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# Guiding Additions to Historic Properties: A Study of Design Guidelines for Additions in Sixty-Five American Cities

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Presented to the Faculties of the University of Pennsylvania in Partial Fulfillment of Requirements for the Degree of Master of Science in Historic Preservation 2004. Advisor: David G. De Long

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## **Comments**

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GUIDING ADDITIONS TO HISTORIC PROPERTIES: A STUDY OF DESIGN

GUIDELINES FOR ADDITIONS IN SIXTY-FIVE AMERICAN CITIES

Stacey Donahoe

A THESIS

in

Historic Preservation

Presented to the Faculties of the University of Pennsylvania in  
Partial Fulfillment of the Requirements for the Degree of

MASTER OF SCIENCE

2004

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This thesis is dedicated to my parents, Charles and Paula Donahoe, whose love and support made this work possible.

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More personally, I'd like to offer deepest thanks to my friends and family who offered unparalleled support throughout the seemingly endless time I've devoted to this work. I'm indebted to them all for their love and encouragement.

Finally, this thesis truly would not have been possible if it wasn't for the help of those who responded to my survey. I am so thankful for the time that each of them spent filling out my survey and sending guidelines. In some cases, they wrote long, explanatory

letters or sent additional material so that I would better understand the circumstances in which the guidelines were used. I was overwhelmed by the size and thoroughness of their response. Here is a list of all the survey responders, organized by location:

Alabama, Birmingham: Karla McPherson	Georgia, Athens-Clarke County: Evelyn G. Reece
Alabama, Mobile: Ed Hooker	Hawaii, Kauai: Rick Tsuchiya
Alaska, Juneau: Mark Jaqua	Idaho, Boise: Jeff Noberman
Arizona, Phoenix: Kevin Weight	Illinois, Chicago: Brian Goeken
California, San Diego: Angeles Leira	Illinois, Oak Park: Doug Kaarre
California, San Francisco: Kaye Simonson	Iowa, Des Moines: Cheri Borgerson
Colorado, Aspen: Katie Ertmer	Kansas, Wichita: Jeanne L. de Grasse
Colorado, Georgetown: Phyllis Mehrer	Kentucky, Louisville: Joanne Neeter
Connecticut, East Hartford: Mary G. Martin	Kentucky, Newport: Emily A. Jarzen
Delaware, Wilmington: Patricia Maley	Louisiana, New Orleans: Hilary S. Irvin
District of Columbia, Washington: Justin Gray	Maine, Lewiston: James J. Lysen
Florida, Key West: Diane Silvia	Maryland, Annapolis: Donna Hole
Florida, Miami: Jenny Warren	Maryland, Baltimore: Eddie Leon
Florida, Palm Beach: Timothy M. Frank	Massachusetts, Salem: Jane A. Guy
Georgia, Atlanta: Doug Young	Michigan, Grand Rapids: Rhonda Saunders
	Minnesota, Minneapolis: Amy Lucas
	Minnesota, St. Paul: Philip Waugh

Mississippi, Jackson: Leah Anderson	South Carolina, Beaufort: Donna J. Alley
Mississippi, Natchez: Robert Jackson	South Carolina, Charleston: Eddie Bello
Missouri, St. Louis: Kathleen Shea	South Dakota, Sioux Falls: Don Seten
Montana, Billings: John Walsh	Tennessee, Memphis: Nancy Jane Baker
Nevada, Carson City: Jennifer Pruitt	Tennessee, Nashville: Tim Walker
Nevada, Las Vegas: Margo Wheeler	Utah, Park City: Derek Satchell
New Jersey, Cape May: Skip Loughlin	Utah, Salt Lake City: Elizabeth Giraud
New Mexico, Santa Fe: James Hewat	Vermont, Burlington: David E. White
New York, Buffalo: Thomas W. Marchese	Virginia, Charlottesville: Mary Joy Scala
North Carolina, Greensboro: Stefan-Leith Kuns	Virginia, Richmond: Daniel Moore
North Carolina, Raleigh: Dan Becker	Washington, Spokane: Karen Marshall
North Dakota, Fargo: Jessica Thomasson	West Virginia, Lewisburg: Dan Gooding
Ohio, Cincinnati: Adrienne Cowden	Wisconsin, Madison: Kitty Rankin
Pennsylvania, Pittsburgh: Angelique Bamberg	Wisconsin, Milwaukee: Julie Ann Schleifer
Rhode Island, Providence: Jason Martin	Wyoming, Cheyenne: Chuck Lanham
	Wyoming, Cody: Utana Dye

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## **Introduction**

Historic structures are under continuous pressure to change. One common threat occurs when the needs of an owner or community grow beyond the physical capacity of the historic structure and put its viability in question. The ability to offer more space is sometimes the only way for historic buildings to avoid demolition or abandonment. However, while an addition might be the sole means of saving a building, an insensitive design can significantly detract from the integrity of the historic structure.

The Secretary of the Interior's Standards for Rehabilitation address the issue by requiring that additions be clearly differentiated from the historic structure while at the same time being compatible with it. Historic commissions and preservation organizations across the country have followed the example of the Secretary of the Interior by adopting their own design guidelines that attempt to illustrate how such additions might be designed in their own communities. While many of these guidelines are closely modeled on the Secretary's Standards, variation exists. Some communities have no written guidelines, preferring to have a committee review each proposal individually, while other communities have large, bound guidelines that explicitly state the commissions' expectations. Given the range of guidelines and their pervasiveness in this country, it is important to understand what effect they are having on historic structures.

I was drawn to this subject after participating in a seminar at the University of Pennsylvania in the spring of 2002. The seminar, led by Professor David G. De Long,

focused on additions to historic buildings. My particular interest in guidelines was ignited by a comment made by Paul S. Byard, director of the historic preservation program at Columbia University and author of *The Architecture of Additions: Design and Regulation*, when he came to speak to the class.<sup>1</sup> During the discussion, Mr. Byard said that he believed there should be no guidelines regulating additions. His general theory was that guidelines inhibited architects and produced weaker designs. While understanding this position, it seems to me that to remove all guidelines would likely generate greater problems than it would solve. It would leave both homeowners and design reviewers without a clear, common explanation of what was expected and the potential for misunderstanding and inequity would be high. I believe that the ideal would be to have guidelines that prevented bad design while still allowing skilled architects to produce superior work. However, before the most effective guidelines can be identified, it is important to understand what guidelines already exist and to understand how they work. Therefore, it is the goal of this thesis to explore the variety of design guidelines that exist and analyze them to understand their construction and the factors surrounding their creation and use.

### *Secretary of Interior's Standards for Rehabilitation*

The Secretary of Interior's Standards for Rehabilitation (abbreviated as the "Standards" in this thesis) were first written in 1978 and have undergone periodic revision since then. In 1979, the Secretary of the Interior's Guidelines for Applying the Standards

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<sup>1</sup> Paul Spencer Byard, *The Architecture of Additions: Design and Regulation* (New York: W.W. Norton & Company Inc., 1998).

(abbreviated as the “Guidelines” in this thesis) were first published. Standards nine and ten address the topic of additions and a separate section of the Guidelines addresses the issue. Standard ten states that: “New additions and adjacent or related new construction will 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.”<sup>2</sup> This standard has remained virtually unchanged since the first version of the Standards in 1979.

In contrast to the stability of standard ten, standard nine has undergone greater transformation. The first version of standard nine stated that:

“Contemporary design for alterations and additions to existing properties shall not 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, material, and character of the property, neighborhood, or environment.”<sup>3</sup>

This version of the standard can be difficult to interpret as it allows for contemporary design, which would seem to imply a contrast with a historic design, while at the same time seeking compatibility between the new and old structures. The guidelines were revised in 1983 but standard nine remained unchanged. Revisions in 1992 and 1995 brought the greatest change to standard nine. The new standard reads:

“New additions, exterior alterations, or related new construction will not destroy historic materials, features and spatial relationships that characterize the property.

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<sup>2</sup> *The Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (Washington, D.C.: Preservation Assistance Division, National Park Service U.S. Department of the Interior, rev. 1995).

<sup>3</sup> *The Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (Washington, D.C.: Preservation Assistance Division, National Park Service U.S. Department of the Interior, 1979).

The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.”<sup>4</sup>

This version of the standard omits the mention of contemporary design in an attempt to clarify the intention of the standard, however it still requires that new construction be differentiated from the historic structure as well as being compatible with it. The essential contradiction of the standard remains intact.

One final version of the Standards was written as part of the Federal Historic Preservation Tax Incentives Program.<sup>5</sup> Again, standard ten remains constant and it is standard nine that is slightly altered. The first difference is that “shall” is substituted for “will” because the Standards, in this form, are required to receive the tax credits, rather than being advisory. More significantly, the destruction of features and spatial relationships is not forbidden, and historic materials and proportion are not included as design details that should be compatible with the old.

It is important to understand the changes the Secretary of Interior’s Standards have been through and the various versions that have existed because they have been and are such an important component in understanding the guidelines which cities have in place to protect their architectural heritage.

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<sup>4</sup> *The Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*, rev. 1995.

<sup>5</sup> National Park Service, *Secretary of the Interior's Standards for Rehabilitation* (36 CFR Part 67, as amended through 2000).

## *Methodology*

In order to compare and evaluate the design guidelines for additions that are being utilized in the United States, I performed a study to gather varied examples of guidelines. As it was important to get an accurate sense of the diversity of guidelines that are being used to shape additions, I sought a sample of variously sized and located cities. However, in order to target only those cities with design guidelines in place, I first consulted a list of all Certified Local Governments in the United States in February of 2003.<sup>6</sup> Certified Local Governments are city or town governments that have met state and federal qualifications for participation in the program. The requirements include, but are not limited to, the city or town having preservation ordinances in place, a plan for public participation and a survey of historic properties. While Certified Local Governments are not necessarily required to have design guidelines, their participation in the program requires that they “enforce appropriate legislation for the designation and protection of historic properties.”<sup>7</sup> This requirement increases the odds that the city would have design guidelines in place so choosing from the list of Certified Local Governments allowed for a more targeted study.

There are roughly 1400 certified local governments in the U.S., so it was necessary to further focus the study by selecting only a few cities from each state. In most cases, I

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<sup>6</sup> “Certified Local Government Program: CLG Name” [http://grants.cr.nps.gov/CLGs/Get\\_All\\_CLG.cfm](http://grants.cr.nps.gov/CLGs/Get_All_CLG.cfm) (15 Feb. 2003).

<sup>7</sup> National Park Service National Conference of State Historic Preservation Officers, *Preserving Your Community's Heritages Through the Certified Local Government Program* (Washington, D.C.: Heritage Preservation Services, National Park Service U.S. Department of the Interior, 2004), 14.

selected two cities per state. In a state as large as California, the number was increased to four cities and in less populous states like Idaho and Oklahoma, the number was decreased to one city. When possible, the largest or most prominent city in the state was selected along with a smaller or less prominent city. I chose a total of one hundred and six cities to be included in the study (see Appendix A). This type of sampling was chosen to achieve geographic as well as population variety, and with the assumption that such diversity would also result in the inclusion of cities with a range of architectural and economic resources.

In addition to reviewing guidelines from each city chosen for the study, a survey was created to gather additional information that would put the guidelines into context. The survey was formulated to gather statistics about the city as well as more specific information about the guidelines and the process of creating and enforcing them (see Appendix B). In order to get a sense of the city for which the guidelines were created, information about its population, architectural character and number of buildings on a local, state or national historic register was solicited. To understand the origins of the guidelines and gain a sense of the city's length of experience with guidelines, the survey asked when the first guidelines were written for the city. For the current guidelines, the survey asked for the author, the date they were written and whether the guidelines were modeled on a specific source. The question of whether there were imminent plans to revise the guidelines was primarily asked to determine if the city was satisfied with the current guidelines and secondarily to see if the guidelines were revised on a regular basis. The final component of the survey explored the enforcement of the guidelines. The

survey asked whether there was a design review process set up for the city and then investigated the size of the review board, its compensation and whether the guidelines were included in the preservation ordinance for the city. Space was left at the bottom of the survey for any additional comments the respondent might have.

With the preliminary work complete, I mailed a letter to staff members in the historic preservation or city planning offices in each of the one hundred and six selected cities in March of 2003. The letter requested that the recipient complete and return the survey along with a copy of their city's design guidelines. Completed surveys and guidelines began arriving in March and continued through the summer of 2003. I reviewed each survey and guideline and entered pertinent information into a database. I tested a number of versions of the database until I found the most effective form for the purposes of this study. The database was then sorted in a variety of ways so that the information could be compared as needed. The results of that intensive analysis form the basis of this thesis.



## Chapter 1 – Findings

One hundred and six certified local governments were contacted as a part of this study and seventy-one responded (see Appendix A). Of the seventy-one responses, six contained incomplete information and so were not included in the analysis. The remaining sixty-five cities both completed the survey which was sent to them and forwarded a copy of their design guidelines. The data in this survey is drawn from those sixty-five cities (see Appendix D).

### *Areas of Comparison*

In order to compare the substance of the cities' guidelines, each guideline was analyzed in four areas: whether they included the Secretary of Interior's Standards, and if so, which version; the basic design theory for additions that shaped the guidelines; the issues addressed by the guidelines; and finally, what the guidelines used as a reference point. While not every guideline included a copy of the Secretary of Interior's Standards, the majority did, though the version of the Standards varied. Some cities included the 1978 or 1983 Standards, while others used the most recent version from 1995. A large number also used the version of the Standards that is intended for those seeking the 20% rehabilitation tax credit (36 CFR Part 67).

The three other areas by which the guidelines were analyzed – design theory, issues and reference – all refer to the city's own customized guidelines. In the cases where the cities

had their own guidelines and included the Secretary of the Interior's Standards, only the city's own guidelines were examined for these three issues. The design theory issue generally revolves around whether a city allows contemporary design for additions, if they favor an approach to design that replicates the historic structure or if they allow both approaches. In addition, the design theory can address the topic of an addition being compatible or distinct from the historic building. With only a few exceptions, all the guidelines in the survey followed the philosophy of the Standards that additions should be compatible yet differentiated from the historic structure, so a comparison on this issue was generally not feasible.

The third area of comparison is the issues that are addressed in the guidelines. These refer to topics relating to design elements that the guidelines choose to discuss, such as height, mass, scale, setback, etc. Some cities might consider as few as three such issues of design, as in the case of Birmingham, Alabama's guidelines, or they may address as many as twenty-four issues as do the guidelines for Providence, Rhode Island. The number of issues a city's guidelines addresses is generally an indication of the amount of detail embodied in the guidelines. Birmingham, for example, gives only minimal guidance:

“Any additions shall be in keeping with the house design or district design(s). New Construction shall be in keeping with the historic appearance of the structure and district. Site Plans for new construction or additions shall be sensitive to and compatible with adjacent properties and structures and minimize changes to natural site topography.”<sup>8</sup>

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<sup>8</sup> City of Birmingham Department of Planning, Engineering and Permits, *Standard Design Guidelines* (Birmingham, AL: City of Birmingham, 1994), 4.

However, the number of issues is not always an indicator of the amount of detail of the guidelines. In the case of Providence, though twenty-four issues are addressed, they are not discussed in any detail; rather, they are merely listed as areas to consider when designing an addition. On the other hand, Aspen, Colorado, which addresses thirteen issues in its guidelines, discusses each topic in some depth and illustrates many of its points with drawings. The thirteen issues addressed in Aspen's guidelines are: location, size, setback, connector, scale, proportion, historic alignments, roof lines, height, materials, roof forms, architectural elements and rooftop additions.<sup>9</sup>

The final area that was used for comparison was the reference area for the guidelines. This refers to the context that the difference guidelines consider important in the design of an addition. The guidelines can instruct the reader to take into consideration the historic structure only when designing an addition, or they can expand the reference area to adjacent buildings, the streetscape, the neighborhood, or the entire historic district.

### *Geographic Distribution*

The high response rate ensured that the study would be geographically diverse. Completed surveys were received from at least one city in each of the fifty states with only five exceptions: Arkansas, Indiana, Nebraska, New Hampshire and Texas (see Appendix C). The highest response rates were in the Mid-Atlantic and the Southeastern regions of the United States where the response rate was close to one hundred percent.

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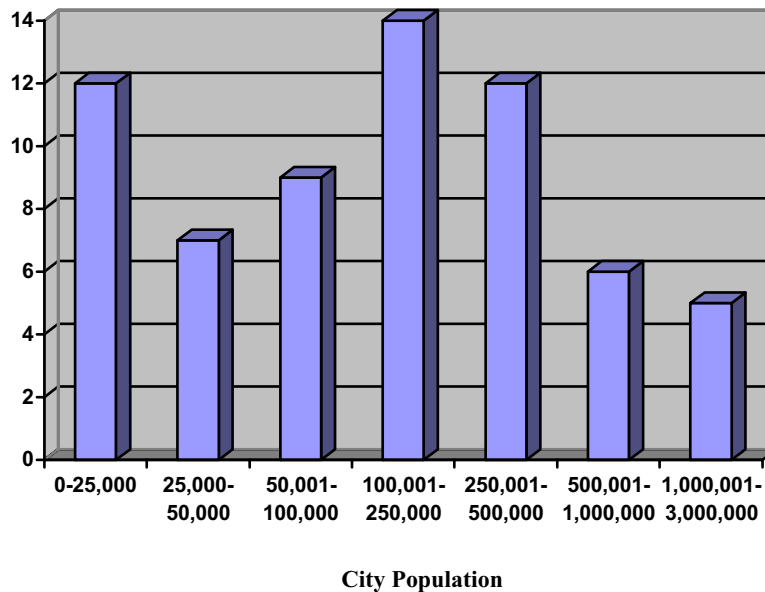
<sup>9</sup> Noré V. Winter, *City of Aspen: Historic Preservation Design Guidelines* (Aspen, CO: City of Aspen, 2000), 83-86.

The lowest response rate was in New England where only five cities returned completed surveys out of the fifteen cities that had been contacted.

### *Populations*

Population diversity was also ensured by the high response rate (see Figure 1).

**Figure 1 - Number of surveys received from cities by population**



While several large cities, such as New York and Boston, did not respond, others, like San Francisco and Chicago, did. Chicago was the most populous city included in the survey with 2.9 million residents. Other large cities in the survey include Philadelphia, San Diego, Phoenix, Memphis and San Francisco, all with populations of more than one

million. With only 1,100 residents, Georgetown, Colorado was the smallest city in the study.

The size of a city is frequently indicative of the professional and regulatory resources it possesses. Therefore, it is logical that smaller cities would not be able to support a staff with sufficient expertise to write customized guidelines for the city. In this survey, of the eighteen cities with populations under 50,000 people, half had their guidelines written by consultants. Of the eighteen cities with populations over 300,000 people, ten had staff members write the guidelines. In addition, four relied entirely on the Secretary of the Interior's Standards and had no customized guidelines for their particular city. This is also an indication of staff resources as the generalized national Standards would likely require greater staff review and discretion to apply them to the needs of the particular city.

### *Architectural Character*

In order to determine whether design guidelines varied based upon differences in architectural make-up, the survey asked the respondent to describe the character of the city. The question was left open-ended and subsequently the responses received were wide-ranging. Frequently the respondents wrote simply that the architectural character in their city was 'varied.' Some responses consisted solely of date ranges while others listed stylistic terms, sometimes using terms of ambiguous meaning, such as Park City, Utah's

‘National Vernacular Style.’<sup>10</sup> Pittsburgh, Pennsylvania responded with a materials-based assessment of ‘masonry.’<sup>11</sup> Unfortunately, the diversity of these responses does not allow for an evaluation of guidelines based on variations in architectural character.

