agency public provided, however, designation pursuant to this article shall not affect the validity of prior actions of the mayor and board of commissioners approving plans, programs, or authorizations for public trusts, agencies or authorities of the city without the express announcement of such plans, program or authorization. (Ord. 2012-03, 1-19-2012)

11-106.20. KENWOOD AND WAVELEY HISTORIC DISTRICTS. A. Historic District Designations: The Kenwood and Waverley historic districts are applicable to the following types of activity: a) New construction, b) Alteration or New Construction: The design guidelines for new construction in the Kenwood and Waverley historic districts are applicable to the following types of activity: a) Construction of a new building or auxiliary structure; b) Alteration to an existing structure which increases the square footage in that structure or otherwise alters its size, height, contour, or outline; c) Addition or removal of one or more staircases; or d) Alteration of foundations.

B. Land Use Regulations. The zoning provided in ordinances B-12 and B-17 is in accordance with the following criteria concerning being made of the property or the original intended use of the property, whichever is more consistent with the overall character of the district. The primary use of the Kenwood and Waverley historic districts is single-family residential and the city shall strive to preserve and protect this character. In certain instances there may be structures deteriorated to the extent that they cannot be feasibly used as originally intended. If adaptive reuse is not allowed in these cases, the only alternative is “nuance” which results in increased deterioration or pressure for demolition. If an owner certified “Kenwood Historic District” or “Waverley Historic District” by the city then certifying that it must reflect the design guidelines and that a variance is granted, it shall be for the particular property involved and shall be for that use only. Should the use discontinuance for a period of ninety (90) days, such discontinuance shall establish a presumption of intent to abandon, and then the property may only be used in accordance with the zoning of the property.

C. Design Guidelines: a) New Construction. The design guidelines for new construction in the Kenwood and Waverley historic districts are applicable to the following types of activity: a) Construction of a new building or auxiliary structure; b) Alteration to an existing structure which increases the square footage in that structure or otherwise alters its size, height, contour, or outline; c) Addition or removal of one or more staircases; or d) Alteration of foundations.

xxx
Resources | Enid Historic Preservation Ordinance

b) Specific Guidelines:

i. The height of new buildings or additions to existing structures must be no greater than the carriage height of the highest contributing structure within the same block on the same side of the street.

ii. The building setbacks and rhythm of spacing along buildings along the same side of a street within a block must be maintained when new construction is proposed.

iii. The directional expression and sense of entry of buildings along the street facade must be consistent and compatible with the existing contributing structures within the same block on the same side of the street.

iv. The scale (the proportion between 2 sets of dimensions) of new construction must be consistent and compatible with the existing contributing structures within the same block on the same side of the street.

The building setback and rhythm of spacing along buildings along the same side of a street within a block must be maintained when new construction is proposed. Further, garages should be set back behind the house if that is the prevailing pattern in the area.

v. The materials, colors and textures of new construction must be consistent and compatible with the existing contributing structures within the same block on the same side of the street.

vi. New construction within a historic district shall be consistent and compatible with existing and prevailing elements of contributing structures in the block with regard to all of the following design elements:

a) Rhythm and proportion of window and door openings, including the width and height relationships of windows and doors.

b) Rhythm of entablature or parapet projections.

c) Relationship of architectural details, including shutters.

d) Relationship of ground cover and landscaping, primarily mass and continuity.

e) Relationship of roof shapes, i.e., gable, hip, or mansard.

Walls of continuity which involves the physical ingredients which form continuous walls of enclosure along the streets, including walls, facades, fences, trees, or a combination of these.

f) Waiver: The city understands that some sites may have their own unique problems and environmental considerations. A strict interpretation of these guidelines may be waived on a case by case basis and must be approved by the Historic Preservation Commission.

Rehabilitation: The design guidelines for rehabilitation in the Kenwood and Waverley historic districts are as follows:

- Guidelines for Rehabilitation:
  a) Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, site, and its environment or to use a property for its original intended purpose.
  b) The distinguishing original qualities as a character of a building, structure, or site must be consistent and not be destroyed. The removal or alteration of any historic material or architectural features should be avoided whenever possible.

- All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historic basis and which seek to create an earlier appearance shall be strictly prohibited.

- Changes which have taken place in the course of time are evidence of the history and development of a building, structure, site, or its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

- Deteriorated or weathered features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

- Deteriorated architectural features shall be repaired rather than replaced wherever possible. In the event replacement is necessary, the new material should be selected and the material being replaced in composition, design, color, texture, and other visual qualities.