### *Historic Register*

Cities included in the survey varied greatly as to the number of buildings in the city that are on an historic register. The question was asked to better understand the quantity of historic buildings in each city and the level of activity of the guidelines. However, as the type of register was not specified, the number may include buildings on the National Register of Historic Places or other registers which are not subject to the city’s design guidelines. A few cities’ responses included the number of historic districts in the city rather than the number of buildings within the district and for that reason some of the city’s numbers cannot be calculated from the information available. According to the numbers available, Baltimore, Maryland, with 38,000 buildings, had the greatest number of buildings on an historic register.<sup>12</sup> Washington D.C. followed with 28,000 buildings.<sup>13</sup> San Francisco did not list individual buildings, but with 11 historic districts it likely had thousands of buildings that could be counted.<sup>14</sup> Cincinnati, Ohio listed 22 local historic districts and 24 National Register properties while St. Louis, Missouri simply wrote that they had “a lot.”<sup>15</sup> At the other end of the spectrum, Juneau, Alaska had only 5 buildings

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<sup>10</sup> Derek Satchell, survey to author, March 2003.

<sup>11</sup> Angelique Bamberg, survey to author, March 2003.

<sup>12</sup> Eddie Leon, survey to author, March 2003.

<sup>13</sup> Justin Gray, survey to author, March 2003.

<sup>14</sup> Kaye Simonson, survey to author, March 2003.

<sup>15</sup> Adrienne Cowden, survey to author, March 2003 and Kathleen Shea, survey to author, March 2003.

on an historic register.<sup>16</sup> The two cities in Nevada, Carson City and Las Vegas, both listed 17 buildings while Cody, Wyoming has registered 24.<sup>17</sup> Of the 52 cities that submitted usable figures, the average number of buildings on a historic register was 3,579.

Analyzing the guidelines based on the number of buildings on a historic register yields few discernable patterns or trends. Cities with fewer than a hundred buildings on a historic register were more likely to have had staff write the guidelines. These cities were Juneau, Alaska; Las Vegas, Nevada; East Hartford, Connecticut; and Lewiston, Maine. Cities with 200-700 buildings on a historic register were far more likely to have a consultant write the guidelines. These cities were Georgetown, Colorado; Palm Beach, Florida; Aspen, Colorado; Park City, Utah; Beaufort, South Carolina and Charlottesville, Virginia. It appears that small cities with few buildings on a historic register did not want to invest in a consultant for their guidelines and so relied upon their staffs to create guidelines. However, cities with a slightly larger historic inventory were still small enough that their staff may not have had sufficient expertise to write the guidelines and large enough that it was deemed worthwhile to hire consultants to draft them. For the cities with the largest numbers of buildings on a historic register, there was no discernible pattern for authorship of the guidelines.

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<sup>16</sup> Mark Jaqua, survey to author, March 2003.

<sup>17</sup> Jennifer Pruitt, survey to author, March 2003; Margo Wheeler, survey to author, March 2003; and Utana Dye, survey to author, March 2003.

While the authors of the guidelines varied based on the number of historic register properties in a city, the content of the guidelines did not significantly vary based on this factor. Those cities with fewer than 100 buildings on a historic register tended not to include any Secretary of Interior's Standards in their guidelines or to use the outdated 1978 and 1983 version of the Standards, as in the cases of Juneau, Alaska and Carson City, Utah. However, even Baltimore, Maryland, with its 38,000 buildings on a historic register, used the outdated 1978 and 1983 version of the Standards so Juneau and Carson City do not seem remarkable. In terms of issues, design theory, and reference there is no pattern based on the size of a city's historic register.

#### *Date of First Guidelines*

The survey responses to the question of when the first guidelines for the city were written yielded some surprising information. The earliest discovered date of written guidelines for an American city was 1952 in Natchez, Mississippi. Santa Fe, New Mexico had guidelines a few years later in 1957. Charlestown, South Carolina, despite its early preservation activities, does not have customized guidelines, relying instead on the Secretary of the Interior's Standards, and so does not claim an early spot in the timeline of guidelines. Mobile, Alabama and Baltimore, Maryland both had their first guidelines written in the 1960s. Nine cities in the survey first established guidelines in the years between 1970 and 1977. In 1978, when the Secretary of Interior's Standards were first written, four cities in the survey also wrote their first guidelines and three other cities date their first guidelines to 1979. Thirteen cities established guidelines in the 1980s and



twelve cities did not have written guidelines until the 1990s. The remaining cities in the survey were not able to provide a date for the city's first guidelines. It is important to note that the survey did not ask the form of the guidelines and so does not discern between guidelines that were written as advice to homeowners and those that are enforced as part of the town's preservation ordinance.

While it could be hypothesized that the date the city first created guidelines might give insight into what was used as a model for the guidelines, there was no evidence of that in this survey. Natchez, Mississippi, despite having first had guidelines before the Secretary of Interior created the Standards for Rehabilitation, lists that as its model for its most recent set of guidelines which were written in 1998. In other words, the date of the current guidelines seems to be a more important factor in the shaping of the guidelines than the date the city first developed them.

#### *Date of Current Guidelines*

The dates of the guidelines in use in the survey cities ranged from 1964 to 2002. Nine of the cities had guidelines that were written or revised since 2000. Twenty cities' most recent guidelines were written in the 1990s and seven cities' guidelines dated back to the 1980s. Billings, Montana and Beaufort, South Carolina had guidelines that dated back to the 1970s and Baltimore, Maryland's guidelines were dated from 1964 and 1976 according to the information submitted on its survey. Thirteen cities have multiple sets of guidelines for different districts and so the date of the guidelines varied. In these cases,

guidelines tended to be written as the city designated each respective district. In the case of Madison, Wisconsin, this resulted in the date of the guidelines ranging from as early as 1967 to as recent as 2001.

Comparing the guidelines by the date they were written reveals some of the strongest patterns in this study. The guidelines that were written before the publication of the Secretary of Interior's Standards naturally do not include the Standards, but even the guidelines written in the late 1970s and the 1980s generally do not include the Standards. Those that do, naturally, use the 1978 or 1983 version of the Standards. The oldest guidelines in the survey to include the Standards are those of New Orleans which were written in 1985. Juneau, Alaska was the next city to include them in 1988, but it wasn't until 1992, the year in which Chicago's guidelines were written, that the inclusion of the Standards is frequent in the survey cities.

Generally the date of the guidelines can be used to predict which version of the Standards is included, if any, but in several cases, guidelines use outdated versions of the Standards. Carson City, Nevada's guidelines were written in 2000 and yet include the 1978/1983 version of the Standards. Grand Rapids, Michigan updated their guidelines in 2002 but kept the 1978/1983 version of the Standards.

The earliest guidelines are somewhat less likely to follow the philosophy of the Secretary of the Interior's Standards for additions than the majority of guidelines in the survey. Park City, Utah's guidelines were written in 1983, so they had access to the Standards,

but the general intent of their guidelines for additions is to prevent the house from being obscured. The issue of contemporary design or compatibility is not addressed. Des Moines, Iowa's guidelines were written a year later, in 1984, and also vary from the Standards available at the time.<sup>18</sup> They stress compatibility over differentiation and do not mention contemporary design. Des Moines' guidelines are primarily intended to ensure that additions remain subordinate to the historic structure, and the only mention of differentiation is to advise that there be a recess where new construction meets old to differentiate the two. But while these two examples of guidelines not following the philosophy of the Standards were written nearly twenty years ago, more recent examples can also be found.

The guidelines for Birmingham, Alabama were written in 1994 but are similar in many ways to the guidelines written a decade before. These design guidelines include the 1978/1983 Secretary of the Interior's Standards rather than the 1992 version that was then available. More significantly, the term "contemporary design" is removed from the section of the Standards that address additions. Instead, the guidelines emphasize compatibility over differentiation or modern construction. The 1992 version of the Secretary of the Interior's Standards also removes the phrase of "contemporary design," instead emphasizing differentiation as well as compatibility. However, by keeping the wording of the 1978/1983 but deleting the "contemporary design" element, the Standard is changed so that compatibility is the key element. While this design theory is the exception, rather than the rule, there are a few other cities with guidelines written recently

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<sup>18</sup> City of Des Moines Plan and Zoning Commission, *Architectural Guidelines: Building Rehabilitation in Des Moines' Historic Districts* (Des Moines, IA: City of Des Moines, 1984), 10-11.

that also follow it. Louisville, Kentucky and Aspen, Colorado both emphasize subtle distinction of new additions rather than the stronger “differentiation” included in the Standards.

### *Author of Guidelines*

The survey found that there are two general types of authors of the guidelines: staff and consultants. The staffs who wrote the guidelines were either members of the city’s historic preservation or city planning departments. Twenty-five of the cities in the survey had their guidelines written by staff members. In some cases, the staff enlisted the help of consultants but still remained the primary author of the guidelines. In Lewiston, Maine, an architect contributed to the guidelines and in Mobile, Alabama, a city attorney was consulted. In Madison, Wisconsin, St. Louis, Missouri, and Cincinnati, Ohio, neighborhood groups are credited for their contributions.

Staffs that wrote guidelines frequently listed the Secretary of Interior’s Standards as the model for the guidelines. Out of the twenty-five guidelines written by staff, nine listed the Standards as their models. Eleven of these cities did not list a model and the remaining four cities list either another city’s guidelines or state that multiple sources were used.

The second most frequent authors of the guidelines are consultants. Sixteen of the guidelines in the survey were written by consultants. The most prevalent consultant is

Noré V. Winter, working independently and then with Winter & Company. Winter is credited as the author of six of the guidelines in the survey. A review of a map created by the firm shows the extent of their influence, with projects to write design guidelines spreading throughout the country (see Appendix E). Only one other preservation consulting firm appears more than once in the survey. John Milner Associates authored the guidelines for Louisville, Kentucky and Beaufort, South Carolina<sup>19</sup>. While only responsible for two of the survey's guidelines, the fact that Beaufort's guidelines were written in 1979 and Louisville's were written in 1998 shows the firm's longevity.

One interesting example to examine is *The Lewiston Historic Preservation Design Manual* (Maine). The guidelines were written by the staff with assistance from a local architect, Russell J. Wright. Lewiston's guidelines are unlike other guidelines in the survey. Like many other cities, Lewiston lists the Secretary of Interior's Standards verbatim but, unlike other cities, the guidelines are explained using examples from the city to illustrate the principals. For instance, reversibility is singled out as the key word for Standard ten and buildings that have had reversible additions are shown as well as those with irreversible additions. Also, special issues of reversibility common to the city are given, in this case the problem of addition of storefronts. The guidelines written in this way seem primarily aimed at educating property owners, though architects unfamiliar with the Standards might also draw guidance from the examples. The use of local

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<sup>19</sup> John Milner & Associates, *Louisville Landmarks Commission Design Guidelines* (Louisville, KY: City of Louisville, 1998) and John Milner & Associates, *The Beaufort Preservation Manual* (Beaufort, SC: City of Beaufort, 1979).

buildings to illustrate the guidelines serves an additional purpose in making readers more aware of the built environment of their city.

### *Model*

In comparing city design guidelines, it is important to know from what source they come so that similarities among them can be traced and understood. While many of the respondents to the survey did not know what, if any, model was used in the development of the guidelines, twenty-four were able to cite a source for their guidelines. Of the twenty-four, sixteen cities listed the Secretary of Interior's Standards as the model for their guidelines. These sixteen cities all had customized guidelines written for their communities. This figure does not include the nine cities that use the Secretary of Interior's Standards as their sole design guidelines. Four of the surveyed cities listed other city's guidelines as their model. The four cities that borrowed from other cities, with model city listed in parenthesis, were East Hartford, Connecticut (Wethersfield, Connecticut); Annapolis Maryland (Nantucket); Mobile, Alabama (Raleigh, North Carolina); and Oak Park, Illinois (several communities). In the case of Mobile, the use of Raleigh, North Carolina as a model was anticipated for the next revision of the guidelines but was not a model for the guidelines included in this survey. Three cities listed 'none' as the model of their guidelines and New Orleans, Louisiana listed 'several' but did not further specify its source.

## *Plans to Revise*

As ideas evolve and experience is gained in reviewing design guidelines, revising guidelines is an important duty of the administering city. Imminent plans to revise guidelines are also an indication that a city recognizes weaknesses in the current guidelines. Of the 65 cities in the survey, 37 have plans to revise their guidelines. Several cities cited specific areas that needed improvement, such as sign guidelines, though none mentioned additions. The survey respondent from Newport, Kentucky wrote that the language of the guidelines needed to be clarified as it can be confusing to residents.<sup>20</sup> The need to add twentieth-century stylistic approaches was cited as a reason for revision for Baltimore, Maryland.<sup>21</sup> The survey respondent from Pittsburgh, Pennsylvania cited the need to improve graphic illustrations.<sup>22</sup> Nashville, Tennessee is the only city that mentioned a regular review process.<sup>23</sup> For each of its historic districts, the guidelines are reviewed and updated every ten years. Of the 21 cities with no plans to revise their guidelines, a few listed the fact that the guidelines had just been recently revised. The respondent from Wilmington, Delaware said that while the city is considering the possibility of revising the guidelines, it is dependent on staff time.<sup>24</sup>

A city's intentions to revise their guidelines may be an indication that the city believes in frequent revisions, the city wants to make significant alterations to the guidelines or that the guidelines are so outdated that they are in clear need of change. An indication that the

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<sup>20</sup> Survey to author, Emily A. Jarzen, April 2003.

<sup>21</sup> Survey to author, Eddie Leon, April 2003.

<sup>22</sup> Survey to author, Angelique Bamberg, May 2003.

<sup>23</sup> Survey to author, Tim Walker, April 2003.

<sup>24</sup> Survey to author, Patricia Maley, March 2003.

latter reason is more common in this survey can be found by looking at the dates of the Secretary of Interior's Standards that are included in guidelines. Of the cities that list no plans to revise their guidelines, not one is using the outdated 1978/1983 version of the Standards. Instead, all the examples of the older Standards can be found in the cities that plan revisions.

The chance that additions will have a separate section dedicated specifically to the topic was also less in those cities that plan to revise their guidelines. Only two cities with no plans to revise their guidelines fail to have a separate section for additions; however six cities with plans to revise their guidelines do not separate additions into their own section.

#### *Review Board and Process*

As important as the guidelines themselves are the people that oversee their application to specific projects. The survey asked four questions as a means to better understand the role and composition of those with the charge of applying the guidelines for a city: whether there is a design review process, how many people are on the review board, how the review board members are compensated, and whether the guidelines are included in the city's ordinance. The answers help us to understand the infrastructure supporting the guidelines.



All the cities except two indicated that there was a design review process in place. Fargo, North Dakota has no guidelines currently and so did not answer the question on the survey. Cheyenne, Wyoming also has no active guidelines in place and so replied negatively to the question. Except for these two cities, all the other cities included in the survey have a design review process in place; however the number of people serving on the design review boards overseeing the process varies greatly. The smallest board in the survey was that of Boise, Idaho, whose board consists of only three members. With fifteen board members, Salt Lake City reported the largest design review board in the survey. Sixteen cities listed design review committees of nine people, thereby being the most common size reported. The next most frequently reported size was seven board members, accounting for fifteen of the cities in the survey.

Regardless of the size of the review boards, one thing that nearly all the cities had in common was the fact that the board members were volunteers. An overwhelming majority, fifty-six of the cities, relied on board members to donate their time in the task of reviewing designs for the city. Only four cities reported that members of their review board received compensation. Park City, Utah was one of these four cities and described how members of the review board were chosen. The respondent reported that members of their review board are people from the community that are experienced and interested in historic preservation. The board members are appointed by the City Council. Washington, DC and Atlanta, Georgia both pay their members per meeting, though the respondent from Washington, DC reports that it is not a large sum of money. Minneapolis, Minnesota was the only one of the four cities to list how much the board

members are paid. Each review board member is paid \$50 per meeting. It is important to note however that Minneapolis does not have a separate historic preservation board; it is a city planning board that reviews the projects from historic districts and it is that board which receives compensation.

In order to understand the nature of the power the review board has in relation to enforcing the guidelines, the survey asked the cities whether or not the guidelines were included in the preservation ordinance for the city. Guidelines that are included in the preservation ordinance have greater power because of it. Guidelines that are not included have the difficulty of being reference documents rather than legally enforceable rules. The cities surveyed were nearly evenly divided on this topic. Twenty-nine cities did not include the guidelines in their ordinance in any form. Twelve cities answered that the guidelines were referenced in the ordinance and eighteen said simply that the guidelines were included in the ordinance. It is difficult to know exactly how many of the eighteen cities that responded yes to the survey actually included the guidelines in the ordinance and how many merely referenced the guidelines. Some cited the difficulty in having the guidelines in the ordinance because it would therefore be more complicated to revise them. However, whether specifically included or referenced, cities that include the guidelines in their preservation ordinance give the guidelines greater power than cities that fail to include them.

### *Customization and Specificity*

The Secretary of Interior's Standards for Rehabilitation are generalized guidelines intended to apply to the entire nation. While nine cities use the Standards as their sole set of guidelines, fifty-three cities desired guidelines that were more specific to the needs and circumstances of their city and so wrote city specific guidelines. Eighteen of these cities went even further and wrote separate guidelines for each of their historic districts.

On this topic, it is interesting to look at cities with large populations. There is a divide between those that seem to prefer the Secretary of Interior's Standards to address the variety of architecture in their city and those that respond to the diversity by writing separate guidelines for each of the historic districts in the city. Of the eleven cities with populations over 500,000, four have different guidelines for each historic district. The cost and staff time involved in creating, updating and overseeing multiple guidelines is likely what makes larger cities almost twice as likely to not have separate guidelines. Alternately, it might be the result of the city's choice to follow a particular preservation philosophy.

Pittsburgh, Pennsylvania has separate guidelines for each of its historic districts and distinguishes between residential and commercial guidelines. Comparing the residential versus the commercial guidelines for additions reveals several differences. In general, the residential guidelines are much more specific and detailed while the commercial guidelines address fewer topics and have less strenuous requirements. For example, the

guidelines for the Alpha Terrace Historic District, a residential district, fill an entire page while the East Carson Street Historic District, a commercial district, takes less than half of a page. The Alpha Terrace Historic District guidelines address materials, scale, massing, rhythm and detailing as well as more general topics such as instructing that the addition respond to the architecture of the original building and not overpower it visually.<sup>25</sup> In addition, the issues of connection of the addition to the original building and roof additions are addressed. In contrast, the East Carson Historic District guidelines omit all reference to materials, scale, massing, rhythm and detailing but include the topics of responding to the building to which it is being added, not visually overpowering the existing building, connection between the new and old, and roof additions.<sup>26</sup> So while the general philosophy is maintained for additions in both commercial and residential districts, the level of detail and stringency is much higher for residential, perhaps in response to the differing demands for change within commercial areas.

The design guidelines for two of Memphis, Tennessee's historic districts illustrate some other differences that can result when multiple guidelines are written within a city. The Architectural Design Guidelines for the Glenview Historic Preservation District were prepared by the consulting firm of Winter & Company in 2000 whereas the Evergreen Historic Conservation District Design Guidelines were written ten years earlier, apparently by the staff of the Landmark Commission. The disparities between these two sets of guidelines for historic districts within the same city are marked. The guidelines

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<sup>25</sup> City of Pittsburgh Historic Review Commission, *Design Guidelines: Alpha Terrace Historic District* (Pittsburgh, PA: City of Pittsburgh, n.d.), 6-7.

<sup>26</sup> City of Pittsburgh Historic Review Commission, *Design Guidelines: East Carson Street Historic District* (Pittsburgh, PA: City of Pittsburgh, n.d.), 8-9.

for additions in the Glenview District are five pages long and are illustrated with both drawings and photographic examples.<sup>27</sup> The addition guidelines begin with a statement of the basic philosophy of additions then lead into four main policies on additions. Within each policy are a number of guidelines more fully explaining the policy. The guidelines address location, rhythm of street, materials, windows, scale, roof of addition, and roof-top additions.<sup>28</sup> In contrast, the Evergreen Historic Conservation District Design Guidelines are only three quarters of a page and address only the basic idea that additions should not radically change, obscure or damage the historic building.<sup>29</sup> Additions to the principal facades of buildings are discouraged but if allowed, guidelines are given for how to make them compatible with the original building.<sup>30</sup> The guidelines for the Evergreen Historic Conservation District are so minimal and loosely written that they support only minimal protection while the Glenview Historic District's guidelines are far more comprehensive. The difference between these two guidelines may simply be the result of different needs of the two historic districts but it seems more likely that different factors are at work. The guidelines were written a decade apart from each other and by different authors. As a result, one has a higher level of detail and protection than the other. While many cities with separate guidelines for their historic districts have greater consistency, for those that do not, it must be considered whether the benefits that are gained by having customized guidelines are greater than the inequities that may result from fluctuations in funding or political changes.

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<sup>27</sup> Winter & Company, *Architectural Design Guidelines for the Glenview Historic Preservation District* (Memphis, TN: City of Memphis, 2000), 67-71.

<sup>28</sup> *Ibid.*

<sup>29</sup> City of Memphis Landmarks Commission, *Evergreen Historic Conservation District Design Guidelines, Including the Midtown Corridor West Redevelopment Area* (Memphis, TN: City of Memphis, 1990).

<sup>30</sup> *Ibid.*

### *Separate Sections for Additions*

The cities in the survey are nearly evenly split between those that separate additions into its own section and those that include additions either in a general set of guidelines or a section on new construction. Thirty-three cities devote special sections to additions while twenty-two cities fail to separate them. (The remaining cities in the survey use the Secretary of Interior's Standards exclusively and so are not factored into either number.) Guidelines which offer the same guidelines for additions as new construction tend to refer to a different context than those guidelines that separate additions into their own section. New construction guidelines for historic districts tend to encourage that the new buildings respond to the surrounding area and be compatible with it without directly copying it. Guidelines for additions specifically place a greater emphasis on the relationship of the addition and the building to which it is being added. It is a different frame of reference which might result in slightly different designs. In neighborhoods where the whole is more significant than the individual buildings, such an approach would be preferable. In buildings of greater individual significance, the building itself should be the source of the greatest referral.

### *Context*

In the survey, the context the guidelines used varied from looking at the individual building alone, to including surrounding buildings, the neighborhood and the entire historic district. Seventeen cities used the historic building as the only source of context

while the remaining cities used a wider context. Annapolis, Maryland was very specific in explaining the area to which it expected buildings to respond.

“A new building or addition should visually relate to contributing historic buildings in its immediate neighborhood rather than to buildings in the historic district in general. The ‘immediate neighborhood’ is defined as ½ block in both directions.”<sup>31</sup>

In addition, a figure is included which illustrates the difference between the context of a building that is mid-block and one that is near a corner (see Figure 2).

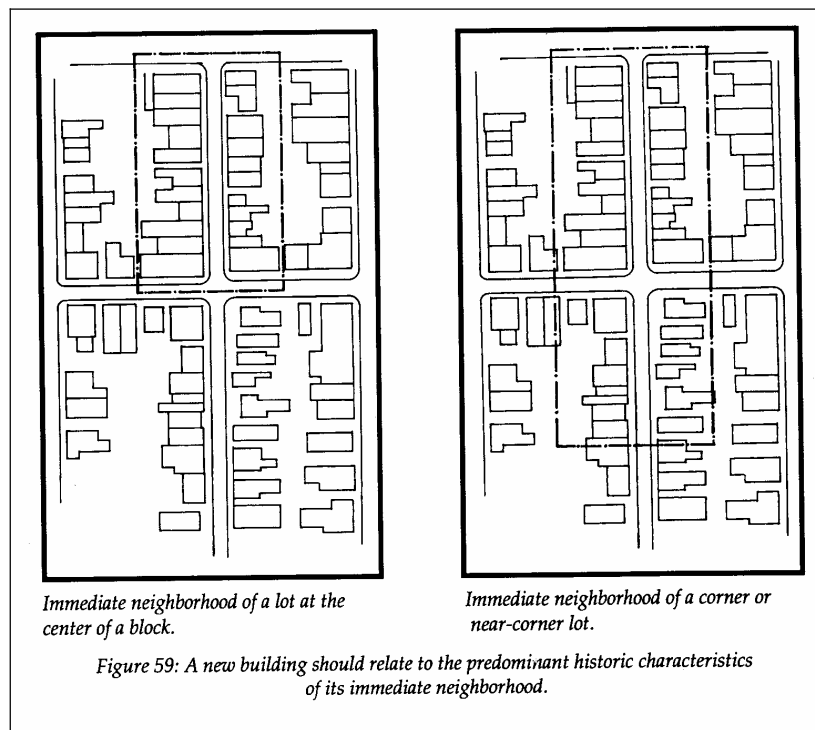


Figure 2 – Illustration of neighborhood context from *Building Towards the Fourth Century: Annapolis Historic District Design Manual*.<sup>32</sup>

<sup>31</sup> Dale H. Frens and J. Christopher Lang *Building Towards the Fourth Century: Annapolis Historic District Design Manual* (Annapolis, MD: City of Annapolis, 1994), 31.

<sup>32</sup> Ibid.

This level of detail in describing the context that should be considered when planning an addition was rare. In most cases, the guidelines would simply refer to the context without further explanation. This vagueness may be purposeful so that the design review board may choose the context on a case by case basis. The terms used to indicate context in the guidelines in the survey were: historic building, original building, property, immediately surrounding structures, neighboring buildings, surrounding historic buildings, contributing historic buildings within immediate neighborhood, streetscapes, setting, neighborhood, environment, and historic district. The guidelines used one, two or three of these terms in describing the context which additions should reference. (The Secretary of Interior's Standards for Rehabilitation reference the property and its environment.)

Annapolis, Maryland as well as a few other cities in the survey specifically indicated that only contributing historic buildings in the area should be used as a reference point for additions. This is an important distinction as it clearly states that non-contributing buildings should not have undue influence over designs.

### *Illustrations*

Illustrations are a tool that design guidelines can use to make topics clearer to the reader. However, only twenty-two cities out of sixty-five used them in their guidelines. This relatively low percentage may be the result of cities not wishing to invest resources in the acquisition of illustrations, a concern of too much specificity, or some other rationale specific to the city in question. Of the twenty-two cities, six cities used photographs to



illustrate examples, nine cities used drawings and seven cities used both photographs and drawings for illustration. Ten of the cities that use illustrations used only positive examples of the guidelines they were illustrated. In other words, only pictures or drawings of additions being executed in compliance with the guidelines were used. Only one city, Greensboro, North Carolina relied exclusively on illustrations that showed the guidelines being misapplied. The other cities apparently felt it was as or more important to show positive examples as a means of guiding than to only illustrate mistakes that could be made. Eleven cities used a combination of both positive and negative examples to illustrate the guidelines.

Of the twelve cities that used negative examples, eight cities relied on drawings to show the guidelines being misused. Only four used photographs of buildings in the city that were deemed inappropriate under the guidelines. The four cities that had negative photographs were Lewiston, Maine; Natchez, Mississippi; Greensboro, North Carolina and Salt Lake City, Utah. The guidelines for Lewiston, Maine show several different additions and explain in detail why they are either appropriate or inappropriate examples. In illustrating the rule of reversibility, two houses are shown with seemingly irreversible additions (see Figure 3).



Figure 3 – Photographs from *The Lewiston Historic Preservation Design Manual* illustrating reversibility. The house shown at left could easily remove later additions while the house on the right would not be easy to correct according to the guidelines.<sup>33</sup>

However, the houses have been studied with some care and so an educated explanation is given of why one is in fact reversible while the other would be difficult to restore.

Natchez, Mississippi also shows many photographic examples, both positive and negative, with mixed results. One photograph shows and describes how an addition to the front of a house has destroyed important design elements of the house (see Figure 4).

However, another photograph is less clear and might confuse the reader. The caption of the photograph states that the character has been altered by inappropriate additions but to an untrained eye, the point of the illustration might well be lost (see Figure 4).

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<sup>33</sup> Russel J. Wright, *The Lewiston Historic Preservation Design Manual* (Lewiston, Maine: City of Lewiston, 1999) 71.

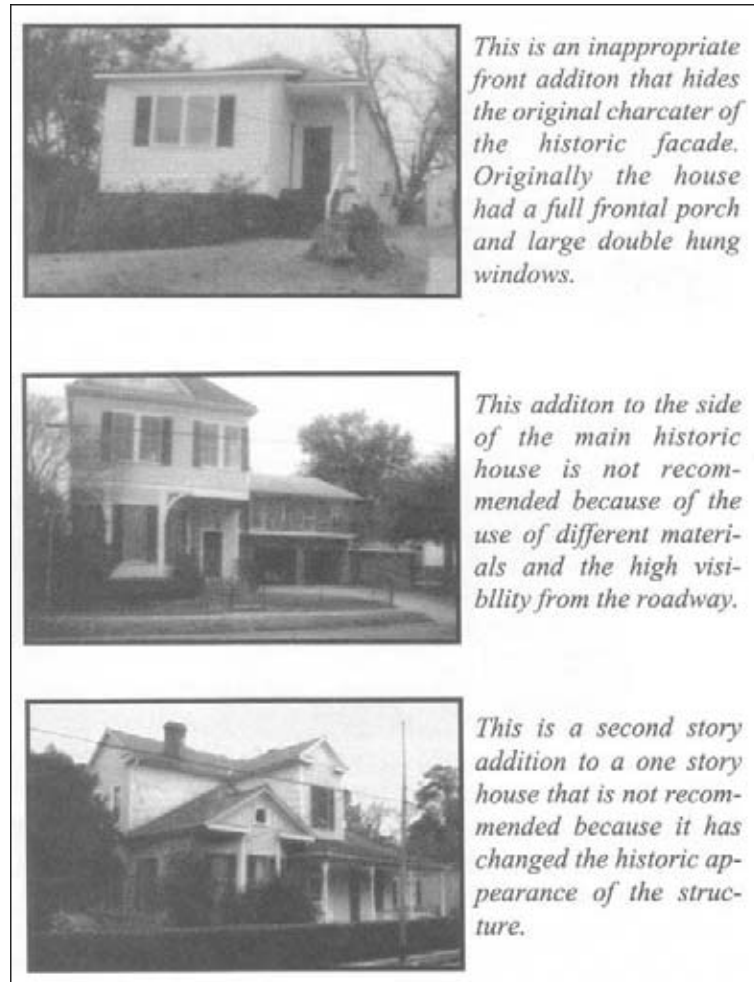


Figure 4 – Illustrations from the *Historic Natchez Design Guidelines* show three photographs of inappropriate additions.<sup>34</sup> The top photograph is accompanied by text that describes the architectural elements that were lost and clearly illustrates its point. The bottom photograph is accompanied by a vague description of what has been altered and may leave the reader confused.

The decision to use photographs illustrating inappropriate additions risks upsetting members of the community and exposing the guidelines to the “taste police” charge, but it might also be used as a tactic to encourage adherence to the guidelines. Whatever the advantages or disadvantages, it was a tactic chosen by few cities in the survey.

<sup>34</sup> David Preziosi, *Historic Natchez Design Guidelines* (Natchez, MS: City of Natchez, 1998), 98.

A more common tactic used to illustrate the guidelines is to give positive examples of how additions should be made. When illustrations are well chosen, they can quickly convey the spirit of a guideline to the reader. The *District of Columbia Historic Preservation Guidelines* use a drawing to illustrate appropriate orientation for additions so that homeowners will easily understand the concept (see Figure 5).

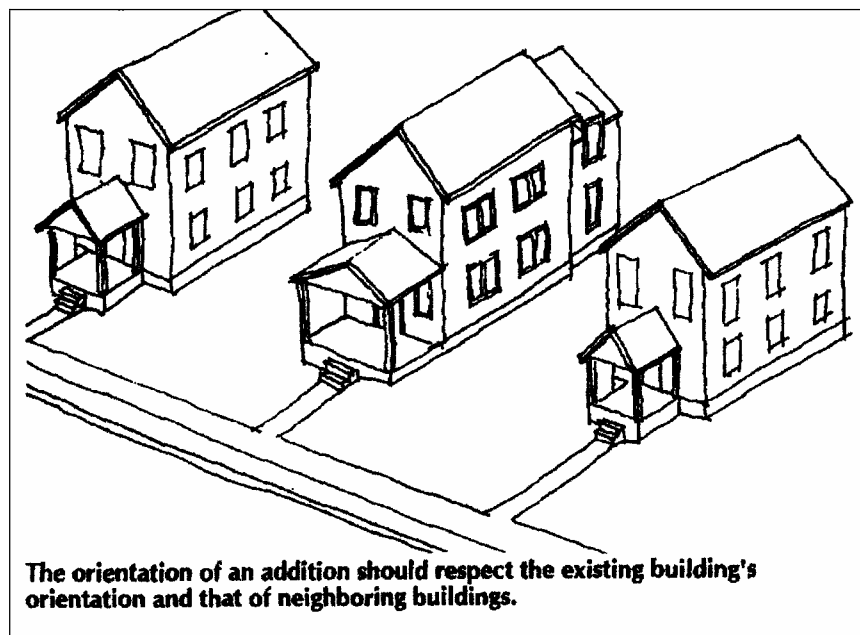


Figure 5 – This drawing from the *District of Columbia Historic Preservation Guidelines* illustrates the concept of appropriate orientation for additions.<sup>35</sup>

While the drawing from the Washington D.C. guidelines illustrates a single concept in an attempt to educate homeowners on basic principles of design, the Lewiston, Maine design guidelines offer a more sophisticated analysis of actual buildings in the community that have had successful, well designed additions. Two examples from *The Lewiston Historic*

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<sup>35</sup> [Richard Wagner], *District of Columbia: Historic Preservation Guidelines: Additions to Historic Buildings* (Washington, D.C.: District of Columbia, 1996), 6.

*Preservation Design Manual* show well designed additions and explain what elements make them successful (see Figure 6).

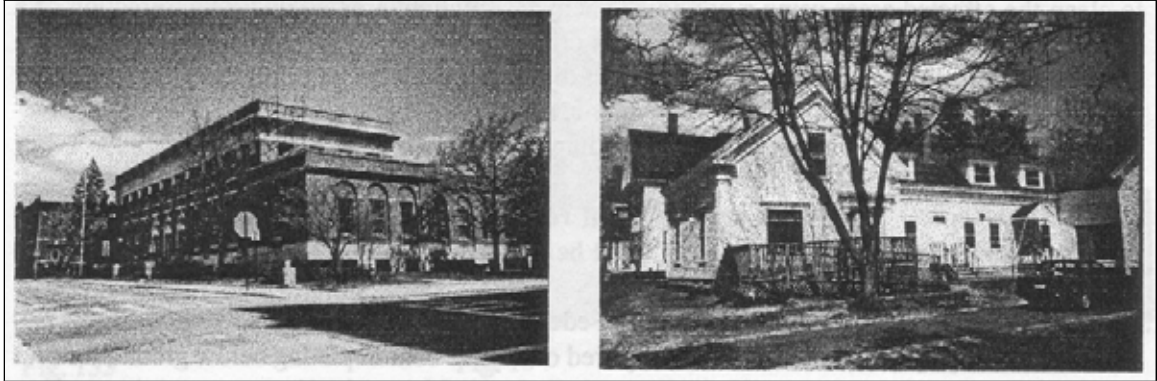


Figure 6 – These photographs from *The Lewiston Historic Preservation Design Manual* are effective illustrations of successful addition from the local area.<sup>36</sup>

For the building on the left, the guidelines for Lewiston commend the addition because it “[duplicates] the arched window bays, [continues] the water table and belt course that divides the first and second floors of the original building, yet clearly [reads] as later work.”<sup>37</sup> The addition to the building on the right of Figure 6 is described as follows:

“An addition to the rear of a Greek Revival building retains the full entablature cornice and the size and trim of the windows at the front elevation, adding roof dormers to light the attic space. Both photos illustrate the concept of compatibility yet subservience to the design qualities of the original building.”<sup>38</sup>

The combination of well selected examples and clear explanations of the additions results in effective and informative illustrations. These types of illustrations can significantly aid and, ideally, inspire homeowners and architects in their own projects.

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<sup>36</sup> *The Lewiston Historic Preservation Design Manual*, 68.

<sup>37</sup> *Ibid.*

<sup>38</sup> *Ibid.*

However, when illustrations are poorly chosen, the weakening of the guidelines can be significant. An example of this is the city of Raleigh, North Carolina. Two of the photographs that the city chose to represent additions that they deemed appropriate, instead raise questions in viewers. In one photograph, the ‘appropriate’ version of an addition is represented with an addition of uninspired design and a large and questionable deck (see Figure 7).

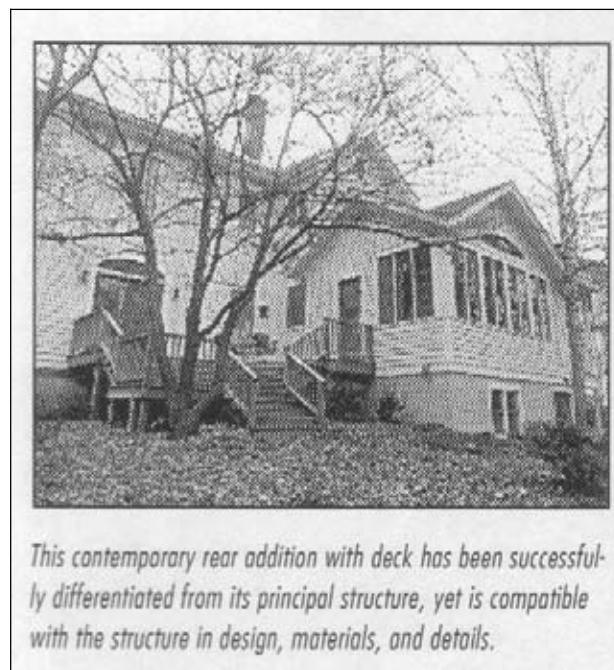


Figure 7 – The problematic form of the deck as well as the design of the addition make this a questionable example of an appropriate addition in the *Design Guidelines for Raleigh Historic Districts*.<sup>39</sup>

A second photographic example is only slightly better. The structure of the original house may have been such that this design for an addition was appropriate but that conclusion is not clear from the photograph alone (see Figure 8). Such a photograph is not useful to homeowners, architects or builders in designing appropriate additions.

<sup>39</sup> City of Raleigh Historic Design Commission with consultation by Jo Ramsay Leimenstoll, *Design Guidelines for Raleigh Historic Districts* (Raleigh, NC: City of Raleigh, 1993-2001), 54.

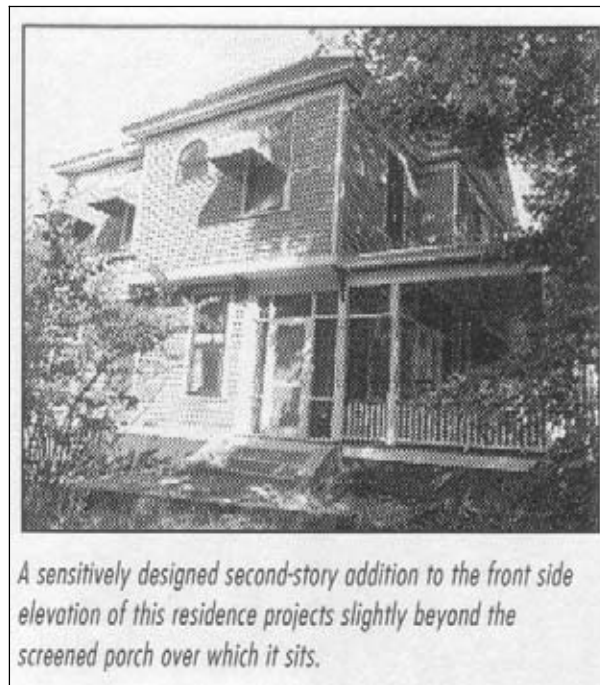


Figure 8 – Another example of an ‘appropriate’ addition from the *Design Guidelines for Raleigh Historic Districts*.<sup>40</sup>

While the Raleigh Historic District Commission may display great flexibility in approving additions, the guidelines should at least illustrate the best examples possible in the hopes of positively guiding the residents. By illustrating weak examples, the effectiveness of the guidelines must inevitably suffer.