- Solar panels and skylights may be permitted in the construction of a new building. New buildings and windows may be permitted on the exterior of contributing structures if such doors or windows are consistent with the original architectural or cultural material, and such design is compatible with the size, scale, color, materials, and nature of the property, neighborhood or environment.

- The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods which will damage the historic building materials shall not be permitted.

- Every reasonable effort shall be made to protect and preserve archaeological resources affected by or adjacent to, any project.

- Contemporary design for alterations and additions to existing properties shall be discouraged when such alterations and additions do not destroy significant historic, architectural or cultural material, and such design is compatible with the size, scale, color, materials and nature of the property, neighborhood or environment.

- New additions or alterations shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

- The historic character of the interior has preserved guidelines for rehabilitating historic buildings. The city will use these guidelines as a reference when interpreting the guidelines listed above.

- A) Technological Advancements:
  a) The guidelines for technological advancements relate to certain accessory appurtenances to development which may compromise the integrity of the Kenwood and Waverley historic districts. For this reason, the following standards shall be used when addressing technological advancements that have occurred since the district was developed. Any technological advancements visible from the street facade require a certificate of appropriateness prior to installation. Examples of same technological advancements are as follows:
    1. Synthetic Siding:
       a) Synthetic shingled siding may be permitted in the construction of a new building if the dimensions, colors and textures match that of the contributing structures on the same block.
       b) Synthetic siding may be permitted when proposed for any addition to or alteration of an existing structure if such siding is consistent with the dimensions, colors and textures of the contributing structures on the same block.
       c) Satellite Dishes: Satellite dishes shall be located in the rear yard and screened so that they are not visible from any street.

b) Solar Panels And Skylights: Solar panels and skylights are permitted if they are constructed parallel to, and project no more than eight inches (8") from, the surface of the roof. Solar panels shall not be visible from any street.

- The commission suggests wrought iron, picket fencing, or brick walls to add to the historic spirit of the neighborhood. Chainlink fences are prohibited unless properly screened by shrubbery.

- The city will use these guidelines as a reference when interpreting the guidelines listed above.

- A) Air Conditioners: Window air conditioners should not be placed in the front facade. Any remote or exterior mechanical equipment should be placed behind the front yard setback and be screened so that they are not visible from any street.

- Chainlink Fences: Chainlink fences are prohibited unless properly screened by shrubbery.

- Fences: Chainlink fences are prohibited unless properly screened by shrubbery.

- Water Air Conditioners: Water air conditioners should not be placed on any structure or site located within the historic district.

- When such work requires a building permit issued by the city, the building site shall be covered by the building official for any structure or site located within the historic district until the application for such permit has been reviewed by the historic preservation commission and a certificate of appropriateness is approved by the commission.

- When such work includes the application of paint to previously unpainted brick or masonry exterior surface or the construction or enlargement of a driveway or parking area.

- Whenever such work includes the construction, erection, moving, demolition, reconstruction, rehabilitation, restoration, stabilization, or alteration of the exterior of any structure or site, or the installation of a technological advancement, except when such work...
b. Certificate Of Appropriateness Application Procedure:

1. When applying for such certificate, the applicant must furnish two (2) copies of all detailed plans, elevations, perspectives and specifications, and the planning administrator shall forward to the commission such application for a certificate within five (5) days of receipt thereof. Any applicant may request a meeting with the commission before submitting an application and may consult with the commission during the review of the application.

2. Upon review of the application, the commission will determine whether the proposed work is of a nature which will adversely affect any historic or architectural resource and whether such work is appropriate and consistent with the spirit and intent of the designating ordinance. The commission will apply the criteria listed below and, based thereon, shall approve or disapprove the certificate of appropriateness. If the commission disapproves the certificate of appropriateness, no permit will be issued and work cannot proceed.

c. Certificate Review Procedure: The historic preservation commission will use the following criteria when reviewing the application. The commission shall determine whether or not the application complies with:

1. The purpose and intent of the designation ordinance.
2. The degree to which the proposed work may destroy or alter all or part of a resource.
3. The degree to which the proposed work would serve to isolate the resource from its historic or architectural surroundings or would introduce visual, audible, vibratory, or polluting elements that are out of character with the resource and its setting, or that adversely affect the physical integrity of the resource.
4. The compatibility of the building materials with the aesthetic and structural appearance of the resource, including, but not limited to, the consideration of texture, style, color, or the components and their combinations of elements such as brick, stone, concrete, shingle, wood, or stucco.
5. The compatibility of the proposed design to the significant characteristics of the resource, including, but not limited to, the consideration of a harmony of materials, details, height, mass, proportion, rhythm, scale, setback, shape, street, accessories, and workmanship. (Ord. 2012-03, 1-19-2012)