The technique that guidelines with illustrations most often employed was to combine both positive and negative examples. This technique may be most effective as it both illustrates how the guidelines can be accurately followed as well as how they can be violated. While it is not possible to thoroughly cover every possible example of appropriate and inappropriate designs, guidelines can choose the most common errors as

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<sup>40</sup> Ibid.

well as the best successes to assist their readers. In the case of Jackson, Mississippi, the drawn examples

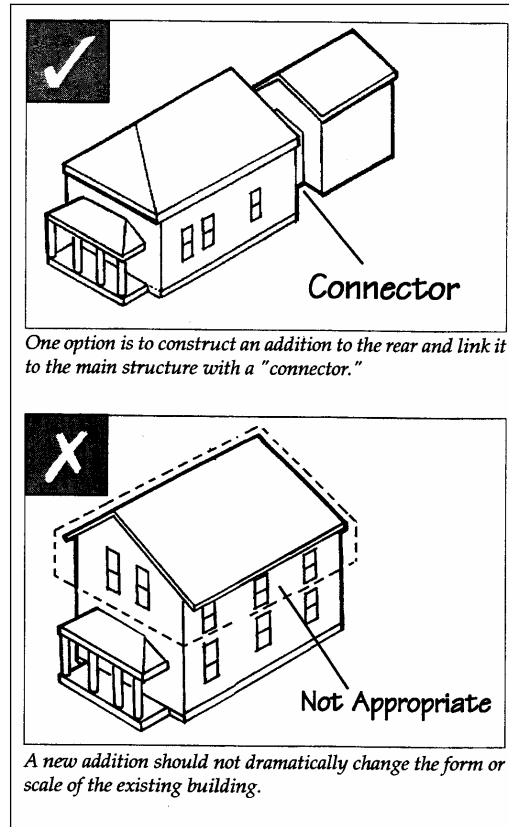


Figure 9 – Illustrations from *Design Guidelines for the Farish Street Neighborhood Historic District* in Jackson, Mississippi. The illustrations use a housing form common to the historic district and illustrate how additions can be sensitively designed.<sup>41</sup>

show a housing form common to the area, the “shotgun house,” and show how additional space can be added so that the original form of the house is maintained (see Figure 9).

Illustrations, whether drawings or photographs, can significantly enrich the effectiveness of guidelines when carefully chosen and well explained. The combination of both positive and negative examples of guidelines is preferable, but more important is the

<sup>41</sup> Winter & Company, *Farish Street Neighborhood Historic District* (Jackson, MS: City of Jackson, 2000). 58..



quality and clarity of what is displayed. At their worst, illustrations can prove limiting or misleading, but at their best, they can educate, both property owners and reviewers, and inspire.

## **Chapter 2 – Comparison of the Secretary of Interior’s Standards and the City of Natchez, Mississippi’s Design Guidelines**

The Secretary of Interior’s Standards for Rehabilitation are so frequently cited as the model for the guidelines in the study that it is important to understand how communities interpret the Standards and customize them for their own needs. Comparing a typical example of a design guideline for additions with the Secretary of Interior’s Standards and Guidelines for additions can help illustrate the impact the Standards have on city guidelines.

The *Historic Natchez Design Guidelines* from Natchez, Mississippi were chosen to represent a ‘typical’ example of design guidelines for additions (see Appendix F). While no one set of design guidelines can represent all the guidelines in the study, the Natchez guidelines have several elements which make them a good example. The Natchez guidelines were written by staff members rather than a consultant, as was more common in the survey. The Natchez guidelines also had a separate section for additions and included the Secretary of the Interior’s Standards, in line with the majority of surveyed cities. Another consideration was that the guidelines were written in 1998 and the majority of guidelines in the survey were written in the 1990s. While the population of Natchez, Mississippi is only 18,464, and therefore lower than the average size of the surveyed cities, the other factors in its favor outweigh this negative. The Natchez

guidelines will be compared with the version of the Secretary of Interior's Standards that was revised in 1995.<sup>42</sup>

The most obvious impact of the Secretary of Interior's Standards on the Natchez, Mississippi guidelines is, of course, that they are included in the beginning of the guidelines. The introduction to the Standards in the Natchez guidelines states that

“the Historic Natchez Design Guidelines are based upon the U.S. Department of Interior, Secretary of the Interior's Standards for Rehabilitation...the standards should be referenced by the property owner and developer during the drafting of rehabilitation plans.”<sup>43</sup>

However, the Natchez Design Guidelines include the version of the Secretary of Interior's Standards that was codified in 36 CFR 67 for use in the Federal Historic Preservation Tax Incentives program. As described earlier, this version of the Standards does not address the destruction of features and spatial relationships during the construction of the addition, nor does it include a reference to the compatibility of historic materials or proportion between the new and the old. After the Standards are listed, a section on how to apply the Standards is also included. The four steps in applying the Standards are first to identify, retain and preserve; second to protect and maintain; third to repair; and the fourth and last to be considered step is replacement.<sup>44</sup> These are general recommendations for all work done in the historic areas of Natchez, but additions have a separate section addressing its specific issues.

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<sup>42</sup> *The Secretary of the Interior's Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings*, rev. 1995.

<sup>43</sup> *Historic Natchez Design Guidelines*, 19.

<sup>44</sup> *Historic Natchez Design Guidelines*, 21.

The additions section opens with a general introduction, describing the effect of additions on an historic structure and advising that:

“Because an addition has the capability to radically change the historic appearance, an exterior addition should be considered only after it has been determined that the new use can not be successfully met by altering non-character-defining interior spaces.”<sup>45</sup>

This parallels the recommendations of the Secretary of Interior’s Guidelines for the Rehabilitation of Historic Buildings. In fact, the entire introductory paragraph copies the Secretary of Interior’s Guidelines almost verbatim, repeating the recommendations for minimizing the loss of historic materials and character-defining features as well as making clear what is historic and what is new. A significant and noteworthy omission from the Natchez Guidelines is the last recommendation listed in the Secretary of the Interior’s Guidelines:

“Considering the design for an attached exterior addition in terms of its relationship to the historic building as well as the historic district or neighborhood. Design for the new work may be contemporary or may reference design motifs from the historic building. In either case, it should always be differentiated from the historic building and be compatible in terms of mass, materials, relationship of solids to voids and color.”<sup>46</sup>

Since the Natchez city guidelines include the recommendation to differentiate the new and the old construction but omit the section which says that the design of additions may be contemporary, it seems that the city desires a subtle contrast for new construction. As further evidence of this position on design, the word ‘contemporary’ is not used at any other point in the Natchez guidelines on additions. So while the city doesn’t recommend

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<sup>45</sup> *Historic Natchez Design Guidelines*, 95.

<sup>46</sup> *The Secretary of the Interior’s Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* (Washington, D.C.: Preservation Assistance Division, National Park Service U.S. Department of the Interior, 1979).

“duplicating the exact form, material, style, and detailing of the historic building in the new addition so that the new work appears to be a part of the historic building,” neither does it seem to want to emphasize a need for contemporary design in additions.<sup>47</sup>

After the introductory paragraph of the additions section of the *Historic Natchez Design Guidelines*, the section lists a series of guidelines that it labels as “Secretary of Interior Recommendations.” The recommendations are taken from the Secretary of Interior’s Guidelines rather than the Standards. This list includes the repetition of guidelines stated in the introductory paragraph: placing functions and services in non-character-defining spaces, avoiding loss of historic materials and character-defining features and differentiating between new and old. Two guidelines are newly added and not in the most recent version of the Secretary of Interior’s Guidelines. The first recommends “locating the attached exterior addition at the rear or an inconspicuous side of a historic building; and limiting its size and scale in relationship to the original historic building.”<sup>48</sup> The second guideline encourages “placing new additions such as balconies and greenhouses on non-character-defining elevations and limiting the size and scale in relationship to the historic building.”<sup>49</sup> These guidelines are from an earlier version of the Secretary of Interior’s Guidelines.

Aside from the omission of the guideline in the Secretary of Interior’s Guidelines that addresses contemporary design for new construction, one other guideline is not included

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<sup>47</sup> *Historic Natchez Design Guidelines*, 96.

<sup>48</sup> *Historic Natchez Design Guidelines*, 95.

<sup>49</sup> *Historic Natchez Design Guidelines*, 96.

in the Natchez design guidelines for additions. This missing guideline addresses rooftop additions and its omission may either be a sign that those types of additions are not common in Natchez or are not permitted in any form. The omission of any guideline addressing the issue makes it difficult to analyze the city's intentions on the topic.

After the section addressing the Secretary of Interior's recommendations, the Natchez guidelines address three topics: sympathetic relationship to the original design, materials, and massing and setbacks. Each of these topics is addressed in greater detail than the Secretary of Interior's Standards' discussion of them. The Natchez guidelines define sympathy to original design as not detracting from the historic character of the property, limiting the size of the addition and designing so that the addition is secondary in nature. The thrust of this section is to ensure that the addition not compete with the original structure but be subordinate to it, a common theme in this survey of design guidelines for additions.

The second special topic addresses materials. The Natchez guidelines encourage using materials that blend with the existing treatments of the building though new materials may be used if they do not detract from the historic building's character.<sup>50</sup> The guidelines on materials for additions go into detailed recommendations for how siding and roofing materials should be used and attached. "If siding materials on the addition are used that match the original structure they should be separated by vertical trim to visually display

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<sup>50</sup> *Historic Natchez Design Guidelines*, 96.

where the old siding ends and the new siding begins.”<sup>51</sup> This kind of detail would be inappropriate at the federal level of the Secretary of the Interior’s Standards but can be appropriate at the local level and is a prime example of how and why cities can customize the Standards to their own community.

The final special topic the Natchez guidelines discuss is massing and setbacks. The city recommends limiting the size of addition and advises against using large scale massing to block historic features or obscure detailing.<sup>52</sup> While the Secretary of Interior’s Standards recommend compatibility with massing, more specific recommendations are not given. Setbacks are not mentioned in the Secretary of Interior’s Standards, though the Guidelines recommend the consideration of the relationship of the addition to the building and the neighborhood to which it is being attached. Natchez’s own guidelines define the expectation for this relationship in greater detail. In addition, the city’s own zoning ordinances are included: “setbacks of new additions should meet the requirements set by the Zoning Ordinance or a rear yard setback of twenty (20) feet, side setback of eight (8) feet with the sum of the two side setbacks equaling twenty (20) feet.”<sup>53</sup> Again, this is the type of detail that a city can include in their guidelines that the federal government cannot encompass.

The next section of the Natchez guidelines for additions lists a series of recommendations that have been generated by the city itself, rather than by the Secretary of the Interior, as

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<sup>51</sup> Ibid.

<sup>52</sup> Ibid.

<sup>53</sup> Ibid.

the first list was based on. Again, the topic of location of the addition is addressed, and locating the addition at the rear of the structure is recommended. Landscaping is recommended to shield side additions if a rear addition is not possible.<sup>54</sup> A third guideline on the location of additions is very important and lacking in other guidelines in the survey: “additions should not be placed on a façade with significant architectural detail or design.”<sup>55</sup> The Secretary of the Interior’s Guidelines address this point as well by recommending placing a new addition on a non-character-defining elevation. Further guidelines describe the proper scale of an addition so that the original building is not overpowered. The next guideline in the Historic Natchez guidelines recommends leaving existing corner boards and other trim elements in place on the original house as a means of showing where the historic building ends and the new construction begins. Following on this theme of differentiating the two structures, the final recommendation states that “a new addition should be visually readable as a new addition and not a portion of the original house through the use of design elements, visual separation, etc.”<sup>56</sup> The philosophy of Natchez to desire distinguishing new additions through subtle means, rather than through contemporary design, continues. A series of ‘not recommended’ guidelines follow this section, in the manner of the Secretary of the Interior’s Guidelines, and they restate the recommendations in the negative form.

The final section of the Natchez design guidelines for additions is entitled modernization. This section largely repeats the Secretary of the Interior’s guideline recommendation that

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<sup>54</sup> *Historic Natchez Design Guidelines*, 97.

<sup>55</sup> *Ibid.*

<sup>56</sup> *Ibid.*



alternatives to an addition be first considered. If non-defining areas within the home cannot be found that serve the needs of the owner, then an addition is seen as a good alternative to destroying historic features of the house. The guidelines offer suggestions for altering the historic building as an alternative to an addition: “The next thing to consider before building an addition is to enclose rear porches or galleries to use for bathrooms, kitchens, etc.”<sup>57</sup> While this section doesn’t depart from the Secretary of Interior’s general philosophy, again it explores the topic in greater detail and offers additional recommendations which might be more appropriate for the city.

While the Natchez design guidelines for additions address all the topics from the ninth standard of the Secretary of the Interior’s Standards for Rehabilitation, the issue of reversibility from the tenth standard is not addressed. Aside from the inclusion of the Secretary of Interior’s Standards at the beginning of the Natchez design guidelines, there is no other mention of the issue in the section addressing additions. This omission may be the result of a belief that no addition can be reversible or that it was not an issue that needed further clarification. Whatever the reason, its absence is noteworthy in the midst of the rest of the city’s guidelines which generally follow the Secretary of the Interior’s Standards and Guidelines closely and repeat its main themes as well as explore them in greater depth.

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<sup>57</sup> *Historic Natchez Design Guidelines*, 98.

### Chapter 3 – Additional and Alternative Components to Guidelines

The results of the survey and the comparison of a typical set of guidelines with the Secretary of Interior’s Standards and Guidelines for Rehabilitation show a general consistency in the way guidelines are structured throughout the country. However, there were some examples of guidelines that had uncommon features that are interesting if only to understand the full variety of guidelines in force in the country. Moreover, some had features that are useful to look at because other cities might benefit from applying them to their own guidelines. In addition, new ideas from different sources might help improve and refine the guidelines so that they may produce higher quality additions.

Several communities had responses to the survey that are interesting to discuss as a means of understanding the diversity of guidelines for additions in the United States. Cheyenne, Wyoming returned a blank survey with a letter explaining that the City of Cheyenne does not have design guidelines for its four National Historic Districts.<sup>58</sup> They have guidelines that apply to the streetscape aspects of the downtown district, such as landscaping, but they do not address the historic structures themselves. They have written design guidelines that, if approved, will only apply to a small portion of the city. They hope to make similar progress with the historic districts but “it will take some time as it drastically effects the rights of property owners and in Wyoming few things come between an owner and his right to do whatever he wants with his property and that

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<sup>58</sup> Chuck Lanham, *Letter to author*, 10 March 2003.

includes tearing it down.”<sup>59</sup> This struggle to have any control at all over design changes in historic districts is an extreme example of a problem that many cities must struggle with and a sharp contrast to those cities that are able to exert a tight control over new design.

Two other interesting examples come from Florida. Palm Beach, Florida’s design guidelines call for new construction to be “in conformity with good taste and design and in general [contribute] to the image of the town as a place of beauty, spaciousness, balance, taste, fitness, charm and high quality.”<sup>60</sup> The subjective quality of the words that are used and the complete lack of reference to any real design features make it difficult to understand how these design guidelines could be useful to home owners, architects or builders. Also, the complete lack of reference to the preservation of historic features or structures make these guidelines more useful for maintaining the image of a wealthy community rather than its architectural heritage.

The other Florida design guideline example is interesting for a different reason. The design guidelines for additions in Key West, Florida place an emphasis on the damage that may be caused to historic structures. “Poorly constructed additions may lead to the deterioration of a building by altering the functional design of a historic structure redirecting water into areas, which produce wood rot and decay.”<sup>61</sup> The paragraph goes on to discuss how additions often deteriorate before historic original portions and so

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<sup>59</sup> Ibid.

<sup>60</sup> Joanna Frost-Golino, *Application for Architectural Commission Review: Guidelines* (Palm Beach, FL: City of Palm Beach, 1997), 13.

<sup>61</sup> [Diana Godwin,] *City of Key West: Historic Architectural Guidelines* (Key West, FL: City of Key West, nd.) 36.

additions should be planned with this in mind. It is interesting to note this because it is the only guideline out of the sixty-five in the survey to mention this aspect of additions.

While these types of unique responses to design guidelines are interesting, other cities have more generally applicable features from which other cities could benefit. The best example of this is from guidelines that are in draft form for the Historic Michigan Boulevard District in Chicago, Illinois. These guidelines appear to be some of the only in the country that differentiate clearly between the requirements for contributing and non-contributing buildings in a historic district. Each building type has its own separate set of guidelines. For additions, the guidelines for contributing buildings say that additions will be reviewed on a case by case basis and if allowed, must follow a variety of criteria.<sup>62</sup> The guidelines for additions to non-contributing buildings state that they are “generally acceptable, provided that they meet the applicable guidelines regarding additions and new construction.”<sup>63</sup> By writing guidelines of differing levels of stringency based on the quality and importance of the building in question can be quite useful to a city. While other cities might rely on their design review boards to make the distinction between contributing and non-contributing, having it written in the guidelines makes the requirements clearer for all involved and ensures greater consistency in the implementation of the guidelines.

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<sup>62</sup> Commission on Chicago Landmarks, *Design Guidelines for the Historic Michigan Boulevard District (Draft)*. (Chicago, IL: City of Chicago, 2002) 25.

<sup>63</sup> *Design Guidelines for the Historic Michigan Boulevard District (Draft)*, 28.

Finally, there are some topics that relate to additions that are difficult or impossible to find in any of the guidelines in the survey. A journal article written by Linda Groat in 1983 discusses the issue of fitting new architecture with old and is directly relevant to the issue of additions.<sup>64</sup> She offers a checklist of issues that architects should consider when fitting new construction with old and raises many points that are not generally discussed in the guidelines (see Appendix G). The checklist moves from the broad context of the building, a neighborhood, district, or even a region, to interior details of the structure. The article asks the architect to consider factors that affect the design, including both those things that the architect can control as well as those that he cannot. The exterior site organization section of the checklist asks the architect to think of the footprint of the site, the circulation of the building, its pathways and entry locations. Maintaining historic entry locations can be an essential element of preserving a building and yet it is an element that is not frequently addressed in the guidelines. In the case of Louisville, Kentucky's design guidelines, an example is shown of an appropriate addition which provides a new entrance so that the original building will be 'protected' (see Figure 10).<sup>65</sup>

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<sup>64</sup> Linda Groat, "Measuring the Fit of New to Old: A checklist resulting from a study of contextualism," *Architecture* (1983): 58-61.

<sup>65</sup> John Milner & Associates, *Louisville Landmarks Commission Design Guidelines: Addition Design Guidelines* (Louisville, KY: City of Louisville, 1998), 2.

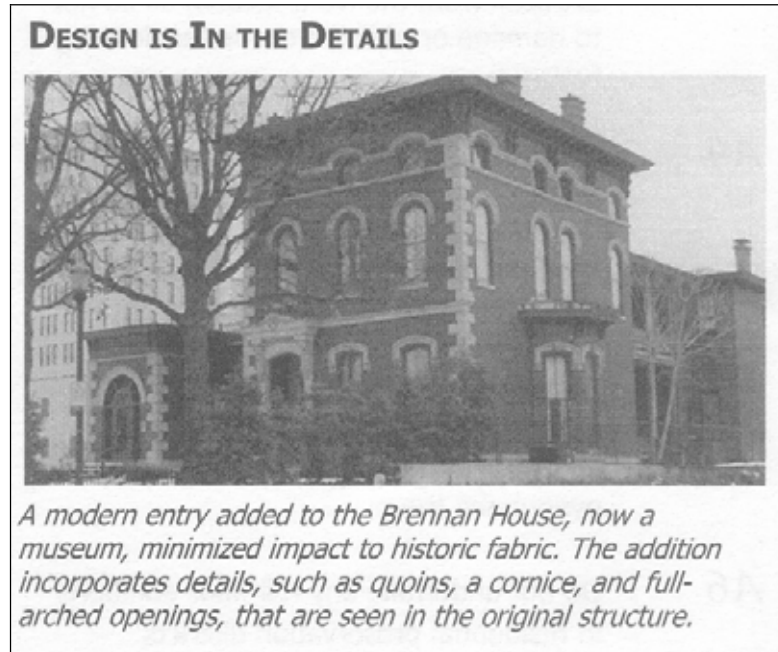


Figure 10 – Illustration from the *Louisville Landmarks Commission Design Guidelines: Addition Design Guidelines* showing an addition which takes the place of the historic entrance.<sup>66</sup>

However, by changing the circulation patterns and taking away the function of the main entrance, the ‘protection’ may, in fact, harm the integrity of the historic structure.

Other items on Linda Groat’s checklist are common to most guidelines, including setbacks, massing and rhythm, but the checklist prompts deeper analysis of each of these components.<sup>67</sup> Each item is given a sliding scale from contrast to replication so that architects can consciously decide, on an element by element basis, how the design can best achieve the desired outcome. Also, the checklist addresses an entire aspect of the building that is not included in any of the design guidelines in the survey: the interiors of the structures. It is understandable that cities would feel that the interiors of historic buildings are beyond the realm of their control and so do not include them in their design

<sup>66</sup> Ibid.

<sup>67</sup> “Measuring the Fit of New to Old: A checklist resulting from a study of contextualism,” 59.

guidelines, but it is an important aspect of design that should not be ignored. The internal layout and details of a building have a direct impact on the exterior appearance of a building and this should be acknowledged in guidelines so that architects and homeowners consider this in their plans. While the city may not have control over the interiors of the spaces, reminding architects and builders to take the interior form and function of a building into account does not overstep the city's power and may result in better design. Linda Groat's checklist is clear enough to be understood by a homeowner who is not educated in design and comprehensive enough to benefit an architect who has received formal education in the field. It should be a guide for cities across the country.

## Chapter 4 - Conclusion

After analyzing and comparing sixty-five design guidelines from around the United States, certain elements have become clear. First and most importantly is the great impact the Secretary of Interior's Standards for Rehabilitation have on forming local guidelines. The vast majority of guidelines in the country, at minimum, follows the basic preservation philosophy of the Standards, and most go even further by including the Standards verbatim in their guidelines. Several cities depend on the Standards exclusively, without customizing them for their own resources and needs, though the majority use the Secretary of Interior's Standards as a base and add their own specific guidelines on top. The study found that outdated versions of the Standards are still being used in many cities, highlighting the failure of cities to keep their guidelines updated.

The lack of updating and revising in many cities' guidelines is an important and unfortunate fact. Some of the guidelines in the survey were written decades earlier, the oldest dating from 1967. Regular updating is necessary to keep current with the latest changes in design guidelines and to respond to problems that become apparent with the practical use of the guidelines. Having guidelines that are so outdated may be indicative of insufficient resources in the city, but greater priority must be given to the regular updating of the guidelines for the good of the city's architectural heritage, as well as the benefit of the guidelines' audience and administrators.



The vast majority of cities in the study follow the philosophy of the Standards which says that additions should be differentiated from the historic structure but compatible with it. In only a few cases do cities choose to emphasize compatibility over differentiation. While the ideal of having additions that are both distinct and compatible is theoretically good, its effectiveness in practice is debatable. It requires a subjective line to be drawn between compatibility and differentiation which opens it to a multitude of interpretations. The knowledge, judgment and power of design reviewers are required to draw the line where it best suits the needs of the specific project and city in question. This places great pressure and demands on the design reviewers and yet the survey found that the vast majority of the cities rely on volunteers to fill these roles. While the survey did not investigate the composition of the review boards, undoubtedly there are many cases where the appointments to the boards are based on politics. Also, cities with fewer resources might have less qualified individuals available to serve. While more research should be done on the state of review boards in the United States, the important role they serve makes clear the need that they be given the clearest guidelines and greatest assistance possible to ensure that the intent of the guidelines is followed.

The study found that illustrations were a tool used to help convey information in the guidelines but a surprising majority did not utilize them. Where they were used, their effectiveness varied. Some cities used drawings to illustrate principles and educate homeowners and these tended to be clear and appropriate. When cities relied on photographs to illustrate principles, the results were more mixed. Some photographs were well chosen and clearly illustrated a point in the guidelines but others were at best

confusing, and at worse, presented a misleading or inferior example of the principle in question. Well written captions and text made illustrations more effective and are an important component in illustrations. As well done illustrations can greatly improve the effectiveness of guidelines, more cities should employ them but great care should be taken in the selection of the illustrations and in the writing of the supporting text.

As I wrote at the beginning of this work, this examination of guidelines in the United States is just the first step in understanding how guidelines for additions can best be written. Further research is clearly needed to examine the impact of the guidelines that I have examined. Case studies could be performed on additions that have been built under some of the guidelines in this survey and compared to better understand how the cities, design review boards, homeowners and architects actually interpret the guidelines that are in place. Design review boards could be examined in greater detail to understand their role in the process. In addition, architects and homeowners could be interviewed to explore their thoughts and experiences with guidelines and design review boards. The work of Linda Groat, though not new, is a good example of a new way of viewing additions that could help inform the new generation of guidelines. Her thoughtful and comprehensive method of thinking about fitting new with old could be a model for many cities in their pursuit of the best designs for additions possible. There is much research and contemplation still to be done, but hopefully this thesis has provided a foundation in the process of creating guidelines that will result in the best possible additions to historic buildings.

Key to shading:        **Bold** indicates that guidelines and survey were received  
    *Italics* indicate that incomplete information was received  
    Normal font for cities indicates that no information was received

Alabama: <b>Birmingham, Mobile</b>	Indiana: Bloomington
Alaska: Anchorage, Fairbanks, <b>Juneau</b>	Iowa: <b>Des Moines</b> , Oskaloosa
Arizona: <b>Phoenix</b> , Sedona, Tucson	Kansas: Kansas City, <b>Wichita</b>
Arkansas: Little Rock	Kentucky: <b>Louisville, Newport</b>
California: Berkeley, Los Angeles, <b>San Diego, San Francisco</b>	Louisiana: <b>New Orleans</b>
Colorado: <b>Aspen</b> , Boulder, Denver, <b>Georgetown</b>	Maine: <b>Lewiston</b> , Portland, York
Connecticut: <b>East Hartford</b> , Litchfield, New Haven	Maryland: <b>Annapolis, Baltimore</b>
Delaware: <b>Wilmington</b>	Massachusetts: Boston, Lowell, <b>Salem</b>
District of Columbia: <b>Washington</b>	Michigan: <i>Bloomfield Hills</i> , Detroit, <b>Grand Rapids</b>
Florida: <b>Key West, Miami, Palm Beach</b>	Minnesota: <b>Minneapolis, Saint Paul</b>
Georgia: <b>Atlanta, Athens</b>	Mississippi: <b>Jackson, Natchez</b>
Hawaii: <b>Kauai</b>	Missouri: <b>St. Louis</b> , Springfield
Idaho: <b>Boise</b>	Montana: <b>Billings</b> , Butte-Silver Bow
Illinois: <b>Chicago, Oak Park</b>	Nebraska: Lincoln, <i>Omaha</i>
	Nevada: <b>Carson City, Las Vegas</b>
	New Hampshire: Concord, <i>Nashua</i> ,

New Hampshire (cont.): Portsmouth

Washington: *Seattle*, **Spokane**

New Jersey: **Cape May**, Trenton

West Virginia: **Lewisburg**

New Mexico: Albuquerque, **Santa Fe**

Wisconsin: **Madison**, **Milwaukee**

New York: **Buffalo**, New York City

Wyoming: **Cheyenne**, **Cody**

North Carolina: **Greensboro**, **Raleigh**

North Dakota: **Fargo**, Grand Forks

Ohio: **Cincinnati**, Cleveland

Oklahoma: *Tulsa*

Oregon: Portland, **Eugene**

Pennsylvania: **Philadelphia**,

**Pittsburgh**

Rhode Island: Newport, **Providence**

South Carolina: **Beaufort**, **Charleston**

South Dakota: **Sioux Falls**, *Rapid City*

Tennessee: **Memphis**, **Nashville**

Texas: Austin, Dallas, San Antonio

Utah: **Park City**, **Salt Lake City**

Vermont: **Burlington**, Stowe

Virginia: **Charlottesville**, **Richmond**

Name of city: \_\_\_\_\_ Size of population: \_\_\_\_\_

Typical age and architectural character of buildings in the city: \_\_\_\_\_

Number of buildings on a historic register: \_\_\_\_\_

What year were the current design guidelines written? \_\_\_\_\_

What year were the first design guidelines written for the city? \_\_\_\_\_

If known, who is the author of the design guidelines? \_\_\_\_\_

If the guidelines are based on a model, please list source: \_\_\_\_\_

Are there imminent plans to revise the guidelines? Yes No  
Comments: \_\_\_\_\_

Average number of people on the design guideline review board: \_\_\_\_\_

Are review board members (circle one): voluntary paid  
Comments: \_\_\_\_\_

Are the guidelines included in the preservation ordinance for the city? Yes No  
Comments: \_\_\_\_\_

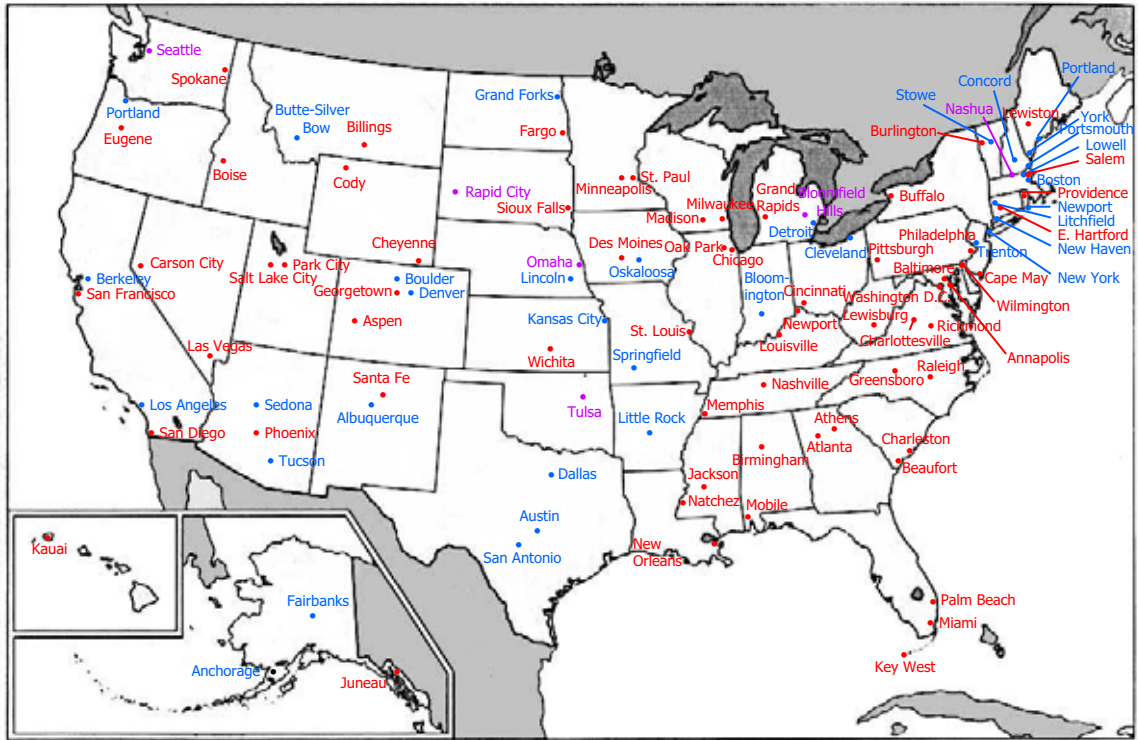
Is there a design review process? Yes No  
Comments: \_\_\_\_\_

Any additional comments: \_\_\_\_\_

Your Name: \_\_\_\_\_ Phone Number: \_\_\_\_\_

E-mail address: \_\_\_\_\_

Thank you very much for your time in completing this survey. Please return to Stacey Donahoe in the enclosed self-addressed stamped envelope (3600 Chestnut Street, Box 932, Philadelphia, PA 19104).



Red – Guidelines received from city and included in survey

Blue – Guidelines were requested but not received from city

Purple – Incomplete guidelines were received from city so not included in survey

<b>State</b>	<b>City</b>	<b>Population</b>	<b>Architectural Character of the City</b>	<b>Number of Buildings on a Historic Register</b>	<b>Date of Current Guidelines</b>	<b>Date of City's First Guidelines</b>
<i>AL</i>	<i>Birmingham</i>	242,820	1890-1930s	110	1994	1994
<i>AL</i>	<i>Mobile</i>	200,000	1850-present	5,285 in districts, 24 indiv. listed	2000	1962 - informal 1992 - formal
<i>AK</i>	<i>Juneau</i>	31,000	50-70 years, Queen Ann, Art Deco, storefront	5	1988	1988
<i>AZ</i>	<i>Phoenix</i>	1,373,947	1870s - present (40s - 60s ranches predom.)	6,000 appr.	1996	1986
<i>CA</i>	<i>San Diego</i>	1,500,000	Modern	1,000	Secretary of Interior's Standards	1995
<i>CA</i>	<i>San Francisco</i>	800,000	1850s vernacular - modern	230 landmarks, 11 historic districts, 6 conservation districts	Secretary of Interior's Standards	(left blank on survey)
<i>CO</i>	<i>Aspen</i>	5,914	Victorian & Post War	250 approx.	2000	(left blank on survey)
<i>CO</i>	<i>Georgetown</i>	1,100	Turn of century	200 +	2000	1996 (?)

<b>State</b>	<b>City</b>	<b>Author of Present Guidelines</b>	<b>Model for Guidelines</b>	<b>Plans to Revise Guidelines</b>	<b>Number of Members on Review Board</b>	<b>Board Type</b>
<i>AL</i>	<i>Birmingham</i>	Unknown	Secretary of the Interior's Standards	Maybe	11	Voluntary
<i>AL</i>	<i>Mobile</i>	Staff - Review board, city attorney	Multiple (revisions will use Raleigh, NC)	Yes	11	Voluntary
<i>AK</i>	<i>Juneau</i>	Staff - Gary Gillette	(left blank on survey)	Yes - will work with NTHP	9	Voluntary
<i>AZ</i>	<i>Phoenix</i>	Staff - Historic Preservation Commission	Unknown	Yes - to address landscaping, signs, etc. and customize for each district	9	Voluntary
<i>CA</i>	<i>San Diego</i>	National Park Service	N/A	Yes - to clarify their application locally	5	Voluntary
<i>CA</i>	<i>San Francisco</i>	National Park Service	N/A	No	9	Voluntary
<i>CO</i>	<i>Aspen</i>	Consultant - Noré V. Winter	(left blank on survey)	Yes	8	Voluntary
<i>CO</i>	<i>Georgetown</i>	Consultant - Noré V. Winter	Unknown	Yes	5	Voluntary



<b>State</b>	<b>City</b>	<b>Guidelines Included in Ordinance</b>	<b>Design Review Process</b>	<b>Separate Guidelines For Districts</b>	<b>Separate Section for Additions</b>	<b>Photos of Additions</b>	<b>Drawings of Additions</b>
<i>AL</i>	<i>Birmingham</i>	No	Yes	Yes	Yes	No	No
<i>AL</i>	<i>Mobile</i>	No	Yes	Yes	No	No	No
<i>AK</i>	<i>Juneau</i>	No	Yes	No	No	No	No
<i>AZ</i>	<i>Phoenix</i>	No	Yes	No	Yes	No	Yes
<i>CA</i>	<i>San Diego</i>	Referenced	Yes	No	N/A	N/A	N/A
<i>CA</i>	<i>San Francisco</i>	No	Yes	No	N/A	N/A	N/A
<i>CO</i>	<i>Aspen</i>	(left blank on survey)	Yes	No	Yes	Yes	Yes
<i>CO</i>	<i>Georgetown</i>	No	Yes	Yes	Yes	No	No

<b>State</b>	<b>City</b>	<b>Illustrated Examples Positive or Negative</b>	<b>Secretary of Interior's Standards Included?</b>	<b>General Design Theory of the Guidelines</b>
<i>AL</i>	<i>Birmingham</i>	N/A	Altered 1978/1983 version (contemporary design deleted)	Compatibility only
<i>AL</i>	<i>Mobile</i>	N/A	Tax Credit version (36 CFR Part 67)	Additions not specifically addressed in city's own guidelines.
<i>AK</i>	<i>Juneau</i>	N/A	Slightly reworded 1978/1983	Contemporary design not discouraged if compatible
<i>AZ</i>	<i>Phoenix</i>	Positive	No	Current construction methods and styling encouraged.
<i>CA</i>	<i>San Diego</i>	N/A	Tax Credit version (36 CFR Part 67)	No city specific guidelines.
<i>CA</i>	<i>San Francisco</i>	N/A	Yes, version unknown.	No city specific guidelines.
<i>CO</i>	<i>Aspen</i>	Both	1995 version.	Subtly distinguish addition as product of own time
<i>CO</i>	<i>Georgetown</i>	N/A	1995 version.	New work should be recognized as product of own time and loss of historic fabric should be minimized.

<b>State</b>	<b>City</b>	<b>Issues Addressed by the Guidelines</b>	<b>Context Referenced By the Guidelines</b>
<i>AL</i>	<i>Birmingham</i>	Compatibility with house and district, site plans and site topography.	Property, neighborhood, environment.
<i>AL</i>	<i>Mobile</i>	N/A	N/A
<i>AK</i>	<i>Juneau</i>	Height, setback, roof, size, scale, color, material and character.	Property, immediately surrounding structures and those in the Historic District
<i>AZ</i>	<i>Phoenix</i>	Size, shape, materials, building elements, detailing, location, height, width, form, roof, openings, and directional emphasis.	Historic building and/or historic buildings in its immediate vicinity.
<i>CA</i>	<i>San Diego</i>	N/A	N/A
<i>CA</i>	<i>San Francisco</i>	N/A	N/A
<i>CO</i>	<i>Aspen</i>	Location, size, setback, connector, scale, proportion, historic alignments, roof lines, height, materials, roof forms, architectural elements and rooftop additions.	Historic building and historic district.
<i>CO</i>	<i>Georgetown</i>	Visually subordinate, form, detailing, setback, details, height, connector, materials, windows, roof dormers, roof additions.	Historic building.

<b>State</b>	<b>City</b>	<b>Population</b>	<b>Architectural Character of the City</b>	<b>Number of Buildings on a Historic Register</b>	<b>Date of Current Guidelines</b>	<b>Date of City's First Guidelines</b>
<i>CT</i>	<i>East Hartford</i>	50,000	Post WWII/Cape Ranches	40 in historic district covered by guidelines	1988	1988
<i>DE</i>	<i>Wilmington</i>	73,135	Mostly Victorians, also few early 19th century, Art Deco and early 20th century.	2,000	Varies	(left blank on survey)
<i>DC</i>	<i>Washington</i>	600,000	1870-1930	28,000	1996	Early 1980s
<i>FL</i>	<i>Key West</i>	22,000	(left blank on survey)	2,580 on historic sites survey	2002	1970s (?)
<i>FL</i>	<i>Miami</i>	362,500	Med. Revival, Art Deco	100 +/- (includes 4 historic districts)	Secretary of Interior's Standards	(left blank on survey)
<i>FL</i>	<i>Palm Beach</i>	10,000	Varies	246	1997	1997
<i>GA</i>	<i>Atlanta</i>	428,000	1890s-1960s	7,000 locally designated, both districts & individually	Varies - early 1980s to 2001 (guidelines written as districts designated)	Early 1980s
<i>GA</i>	<i>Athens</i>	100,000	1880-1910	(left blank on survey)	1986 - with later amendments	1986

<b>State</b>	<b>City</b>	<b>Author of Present Guidelines</b>	<b>Model for Guidelines</b>	<b>Plans to Revise Guidelines</b>	<b>Number of Members on Review Board</b>	<b>Board Type</b>
<i>CT</i>	<i>East Hartford</i>	Staff - Committee	Wethersfield, Connecticut	No	8	Voluntary
<i>DE</i>	<i>Wilmington</i>	Staff	Secretary of the Interior's Standards	No - considering but depends on staff time	7	Voluntary
<i>DC</i>	<i>Washington</i>	Consultant - Richard Wagner, AIA	(left blank on survey)	Yes - in the next couple of years	11	Paid (not much)
<i>FL</i>	<i>Key West</i>	Consultant - Diane Godwin, Historic Preservation Services	No	No	5	Voluntary
<i>FL</i>	<i>Miami</i>	National Park Service	N/A	Yes	9	Voluntary
<i>FL</i>	<i>Palm Beach</i>	Consultant - Joanna Frost-Golino, AIA	None	Yes - minor	7	Voluntary
<i>GA</i>	<i>Atlanta</i>	Staff, consultants, graduate students	Secretary of the Interior's Standards in some cases, none in others.	Yes	11	Paid (stipend for each meeting attended)
<i>GA</i>	<i>Athens</i>	Consultant	Secretary of the Interior's Standards.	Yes	7	Voluntary

State	City	Guidelines Included in Ordinance	Design Review Process	Separate Guidelines For Districts	Separate Section for Additions	Photos of Additions	Drawings of Additions
<i>CT</i>	<i>East Hartford</i>	Yes	Yes	No	Yes	No	Yes
<i>DE</i>	<i>Wilmington</i>	No	Yes	Yes	Yes	No	No
<i>DC</i>	<i>Washington</i>	Yes - window standards and advisory guidelines	Yes	No	Yes	No	Yes
<i>FL</i>	<i>Key West</i>	Yes	Yes	No	No	No	No
<i>FL</i>	<i>Miami</i>	Yes - very general	Yes	No	N/A	N/A	N/A
<i>FL</i>	<i>Palm Beach</i>	No	Yes	No	No	No	No
<i>GA</i>	<i>Atlanta</i>	Yes	Yes	Yes	No	No	Yes (but only in guidelines for one of the historic districts)
<i>GA</i>	<i>Athens</i>	Referenced	Yes	No	Yes	No	Yes

<b>State</b>	<b>City</b>	<b>Illustrated Examples Positive or Negative</b>	<b>Secretary of Interior's Standards Included?</b>	<b>General Design Theory of the Guidelines</b>
<i>CT</i>	<i>East Hartford</i>	Both	No	Contemporary design may often be more appropriate
<i>DE</i>	<i>Wilmington</i>	N/A	No	Compatible but not an imitation
<i>DC</i>	<i>Washington</i>	Positive	Tax Credit version (36 CFR Part 67)	Compatible without exact duplication
<i>FL</i>	<i>Key West</i>	N/A	Tax Credit version (36 CFR Part 67)	Good contemporary design is encouraged along with traditional design elements.
<i>FL</i>	<i>Miami</i>	N/A	Yes, version unknown.	No city specific guidelines.
<i>FL</i>	<i>Palm Beach</i>	N/A	No	Additions not specifically addressed in city's own guidelines.
<i>GA</i>	<i>Atlanta</i>	Positive	Unknown	Addition should be product of own time
<i>GA</i>	<i>Athens</i>	Both	No	Addition should be distinguishable but harmonious

<b>State</b>	<b>City</b>	<b>Issues Addressed by the Guidelines</b>	<b>Context Referenced By the Guidelines</b>
<i>CT</i>	<i>East Hartford</i>	Mass, materials, proportion, location, scale, and relation of solids to voids	Historic building
<i>DE</i>	<i>Wilmington</i>	Location, materials, visibility from street.	Building and district
<i>DC</i>	<i>Washington</i>	Location, setback, orientation, scale, proportion, rhythm, massing, height, materials, color, roof shapes, details and ornamentation, and reversibility	Building and neighborhood
<i>FL</i>	<i>Key West</i>	Scale, height, mass, location, balance, symmetry, siting, height, proportion, compatibility, building detail and relationship of materials.	Original building, neighboring buildings and streetscapes.
<i>FL</i>	<i>Miami</i>	N/A	N/A
<i>FL</i>	<i>Palm Beach</i>	N/A	N/A
<i>GA</i>	<i>Atlanta</i>	Scale, materials, character, rhythm, setback, shape, height, orientation, proportion, massing, location, foundation, roof, roof elements, window and door openings, architectural ornament, and utilities.	Structure and surrounding historic buildings
<i>GA</i>	<i>Athens</i>	Materials, form, roof pitch, door and window arrangement, and location.	Original building



<b>State</b>	<b>City</b>	<b>Population</b>	<b>Architectural Character of the City</b>	<b>Number of Buildings on a Historic Register</b>	<b>Date of Current Guidelines</b>	<b>Date of City's First Guidelines</b>
<i>HI</i>	<i>Kauai</i>	60,000	Varies, 1920-1930s	(left blank on survey)	Secretary of Interior's Standards	(left blank on survey)
<i>ID</i>	<i>Boise</i>	300,000	90 years old +/-	500	1993	1977
<i>IL</i>	<i>Chicago</i>	2,900,000	1880s-1920s	5,500	1992	Unknown
<i>IL</i>	<i>Oak Park</i>	52,524	1870s - 1920s	3,400	1994	1994
<i>IA</i>	<i>Des Moines</i>	190,000	1850 - present	950	1984	1984
<i>KS</i>	<i>Wichita</i>	300,000	Mix of 1890-1920 and 1969-1970 commercial	76	Varies - each district has own set of guidelines	1993
<i>KY</i>	<i>Louisville</i>	256,231	18th c. - present	14,000	1998	1970s (?)

<b>State</b>	<b>City</b>	<b>Author of Present Guidelines</b>	<b>Model for Guidelines</b>	<b>Plans to Revise Guidelines</b>	<b>Number of Members on Review Board</b>	<b>Board Type</b>
<i>HI</i>	<i>Kauai</i>	National Park Service	(left blank on survey)	(left blank on survey)	9	Voluntary - reimbursed for mileage
<i>ID</i>	<i>Boise</i>	(left blank on survey)	N/A	Yes	3	Voluntary
<i>IL</i>	<i>Chicago</i>	Staff	Secretary of the Interior's Standards (likely).	Yes	4-5 (sub-committee of full commission)	Voluntary
<i>IL</i>	<i>Oak Park</i>	Staff - Historic Pres. Comm.	Looked at several other communities	Yes - sometime in the next year	11	Voluntary
<i>IA</i>	<i>Des Moines</i>	Staff - Mary Neiderbach & Patricia Zingsheim	(left blank on survey)	Yes	10	Voluntary
<i>KS</i>	<i>Wichita</i>	Various (including Noré V. Winter)	Secretary of the Interior's Standards.	No	9	Both - some are paid city department staff, others are appointed by city council members
<i>KY</i>	<i>Louisville</i>	Consultant - John Milner & Assoc..	(left blank on survey)	No - recently revised	13	Voluntary

<b>State</b>	<b>City</b>	<b>Guidelines Included in Ordinance</b>	<b>Design Review Process</b>	<b>Separate Guidelines For Districts</b>	<b>Separate Section for Additions</b>	<b>Photos of Additions</b>	<b>Drawings of Additions</b>
<i>HI</i>	<i>Kauai</i>	No	Yes	No	Yes	No	No
<i>ID</i>	<i>Boise</i>	No	Yes	No	No	No	No
<i>IL</i>	<i>Chicago</i>	Yes	Yes	Yes (in progress)	Yes	No	No
<i>IL</i>	<i>Oak Park</i>	No	Yes	No	Yes	No	No
<i>IA</i>	<i>Des Moines</i>	No	Yes	No	Yes	Yes	No
<i>KS</i>	<i>Wichita</i>	Yes	Yes	Yes	No in all but one set of guidelines	Yes (but in most recent set of guidelines only)	Yes (but in most recent set of guidelines only)
<i>KY</i>	<i>Louisville</i>	Referenced	Yes	No	Yes	Yes	Yes

<b>State</b>	<b>City</b>	<b>Illustrated Examples Positive or Negative</b>	<b>Secretary of Interior's Standards Included?</b>	<b>General Design Theory of the Guidelines</b>
<i>HI</i>	<i>Kauai</i>	N/A	Yes, version unknown	No city specific guidelines.
<i>ID</i>	<i>Boise</i>	N/A	1978/1983 versions	Additions not specifically addressed in city's own guidelines.
<i>IL</i>	<i>Chicago</i>	N/A	Tax Credit version (36 CFR Part 67)	Good contemporary design is encouraged that respects existing buildings but does not replicate.
<i>IL</i>	<i>Oak Park</i>	N/A	Tax Credit version (36 CFR Part 67)	Differentiated but compatible
<i>IA</i>	<i>Des Moines</i>	Positive	No	Compatibility
<i>KS</i>	<i>Wichita</i>	Positive (where they exist)	No (except Tax Credit version is included in the Topeka/ Empora district's guidelines)	Old Town District Guidelines: subtly distinguish addition
<i>KY</i>	<i>Louisville</i>	Both	No	Subtly distinguish between historic and new.

<b>State</b>	<b>City</b>	<b>Issues Addressed by the Guidelines</b>	<b>Context Referenced By the Guidelines</b>
<i>HI</i>	<i>Kauai</i>	N/A	N/A
<i>ID</i>	<i>Boise</i>	N/A	N/A
<i>IL</i>	<i>Chicago</i>	Site, size, shape, roof line, design details, elements, and materials.	Landmark and district.
<i>IL</i>	<i>Oak Park</i>	Massing, scale, architectural features, reversibility, size, set-back, material, character, location, dormers and floor additions.	Historic building.
<i>IA</i>	<i>Des Moines</i>	Foundations, new stories, where original meets new, setbacks, façade rhythms, size, roof form, location, windows.	Original building and historic district
<i>KS</i>	<i>Wichita</i>	Old Town District Guidelines: scale, materials, character, mass, form, location and rooftop additions.	Old Town District Guidelines: historic building.
<i>KY</i>	<i>Louisville</i>	Size, massing, scale, setback, façade organization, location, materials, roof form, full floor additions, orientation, floor heights, and solid to void relationships.	Historic building and district

<b>State</b>	<b>City</b>	<b>Population</b>	<b>Architectural Character of the City</b>	<b>Number of Buildings on a Historic Register</b>	<b>Date of Current Guidelines</b>	<b>Date of City's First Guidelines</b>
<i>KY</i>	<i>Newport</i>	17,000	1850-1920 Italianate/ Queen Anne Bungalow	1,100 locally listed; 1,500 on NR	1990	1990
<i>LA</i>	<i>New Orleans (Vieux Carre)</i>	8,000	1830-1850	(left blank on survey)	1985	1985
<i>ME</i>	<i>Lewiston</i>	37,500	50-150 years old	75	1999	(left blank on survey)
<i>MD</i>	<i>Annapolis</i>	35,000	Varied	(left blank on survey)	1993	(left blank on survey)
<i>MD</i>	<i>Baltimore</i>	650,000	18th c. - present	8,000 locally listed, 30,000 on NR	1964 & 1976	1964
<i>MA</i>	<i>Salem</i>	40,000	Varies, Federal predominantly, 1630s - present	1200	1998 - last amended	1984 (for historic districts)

State	City	Author of Present Guidelines	Model for Guidelines	Plans to Revise Guidelines	Number of Members on Review Board	Board Type
<i>KY</i>	<i>Newport</i>	Consultant - Thomason & Associates	(left blank on survey)	Yes - some discrepancies have become apparent; some confusing language leads to resident confusion/ misunderstanding	7	Voluntary - all the rest of the city's boards are paid
<i>LA</i>	<i>New Orleans (Vieux Carre)</i>	Staff - Committee	Several	Yes - have been considering when staff time allows	10	Voluntary
<i>ME</i>	<i>Lewiston</i>	Staff - Historic Preservation Review Board under guidance of Russell Wright, architect	Secretary of the Interior's Standards.	No	7	Voluntary
<i>MD</i>	<i>Annapolis</i>	Consultant - Frens & Frens	Nantucket	Yes - more specific landscape, commercial & sign guidelines	Not yet selected	Voluntary
<i>MD</i>	<i>Baltimore</i>	Unknown	Unknown	Yes - expand & include early to mid-20th century	11	Voluntary
<i>MA</i>	<i>Salem</i>	Unknown	N/A	Yes	7	Voluntary

<b>State</b>	<b>City</b>	<b>Guidelines Included in Ordinance</b>	<b>Design Review Process</b>	<b>Separate Guidelines For Districts</b>	<b>Separate Section for Additions</b>	<b>Photos of Additions</b>	<b>Drawings of Additions</b>
<i>KY</i>	<i>Newport</i>	No	Yes	No	Yes	No	Yes
<i>LA</i>	<i>New Orleans (Vieux Carre)</i>	No	Yes	No	No	No	No
<i>ME</i>	<i>Lewiston</i>	Referenced	Yes	No	No	Yes	No
<i>MD</i>	<i>Annapolis</i>	No	Yes	No	No	No	Yes
<i>MD</i>	<i>Baltimore</i>	Yes	Yes	No	Yes	No	No
<i>MA</i>	<i>Salem</i>	No	Yes	Yes	No	No	No



<b>State</b>	<b>City</b>	<b>Illustrated Examples Positive or Negative</b>	<b>Secretary of Interior's Standards Included?</b>	<b>General Design Theory of the Guidelines</b>
<i>KY</i>	<i>Newport</i>	Positive	No	Compatibility
<i>LA</i>	<i>New Orleans (Vieux Carre)</i>	N/A	1978/1983 versions	Contemporary design not discouraged if compatible
<i>ME</i>	<i>Lewiston</i>	Both	Tax Credit version (36 CFR Part 67)	Compatible but clearly read as new work; contemporary design encouraged
<i>MD</i>	<i>Annapolis</i>	Both	Tax Credit version (36 CFR Part 67)	Creative yet compatible building design is encouraged.
<i>MD</i>	<i>Baltimore</i>	N/A	No	Contemporary design not discouraged if compatible
<i>MA</i>	<i>Salem</i>	N/A	Tax Credit version (36 CFR Part 67)	Additions not specifically addressed in city's own guidelines.

<b>State</b>	<b>City</b>	<b>Issues Addressed by the Guidelines</b>	<b>Context Referenced By the Guidelines</b>
<i>KY</i>	<i>Newport</i>	Setback, location, roof lines, trim lines, material and massing.	Historic building
<i>LA</i>	<i>New Orleans (Vieux Carre)</i>	Size, scale, materials, site plan and owner occupancy.	Historic building and district
<i>ME</i>	<i>Lewiston</i>	Materials, height, massing, details, and reversibility.	Original building.
<i>MD</i>	<i>Annapolis</i>	Height, bulk, relationship of façade parts to whole, scale, massing, roof shapes, setback, materials, windows and doors, shutters and blinds, lighting, storefronts.	Historic building and contributing historic buildings in its immediate neighborhood (1/2 block in both directions)
<i>MD</i>	<i>Baltimore</i>	Scale, building materials, and texture.	Property, neighborhood, environment.
<i>MA</i>	<i>Salem</i>	N/A	N/A

<b>State</b>	<b>City</b>	<b>Population</b>	<b>Architectural Character of the City</b>	<b>Number of Buildings on a Historic Register</b>	<b>Date of Current Guidelines</b>	<b>Date of City's First Guidelines</b>
<i>MI</i>	<i>Grand Rapids</i>	200,000	1860s-1870	2,000 +	2002 - last amended	1973
<i>MN</i>	<i>Minneapolis</i>	375,000	Queen Anne, Arts & Crafts, Post WW II	2,500 approx.	Varies	1974
<i>MN</i>	<i>St. Paul</i>	268,840	(left blank on survey)	2,082	1991	1976
<i>MS</i>	<i>Jackson</i>	200,000	(left blank on survey)	(left blank on survey)	2000	(left blank on survey)
<i>MS</i>	<i>Natchez</i>	18,464	1790-1910	(left blank on survey)	1998	1952
<i>MO</i>	<i>St. Louis</i>	348,000	1840 - 1929	"A lot"	Varies - 1975-2001	(left blank on survey)
<i>MT</i>	<i>Billings</i>	95,000	1920s	(left blank on survey)	1977	1977
<i>NV</i>	<i>Carson City</i>	54,844	Varies	17 National Register	2000	N/A

<b>State</b>	<b>City</b>	<b>Author of Present Guidelines</b>	<b>Model for Guidelines</b>	<b>Plans to Revise Guidelines</b>	<b>Number of Members on Review Board</b>	<b>Board Type</b>
<i>MI</i>	<i>Grand Rapids</i>	Multiple	Secretary of the Interior's Standards.	Yes - adding section for mechanical systems	7	Voluntary
<i>MN</i>	<i>Minneapolis</i>	Staff	Unknown	Yes - sign guidelines	11 (Planning Board, no separate Pres. Comm.)	Paid (\$50/meeting)
<i>MN</i>	<i>St. Paul</i>	Staff - Historic Pres. Comm.	Secretary of the Interior's Standards	Maybe	13	Voluntary
<i>MS</i>	<i>Jackson</i>	Consultant - Noré V. Winter	(left blank on survey)	No	9	Voluntary
<i>MS</i>	<i>Natchez</i>	Staff - David Preziosi, HP Officer	Secretary of the Interior's Standards	No	9	Voluntary
<i>MO</i>	<i>St. Louis</i>	Citizen groups	Unknown	Yes - in some historic districts	9	Voluntary
<i>MT</i>	<i>Billings</i>	(left blank on survey)	Secretary of the Interior's Standards	No	9	Voluntary
<i>NV</i>	<i>Carson City</i>	Consultant - Ana Beth Koval, Larry Wahrenbrock; Rainshadow Associates	(left blank on survey)	Yes	7	Voluntary

<b>State</b>	<b>City</b>	<b>Guidelines Included in Ordinance</b>	<b>Design Review Process</b>	<b>Separate Guidelines For Districts</b>	<b>Separate Section for Additions</b>	<b>Photos of Additions</b>	<b>Drawings of Additions</b>
<i>MI</i>	<i>Grand Rapids</i>	No	Yes	No	No	No	No
<i>MN</i>	<i>Minneapolis</i>	Yes	Yes	Yes	No	No	No
<i>MN</i>	<i>St. Paul</i>	No	Yes	Yes	No	No	Yes
<i>MS</i>	<i>Jackson</i>	No	Yes	Yes	Yes	Yes	Yes
<i>MS</i>	<i>Natchez</i>	Referenced	Yes	No	Yes	Yes	No
<i>MO</i>	<i>St. Louis</i>	(left blank on survey)	Yes	Yes	No	No	No
<i>MT</i>	<i>Billings</i>	Yes	Yes	No	No	No	No
<i>NV</i>	<i>Carson City</i>	Yes	Yes	No	Yes	No	No

<b>State</b>	<b>City</b>	<b>Illustrated Examples Positive or Negative</b>	<b>Secretary of Interior's Standards Included?</b>	<b>General Design Theory of the Guidelines</b>
<i>MI</i>	<i>Grand Rapids</i>	N/A	1978/1983 versions	Additions not specifically addressed in city's own guidelines.
<i>MN</i>	<i>Minneapolis</i>	N/A	No (except Tax Credit version is included in the Harmon Place Historic District's guidelines)	Harmon Place Historic District Guidelines: should not replicate original but should be compatible
<i>MN</i>	<i>St. Paul</i>	Positive	No (except 1978/1983 versions in St. Paul Historic Hill Heritage Preservation's guidelines).	Dayton's Bluff Heritage Preservation District Guidelines: conserve character of the house.
<i>MS</i>	<i>Jackson</i>	Both	Tax Credit version (36 CFR Part 67)	Farish Street Neighborhood Historic District Guidelines: subordinate; define change from new to old either by using current styles or subtle details
<i>MS</i>	<i>Natchez</i>	Both	Tax Credit version (36 CFR Part 67)	Should be as unobtrusive as possible and clearly differentiated; materials should blend
<i>MO</i>	<i>St. Louis</i>	N/A	No	Layfayette Square Historic District Guidelines: compatibility
<i>MT</i>	<i>Billings</i>	N/A	No	Contemporary design not discouraged if compatible
<i>NV</i>	<i>Carson City</i>	N/A	1978/1983 version	Compatible but not creating an earlier appearance

<b>State</b>	<b>City</b>	<b>Issues Addressed by the Guidelines</b>	<b>Context Referenced By the Guidelines</b>
<i>MI</i>	<i>Grand Rapids</i>	N/A	N/A
<i>MN</i>	<i>Minneapolis</i>	Harmon Place Historic District Guidelines: scale, size, height, massing, materials, placement, orientation, street wall, roofs, windows and entries.	Harmon Place Historic District Guidelines: original building and surrounding historic buildings.
<i>MN</i>	<i>St. Paul</i>	Dayton's Bluff Heritage Preservation District Guidelines: scale, size, materials and details.	Dayton's Bluff Heritage Preservation District Guidelines: existing building and its setting.
<i>MS</i>	<i>Jackson</i>	Farish Street Neighborhood Historic District Guidelines: location, scale, character, architectural details, materials, roof form and roof additions.	Farish Street Neighborhood Historic District Guidelines: historic structure.
<i>MS</i>	<i>Natchez</i>	Materials, massing, setbacks, location, scale and architectural features.	Main building
<i>MO</i>	<i>St. Louis</i>	Lafayette Square Historic District Guidelines: mass, scale, proportion, ratio of solid to void, material, material color, setback, and alignment.	Lafayette Square Historic District Guidelines: main building and adjacent buildings
<i>MT</i>	<i>Billings</i>	Material, size, scale, color and character.	Property, neighborhood and environment.
<i>NV</i>	<i>Carson City</i>	Configuration, design, style, materials, architectural details, and reversible.	Building, surroundings and district.

<b>State</b>	<b>City</b>	<b>Population</b>	<b>Architectural Character of the City</b>	<b>Number of Buildings on a Historic Register</b>	<b>Date of Current Guidelines</b>	<b>Date of City's First Guidelines</b>
<i>NV</i>	<i>Las Vegas</i>	500,000	(left blank on survey)	17	1998	1998
<i>NJ</i>	<i>Cape May</i>	4,000	100-150 years old, mostly Victorian	700 +/-	2002	1993
<i>NM</i>	<i>Santa Fe</i>	60,000	(left blank on survey)	6,000	1987	1957
<i>NY</i>	<i>Buffalo</i>	300,000	1850-present	7,000 +	Secretary of the Interior's Standards	(left blank on survey)
<i>NC</i>	<i>Greensboro</i>	220,000	1850-1940s	3 local districts, 22 individually listed, 11 NR Districts	(left blank on survey)	1980 (revised every five years per city ordinance)
<i>NC</i>	<i>Raleigh</i>	305,000	1760-1966; diverse	1200 in historic districts; 130 landmarks	Varies - 1993-2001	1975
<i>ND</i>	<i>Fargo</i>	92,000	(left blank on survey)	(left blank on survey)	(left blank on survey)	(left blank on survey)



<b>State</b>	<b>City</b>	<b>Author of Present Guidelines</b>	<b>Model for Guidelines</b>	<b>Plans to Revise Guidelines</b>	<b>Number of Members on Review Board</b>	<b>Board Type</b>
<i>NV</i>	<i>Las Vegas</i>	Staff	(left blank on survey)	No	11	Voluntary
<i>NJ</i>	<i>Cape May</i>	(left blank on survey)	Secretary of the Interior's Standards	No	7	Voluntary
<i>NM</i>	<i>Santa Fe</i>	Various	(left blank on survey)	Yes	7	Voluntary
<i>NY</i>	<i>Buffalo</i>	National Park Service	N/A	Yes - developing preservation plan	11	Voluntary
<i>NC</i>	<i>Greensboro</i>	Staff - Committee written and designed	Jo Leimenstoll, Ramsay/ Leimenstoll Architects	Yes	9	Voluntary
<i>NC</i>	<i>Raleigh</i>	Staff & Consultant - Jo Leimenstoll Ramsay, Architect	(left blank on survey)	No	5	Voluntary
<i>ND</i>	<i>Fargo</i>	(left blank on survey)	(left blank on survey)	Yes	7	Voluntary

<b>State</b>	<b>City</b>	<b>Guidelines Included in Ordinance</b>	<b>Design Review Process</b>	<b>Separate Guidelines For Districts</b>	<b>Separate Section for Additions</b>	<b>Photos of Additions</b>	<b>Drawings of Additions</b>
<i>NV</i>	<i>Las Vegas</i>	Yes	Yes	No	Yes	No	No
<i>NJ</i>	<i>Cape May</i>	Yes	Yes	No	Yes	No	No
<i>NM</i>	<i>Santa Fe</i>	No	Yes	No	Yes	No	No
<i>NY</i>	<i>Buffalo</i>	No	Yes	No	N/A	N/A	N/A
<i>NC</i>	<i>Greensboro</i>	Referenced	Yes	No	Yes	Yes	No
<i>NC</i>	<i>Raleigh</i>	Referenced	Yes	No	Yes	Yes	No
<i>ND</i>	<i>Fargo</i>	No	(left blank on survey)	No	N/A	N/A	N/A

<b>State</b>	<b>City</b>	<b>Illustrated Examples Positive or Negative</b>	<b>Secretary of Interior's Standards Included?</b>	<b>General Design Theory of the Guidelines</b>
<i>NV</i>	<i>Las Vegas</i>	N/A	No	Compatible but reflective of time period in which built; current construction methods and styling encouraged.
<i>NJ</i>	<i>Cape May</i>	N/A	1995 version	Clearly differentiated but compatible; duplicating historic details not appropriate.
<i>NM</i>	<i>Santa Fe</i>	N/A	No	Similar but distinguishable.
<i>NY</i>	<i>Buffalo</i>	N/A	"current edition"	No city specific guidelines.
<i>NC</i>	<i>Greensboro</i>	Negative	1978/1983 version	Reflect time of construction but respect character and fabric.
<i>NC</i>	<i>Raleigh</i>	Positive	Tax Credit version (36 CFR Part 67)	Compatible to original structure but discernible from it.
<i>ND</i>	<i>Fargo</i>	N/A	No	No city specific guidelines.

<b>State</b>	<b>City</b>	<b>Issues Addressed by the Guidelines</b>	<b>Context Referenced By the Guidelines</b>
<i>NV</i>	<i>Las Vegas</i>	Design, location, setbacks, spacing, alignment, orientation, height, width, form, doors and windows, directional emphasis, materials and projecting elements.	Historic building.
<i>NJ</i>	<i>Cape May</i>	Location, proportion, design, materials, roof form, massing, floor heights, spacing of windows and doors, colors, scale, foundation heights and eave lines.	Historic building and streetscape.
<i>NM</i>	<i>Santa Fe</i>	Materials, architectural treatments, styles, features, details, location, and height.	Existing structure.
<i>NY</i>	<i>Buffalo</i>	N/A	N/A
<i>NC</i>	<i>Greensboro</i>	Materials, style, detailing, roof line, wall planes, size, scale, proportion of built area to green area, and height.	Historic Building and surroundings.
<i>NC</i>	<i>Raleigh</i>	Mass, materials, color, relationship of solids to voids, proportion of built mass to open space, location, size, scale, site features, site terrain, historic fabric, and reversibility.	Historic building.
<i>ND</i>	<i>Fargo</i>	N/A	N/A

State	City	Population	Architectural Character of the City	Number of Buildings on a Historic Register	Date of Current Guidelines	Date of City's First Guidelines
<i>OH</i>	<i>Cincinnati</i>	312,000	(left blank on survey)	22 local historic districts, 28 local landmarks, 24 NR properties, 24 NR districts, 213 NR individual listings, 9 NR landmarks.	Varies	(left blank on survey)
<i>OR</i>	<i>Eugene</i>	150,000	Early 20th century, post WWII Suburban modernism	200 +	Varies - 1999, 1992, 1978	1978
<i>PA</i>	<i>Philadelphia</i>	1,517,550	Varied	10,000 (local historic register)	Secretary of Interior's Standards	N/A
<i>PA</i>	<i>Pittsburgh</i>	360,000	1850-1950 mostly masonry	2500	Varies - 1979 - 1993 (written for each district as designated)	1979
<i>RI</i>	<i>Providence</i>	173,618	Colonial through Modern	2,000 approx.	1994	1984 (?)

<b>State</b>	<b>City</b>	<b>Author of Present Guidelines</b>	<b>Model for Guidelines</b>	<b>Plans to Revise Guidelines</b>	<b>Number of Members on Review Board</b>	<b>Board Type</b>
<i>OH</i>	<i>Cincinnati</i>	Staff with public participation	(left blank on survey)	No	9	Voluntary
<i>OR</i>	<i>Eugene</i>	Staff - Judith Reese, Ken Guzowski, Scott Bogle	Secretary of the Interior's Standards	No	7	Voluntary
<i>PA</i>	<i>Philadelphia</i>	National Park Service	N/A	Unknown	14	Voluntary
<i>PA</i>	<i>Pittsburgh</i>	Staff	Secretary of the Interior's Standards previously, now other city's guidelines (St. Louis? Cincinnati?)	Yes - improve graphics, add illustrations	Don't have a board for this specific purpose.	(left blank on survey)
<i>RI</i>	<i>Providence</i>	(left blank on survey)	(left blank on survey)	No - recently revised	14	Voluntary

State	City	Guidelines Included in Ordinance	Design Review Process	Separate Guidelines For Districts	Separate Section for Additions	Photos of Additions	Drawings of Additions
<i>OH</i>	<i>Cincinnati</i>	Yes	Yes	Yes	Yes	No	No
<i>OR</i>	<i>Eugene</i>	Yes	Yes	No	No	No	No
<i>PA</i>	<i>Philadelphia</i>	Referenced	Yes	No	N/A	N/A	N/A
<i>PA</i>	<i>Pittsburgh</i>	Referenced	Yes	Yes	Yes	No	No
<i>RI</i>	<i>Providence</i>	Yes	Yes	No	No	No	No

State	City	Illustrated Examples Positive or Negative	Secretary of Interior's Standards Included?	General Design Theory of the Guidelines
<i>OH</i>	<i>Cincinnati</i>	N/A	No	Auburn Avenue Historic District Guidelines: compatible but not duplicate of existing building.
<i>OR</i>	<i>Eugene</i>	N/A	1995 version	Compatibility only
<i>PA</i>	<i>Philadelphia</i>	N/A	Referenced but version not specified.	No city specific guidelines.
<i>PA</i>	<i>Pittsburgh</i>	N/A	No	Alpha Terrace Historic District Guidelines: compatible; neither requires nor forbids replication of style of existing buildings.
<i>RI</i>	<i>Providence</i>	N/A	No	Reflect time of construction but fit into existing framework.



State	City	Issues Addressed by the Guidelines	Context Referenced By the Guidelines
<i>OH</i>	<i>Cincinnati</i>	Auburn Avenue Historic District Guidelines: materials, form, scale, height, detailing, siting, and connections.	Auburn Avenue Historic District Guidelines: original building and adjacent buildings in a more general way.
<i>OR</i>	<i>Eugene</i>	Location, materials, visibility from street.	Building.
<i>PA</i>	<i>Philadelphia</i>	N/A	N/A
<i>PA</i>	<i>Pittsburgh</i>	Alpha Terrace Historic District Guidelines: materials, scale, massing, rhythm, detailing, connection and roof.	Alpha Terrace Historic District Guidelines: existing building and district.
<i>RI</i>	<i>Providence</i>	Height, scale, massing, form, proportions, directional expression, siting, setbacks, topography, height of foundation platform, parking, landscape, sense of entry, porches, doors, stairs, rhythm and size of openings, known archeological features, roof shape, color and texture of materials, architectural detail, development patterns, and views.	Existing structure and/or surrounding structures.

<b>State</b>	<b>City</b>	<b>Population</b>	<b>Architectural Character of the City</b>	<b>Number of Buildings on a Historic Register</b>	<b>Date of Current Guidelines</b>	<b>Date of City's First Guidelines</b>
<i>SC</i>	<i>Beaufort</i>	12,000	!760 - present	437	1979	1979
<i>SC</i>	<i>Charleston</i>	104,108	1800s	4,072 (+2,191 in register-eligible districts)	Secretary of Interior's Standards	(left blank on survey)
<i>SD</i>	<i>Sioux Falls</i>	135,000	1880-1930; eclectic	537	N/A	N/A
<i>TN</i>	<i>Memphis</i>	1,000,000	1840 - 2002; mainly 1900s & 1950s	13,000	Varies - 11 historic districts each have own guidelines, most recent written in 2000	1978
<i>TN</i>	<i>Nashville</i>	570,000	Varies - in general 1870-1940	4,100 approx. listed on NR, approx. 3,000 in zoning districts	Varies - 9 districts each with separate set of guidelines - none older than 1985 - 3 earliest districts have had guidelines revised.	1978

<b>State</b>	<b>City</b>	<b>Author of Present Guidelines</b>	<b>Model for Guidelines</b>	<b>Plans to Revise Guidelines</b>	<b>Number of Members on Review Board</b>	<b>Board Type</b>
<i>SC</i>	<i>Beaufort</i>	Consultant - John Milner Associates	(left blank on survey)	No	5	Voluntary
<i>SC</i>	<i>Charleston</i>	National Park Service	(left blank on survey)	(left blank on survey)	(left blank on survey)	(left blank on survey)
<i>SD</i>	<i>Sioux Falls</i>	N/A	N/A	No	10	Voluntary
<i>TN</i>	<i>Memphis</i>	Consultant - Noré V. Winter, Winter & Company (for two most recent sets of guidelines only)	(left blank on survey)	Yes - in process	9 (max by law)	Voluntary
<i>TN</i>	<i>Nashville</i>	Staff	Secretary of the Interior's Standards	Yes - guidelines are reviewed & revised every 10 years for each district	9	Voluntary

<b>State</b>	<b>City</b>	<b>Guidelines Included in Ordinance</b>	<b>Design Review Process</b>	<b>Separate Guidelines For Districts</b>	<b>Separate Section for Additions</b>	<b>Photos of Additions</b>	<b>Drawings of Additions</b>
<i>SC</i>	<i>Beaufort</i>	Referenced	Yes	No	Yes	No	No
<i>SC</i>	<i>Charleston</i>	(left blank on survey)	Yes	No	N/A	N/A	N/A
<i>SD</i>	<i>Sioux Falls</i>	No	Yes/No	No	N/A	N/A	N/A
<i>TN</i>	<i>Memphis</i>	No	Yes	Yes	Yes	Yes (but in most recent set of guidelines only)	Yes (but in two most recent sets of guidelines only)
<i>TN</i>	<i>Nashville</i>	No - authority to adopt guidelines given to commission by city ordinance	Yes	Yes	Yes	No	Yes

<b>State</b>	<b>City</b>	<b>Illustrated Examples Positive or Negative</b>	<b>Secretary of Interior's Standards Included?</b>	<b>General Design Theory of the Guidelines</b>
<i>SC</i>	<i>Beaufort</i>	N/A	No	Additions not specifically addressed.
<i>SC</i>	<i>Charleston</i>	N/A	Yes, version not specified.	No city specific guidelines.
<i>SD</i>	<i>Sioux Falls</i>	N/A	Yes, version not specified.	No city specific guidelines.
<i>TN</i>	<i>Memphis</i>	Both in most recent set of guidelines; Positive in second most recent; n/a in all other sets of guidelines	Yes, version varies by district. Versions include 1978/1983, 1995 and the tax credit version (36 CFR Part 67).	Glenview Historic Preservation District Guidelines: design should be in keeping with primary structure but product of own time.
<i>TN</i>	<i>Nashville</i>	Positive	Yes, most districts include either the 1978/1983 version or the tax credit version (36 CFR Part 67).	Cherokee Park Neighborhood Conservation District Guidelines: contemporary designs not discouraged if compatible.

<b>State</b>	<b>City</b>	<b>Issues Addressed by the Guidelines</b>	<b>Context Referenced By the Guidelines</b>
<i>SC</i>	<i>Beaufort</i>	N/A	N/A
<i>SC</i>	<i>Charleston</i>	N/A	N/A
<i>SD</i>	<i>Sioux Falls</i>	N/A	N/A
<i>TN</i>	<i>Memphis</i>	Glenview Historic Preservation District Guidelines: location, rhythm of street, materials, windows, scale, roof of addition, and roof-top additions.	Glenview Historic Preservation District Guidelines: primary building.
<i>TN</i>	<i>Nashville</i>	Cherokee Park Neighborhood Conservation District Guidelines: location, do not destroy historical material, size, scale, color, material, character, and reversibility.	Cherokee Park Neighborhood Conservation District Guidelines: property, neighborhood and environment.

State	City	Population	Architectural Character of the City	Number of Buildings on a Historic Register	Date of Current Guidelines	Date of City's First Guidelines
<i>UT</i>	<i>Park City</i>	7,000	1870s - 1930s; National Vernacular Style	350	1983	1981
<i>UT</i>	<i>Salt Lake City</i>	180,000	70-100 years old; Craftsman, bungalows, Victorian Eclectic	5,500 in local districts; 170 individually & locally listed	1997	1979
<i>VT</i>	<i>Burlington</i>	40,000	Wide range	2,600 +	2002	1997
<i>VA</i>	<i>Charlottesville</i>	45,000	19th c.	672	1997 - amended (written originally in 1995)	1993
<i>VA</i>	<i>Richmond</i>	190,000	(left blank on survey)	2,750	1997	1997
<i>WA</i>	<i>Spokane</i>	195,629	(left blank on survey)	300	Secretary of Interior's Standards	(left blank on survey)
<i>WV</i>	<i>Lewisburg</i>	3,500	1770 - current	170	Secretary of Interior's Standards	1978

State	City	Author of Present Guidelines	Model for Guidelines	Plans to Revise Guidelines	Number of Members on Review Board	Board Type
UT	Park City	Consultant - Downing Leach Assoc. (Noré V. Winter)	(left blank on survey)	Yes - awaiting specific direction from City Council	5-7	Paid - appointed by City Council from community, having demonstrated interest & experience in historic preservation
UT	Salt Lake City	Consultant - Noré V. Winter, Winter & Company with Clarion Associates	(left blank on survey)	No	15	Voluntary
VT	Burlington	Staff - David E. White (Comprehensive Planner) & Glyuis Jordan	None	Yes - to make more detailed & comprehensive	7	Voluntary
VA	Charlottesville	Consultant - Frazier Associates, Architecture & Planning	Secretary of the Interior's Standards	Yes	9	Voluntary
VA	Richmond	Staff - Daniel Moore	(left blank on survey)	Yes	9	Voluntary
WA	Spokane	National Park Service	(left blank on survey)	(left blank on survey)	(left blank on survey)	(left blank on survey)
WV	Lewisburg	National Park Service	(left blank on survey)	Yes	5	Voluntary



<b>State</b>	<b>City</b>	<b>Guidelines Included in Ordinance</b>	<b>Design Review Process</b>	<b>Separate Guidelines For Districts</b>	<b>Separate Section for Additions</b>	<b>Photos of Additions</b>	<b>Drawings of Additions</b>
<i>UT</i>	<i>Park City</i>	Referenced	Yes	No	No	Yes	No
<i>UT</i>	<i>Salt Lake City</i>	Yes	Yes	No	Yes	Yes	Yes
<i>VT</i>	<i>Burlington</i>	No	Yes	No	No	No	No
<i>VA</i>	<i>Charlottesville</i>	No	Yes	No	Yes	Yes	Yes
<i>VA</i>	<i>Richmond</i>	No	Yes	No	No	No	No
<i>WA</i>	<i>Spokane</i>	(left blank on survey)	Yes	No	N/A	N/A	N/A
<i>WV</i>	<i>Lewisburg</i>	Referenced	Yes	No	Yes	No	No

State	City	Illustrated Examples Positive or Negative	Secretary of Interior's Standards Included?	General Design Theory of the Guidelines
<i>UT</i>	<i>Park City</i>	Positive	No	Do not obscure original house.
<i>UT</i>	<i>Salt Lake City</i>	Both	No	Compatible but product of own time.
<i>VT</i>	<i>Burlington</i>	N/A	No	Additions not specifically addressed.
<i>VA</i>	<i>Charlottesville</i>	Both	No	Compatible but not duplicate of existing building.
<i>VA</i>	<i>Richmond</i>	N/A	Tax credit version (36 CFR Part 67)	Subordinate and inconspicuous; contemporary yet compatible design.
<i>WA</i>	<i>Spokane</i>	N/A	Yes, version not specified.	No city specific guidelines.
<i>WV</i>	<i>Lewisburg</i>	N/A	Yes, version not specified.	No city specific guidelines.

<b>State</b>	<b>City</b>	<b>Issues Addressed by the Guidelines</b>	<b>Context Referenced By the Guidelines</b>
<i>UT</i>	<i>Park City</i>	Setback, location, design so doesn't obscure size and shape of original house.	Original house.
<i>UT</i>	<i>Salt Lake City</i>	Location, setback, massing, orientation, alignments of street, materials, construction methods that might harm original building, windows, rooftop additions, ground level additions, roof form and slope, subordination, and solid-to-void ratio.	Historic building and historic district.
<i>VT</i>	<i>Burlington</i>	N/A	N/A
<i>VA</i>	<i>Charlottesville</i>	Function, size, location, design, replication of style, materials and features, attachment to existing building.	Historic building.
<i>VA</i>	<i>Richmond</i>	Siting, form, scale, height, width, proportion, massing, materials, colors, details, doors and windows.	Primary structure.
<i>WA</i>	<i>Spokane</i>	N/A	N/A
<i>WV</i>	<i>Lewisburg</i>	N/A	N/A

<b>State</b>	<b>City</b>	<b>Population</b>	<b>Architectural Character of the City</b>	<b>Number of Buildings on a Historic Register</b>	<b>Date of Current Guidelines</b>	<b>Date of City's First Guidelines</b>
<i>WI</i>	<i>Madison</i>	208,054	1850 - present	152	Varies - 1967-2001	1976
<i>WI</i>	<i>Milwaukee</i>	597,000	(left blank on survey)	1600	Varies	1980s
<i>WY</i>	<i>Cheyenne</i>	53,011	(left blank on survey)	(left blank on survey)	(left blank on survey)	(left blank on survey)
<i>WY</i>	<i>Cody</i>	8,835	1902-1920	24	1997	Unknown

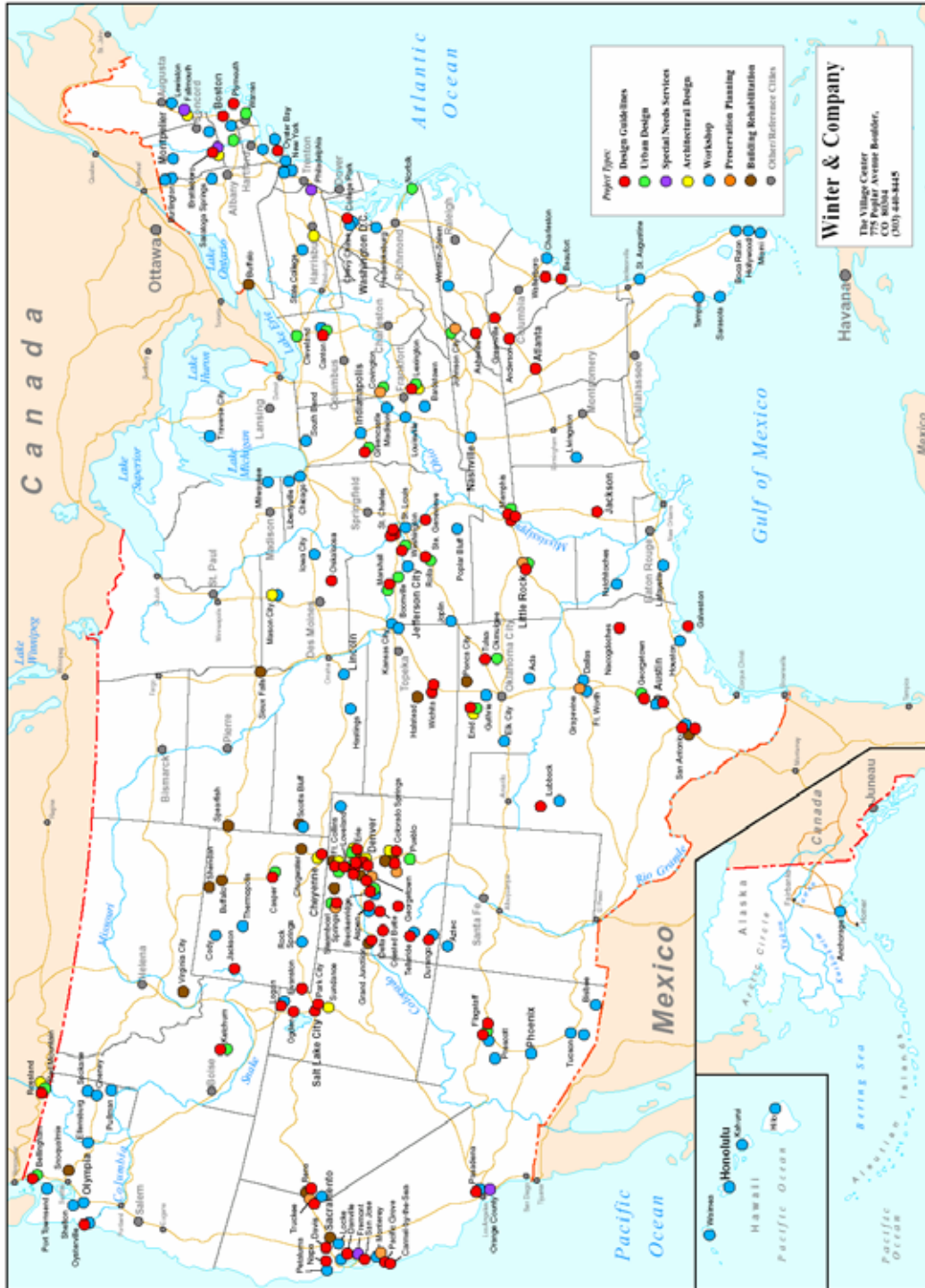
<b>State</b>	<b>City</b>	<b>Author of Present Guidelines</b>	<b>Model for Guidelines</b>	<b>Plans to Revise Guidelines</b>	<b>Number of Members on Review Board</b>	<b>Board Type</b>
<i>WI</i>	<i>Madison</i>	Staff & neighborhood organizations	(left blank on survey)	Yes	7	Voluntary
<i>WI</i>	<i>Milwaukee</i>	Staff	(left blank on survey)	No	7	Voluntary
<i>WY</i>	<i>Cheyenne</i>	(left blank on survey)	(left blank on survey)	(left blank on survey)	(left blank on survey)	(left blank on survey)
<i>WY</i>	<i>Cody</i>	(left blank on survey)	(left blank on survey)	No	8	Voluntary

<b>State</b>	<b>City</b>	<b>Guidelines Included in Ordinance</b>	<b>Design Review Process</b>	<b>Separate Guidelines For Districts</b>	<b>Separate Section for Additions</b>	<b>Photos of Additions</b>	<b>Drawings of Additions</b>
<i>WI</i>	<i>Madison</i>	Yes	Yes	Yes	Yes	No	No
<i>WI</i>	<i>Milwaukee</i>	(left blank on survey)	Yes	Yes	Yes	No	No
<i>WY</i>	<i>Cheyenne</i>	(left blank on survey)	No	No	N/A	N/A	N/A
<i>WY</i>	<i>Cody</i>	No	Yes	No	No	No	No

<b>State</b>	<b>City</b>	<b>Illustrated Examples Positive or Negative</b>	<b>Secretary of Interior's Standards Included?</b>	<b>General Design Theory of the Guidelines</b>
<i>WI</i>	<i>Madison</i>	N/A	No	University Heights Historic District Guidelines: contemporary design not discouraged if compatible
<i>WI</i>	<i>Milwaukee</i>	N/A	No	Cass & Wells Street Historic District Guidelines: harmony with existing building.
<i>WY</i>	<i>Cheyenne</i>	N/A	No	No city specific guidelines.
<i>WY</i>	<i>Cody</i>	N/A	No	Additions not specifically addressed.

<b>State</b>	<b>City</b>	<b>Issues Addressed by the Guidelines</b>	<b>Context Referenced By the Guidelines</b>
<i>WI</i>	<i>Madison</i>	University Heights Historic District Guidelines: visibility from street, design, scale, color, texture, proportion of solids to voids, proportion of widths to heights of doors and windows, materials, and architectural details.	University Heights Historic District Guidelines: existing building and district.
<i>WI</i>	<i>Milwaukee</i>	Cass & Wells Street Historic District Guidelines: location and visibility.	Cass & Wells Street Historic District Guidelines: original structure.
<i>WY</i>	<i>Cheyenne</i>	N/A	N/A
<i>WY</i>	<i>Cody</i>	N/A	N/A





**HISTORIC NATCHEZ DESIGN GUIDELINES**

**PATIOS**

Patios have become a modern necessity for outdoor entertaining and general enjoyment of a yard. Historically patios are found in some historic yards mainly a part of a formal outdoor space or garden. Patios are allowed in the historic district if they are in the rear of the property and use the same materials that are allowed for driveway/parking areas. Patios must be approved by the Natchez Preservation Commission and should not destroy historic landscaping or site features.

tion then the attached exterior addition will be an acceptable alternative if it meets certain requirements. Some of those requirements are that new additions should be designed and constructed so that the character defining features of the historic building are not radically changed, obscured, damaged, or destroyed in the process of constructing an addition. New addition design should always be clearly differentiated so that the addition does not appear to be a part of the historic resource. Overall the design of a new addition should be compatible with the design of the historic structure and should be sensitive to the designs of the surrounding structures.

**ADDITIONS**

- ◆ Secretary of Interior Recommendations
- ◆ Sympathetic to Original Design
- ◆ Materials
- ◆ Massing and Setbacks
- ◆ Addition Design Recommendations
- ◆ Modernization

When adding to a historic resource the outer limits of the structure are altered to create a new profile from the exterior. Because an addition has the capability to radically change the historic appearance, an exterior addition should be considered only after it has been determined that the new use can not be successfully met by altering non-character-defining interior spaces. If the new use cannot be met with an interior modifica-

**ADDITIONS**

**SECRETARY OF INTERIOR RECOMMENDATIONS**  
*Recommended*

Placing functions and services required for the new use in non-character-defining interior spaces rather than constructing a new addition.

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

Locating the attached exterior addition at the rear or an inconspicuous side of a historic building; and limiting in size and scale in relationship to the original historic building.

**HISTORIC NATCHEZ DESIGN GUIDELINES**

Designing new additions in a manner that makes clear what is historic and what is new.

Placing new additions such as balconies and greenhouses on non-character-defining elevations and limiting the size and scale in relationship to the historic building.

*Not Recommended*

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

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

Duplicating the exact form, material, style, and detailing of the historic building in the new addition so that the new work appears to be a part of the historic building.

**SYMPATHETIC TO ORIGINAL DESIGN**

Additions to historic buildings should be sympathetic to the design of the historic structure and should not detract or take away from the historic character or integrity. Additions should be of a limited size to the main structure and should be secondary in nature to the original structure. Compatible materials and design should be used in the new addition and not compete visually with the original structure.

**MATERIALS**

Materials for a new addition should be similar to the materials used on the main house and blend in with the existing exterior treatments. New materials may be used but they should not be obtrusive or detrimental to the historic character (i.e. attaching a concrete block addition to a wood frame structure). If siding materials on the addition are used that match the original structure they should be separated by vertical trim to visually display where the old siding ends and the new siding begins. Roof materials should be similar to the existing roof material, for example if a metal roof is currently on the building then a metal roof should be used for the addition, mixing of roof materials between a new roof and old roof is discouraged.

**MASSING AND SETBACKS**

All additions should be limited in size to the historic structure and should not adversely affect the historic character of the building by using large scale massing to block historic features or obscure detailing. Additions should follow the rule of being as unobtrusive as possible. Setbacks of new additions should meet the requirements set by the Zoning Ordinance of a rear yard setback of twenty (20) feet, side setbacks of eight (8) feet with the sum of the two side setbacks equaling twenty (20) feet. If an addition is planned to infringe upon the above setbacks a Variance must be obtained from the Zoning Board of Adjustment.

**ADDITIONAL INFORMATION:**

Preservation Brief 14 - New Exterior Additions to Historic Buildings: Preservation Concerns

HISTORIC NATCHEZ DESIGN GUIDELINES

**ADDITION DESIGN RECOMMENDATIONS**

*Recommended:*

Additions should be placed in the rear of a structure to minimize the impact of the addition and restrict the visibility of the addition from the street.

Additions to the side of an historic structure should be located near the rear facade of the house and not readily visible from the street. Landscaping should be planted to mask the visibility of a side addition.

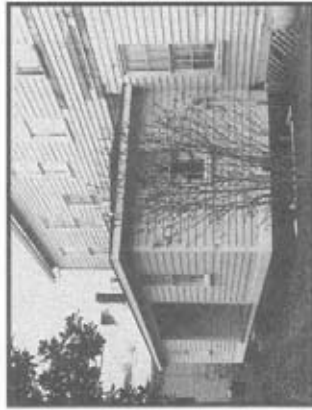
Additions should not be placed on a facade with significant architectural detail or design.

The scale of the features of the new addition should be compatible to the main structure by using similar sized windows, doors and using similar door and window height lines. The addition should complement the main house and not overpower it with size or design.

The existing corner boards and other trim elements should be left in place on the original house when building an addition to give the visual appearance of the original structure and show where the new addition begins.

A new addition should be visually readable as a new addition and not a portion of the original house through the use of design elements, visual separation, etc.

*This is an appropriate rear addition that is secondary to the structure. The scale of the addition does not compete with the historic structure and the exterior materials are compatible with the historic materials.*



*This is an appropriate rear addition that maintains the existing roofline of the original house. The original corner board of the house was maintained to visually separate the addition from the historic house. Design features of the original house are repeated on the addition, such as similar windows on the side facing the street, and the materials are similar to the historic ones.*

**ADDITIONS**

**HISTORIC NATCHEZ DESIGN GUIDELINES**

*Not Recommended:*

*This is an inappropriate front addition that hides the original character of the historic facade. Originally the house had a full frontal porch and large double hung windows.*



Building an addition to the front of a structure, front additions destroy the character and design of the historic facade.

Placing additions to the side of an historic structure close to the front facade of the house or within the same plane as the front facade.

Using materials that are dissimilar to the original house, such as concrete block, brick if the main house is sided in wood, etc.

*This addition to the side of the main historic house is not recommended because of the use of different materials and the high visibility from the roadway.*



Adding a second story addition to a one story structure that is visible from the front of the structure.

Adding an addition that is out of scale and proportion to the main structure.

**MODERNIZATION**

Many additions are added on to historic houses for bathrooms, kitchens, or additional living space. An addition is a good way to add modern conveniences to an historic home while keeping the historic interiors intact. If there are non-defining historic spaces on the interior of a home then those areas should be modified before building an addition. The next thing to consider before building an addition is to enclose rear porches or galleries to use for bathrooms, kitchens, etc. (See the section on Porches). Not all spaces can be modified and thus new additions may take place if they are designed properly.

*This is a second story addition to a one story house that is not recommended because it has changed the historic appearance of the structure.*



Photographs by Lawrence Stern



## Measuring the Fit of New to Old

*A checklist resulting from a study of contextualism. By Linda Groat*

What are the factors that make a building suitable to its context, that make a new building compatible to its older neighbors? Which are the most important of these factors? Which are under control of the architect?

The answers to such questions are varying and sometimes contradictory. A Greenwich Village town house by Hardy Holzman Pfeiffer is described as contextual because of its materials, scale, and proportion. Michael Graves' addition to the Benacerraf house is discussed in terms of the spatial linkage it creates between the house and the landscape. Philip Johnson's addition to the Boston Public Library claims compatibility because of its axial composition and matching cornice line.

To facilitate a more systematic search for answers to questions such as those above, I undertook a research project aimed at formulating a conceptual framework within which they could be asked. A checklist derived from that framework is reproduced at right.

The first segment of the checklist delineates the three major contextual issues that are commonly beyond the architect's immediate control. These factors—site location, building type, and size of project—constitute the conditions that an architect must usually accept as givens at the outset of the project.

Why, then, should these issues be included as part of this

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framework? First, it is useful for any architect facing a challenging design problem to recognize the basic limitations of the project and to confront the extent to which these limitations will ultimately affect the success of that design. And secondly, on the occasions when the architect can either assume the role of the developer or exercise persuasive power over the client, he or she must recognize that the initial decisions about building size, site, and use will set important constraints for a contextual design strategy.

The second segment of the framework includes two significant issues over which the architect can usually maintain some control. However, because both issues—prominence and definition of context—are dependent upon aspects of the environment beyond the scope of the project itself, the architect must still acknowledge some considerable constraints on his or her design choices.

The issue of prominence, for example, is significantly affected by the three factors (size, location, use) already defined in the first segment of the framework. Clearly, if a massive office building is to be inserted into a small-scale commercial and residential area, the building inevitably will be prominent. Nevertheless, the architect can choose to minimize or maximize that prominence.

The definition of context is the second issue over which the architect has at least some control. Unfortunately, in many of the published examples of contextual design, the definition of the context actually remains ambiguous. In fact, defining the scope of the context is a critical question that should be con-

sciously addressed by the architect. Although in many instances the context is assumed to be the immediately adjacent buildings, the choice is likely to be much wider. In some instances, the architect may choose to define the context as a multiblock area or local district; in other instances it could well be defined as an entire region.

A building in Huelva, Spain, is an interesting example of the latter case. It borrows heavily from the architectural vocabulary of southern Spain in its use of white stucco and ironwork balconies. But although it does not relate specifically to any of the nearby buildings, it is clearly contextual to its particular site. Similarly, the Grundtvig Church by Klint echoes the vernacular tradition of step-pedimented facades that are found throughout Denmark.

The third segment of the framework defines the issues that are actually at the core of any contextual design problem—the design qualities over which the architect has primary control. This segment of the framework also is the most complicated because at this point the hierarchical distinction between strategies and tactics becomes relevant. The central idea being proposed here is that an architect can achieve a better understanding and mastery of the design problem if the design choices are conceptualized in terms of strategies—the general design principles for contextual fit—and tactics—the physical features that embody these design principles.

The hierarchical relationship between strategies and tactics is represented visually in the checklist. A design strategy is defined by the six constituent elements listed as major subheadings; a very condensed and abbreviated set of tactics relevant to each element of the strategy is listed underneath.

In order to illustrate the practical applications of this aspect of the framework, however, it is first necessary to define more precisely the six major elements that define a contextual design

Left, the Grundtvig Church between characteristic Danish step-pedimented facades. Below, regionalism in Huelva, Spain.



**GIVENS:** Issues typically beyond the architect's control

1. Site location: \_\_\_\_\_
2. Building type: \_\_\_\_\_
3. Size: \_\_\_\_\_

**DESIGN PARAMETERS:** Issues partially under the architect's control

4. Prominence  
 minimum +-----+-----+-----+ maximum
5. Definition of context  
 adjacent +-----+-----+-----+ regional

**DESIGN STRATEGY:** Issues typically under the architect's control

**SPACE**

6. Exterior site organization  
 contrast +-----+-----+-----+ replication  
 Tactics:  
 \_\_\_\_\_ footprint of the building on the site  
 \_\_\_\_\_ circulation: pathways, entry locations, etc.  
 \_\_\_\_\_ vehicular access: driveways, parking  
 \_\_\_\_\_ alignment, setback distances and angles  
 \_\_\_\_\_ landscaping: site demarcations  
 \_\_\_\_\_ other

7. Interior spatial organization  
 contrast +-----+-----+-----+ replication  
 Tactics:  
 \_\_\_\_\_ circulation paths, hallways  
 \_\_\_\_\_ room/area layouts  
 \_\_\_\_\_ level changes  
 \_\_\_\_\_ placements of vertical circulation  
 \_\_\_\_\_ other

**MASSING**

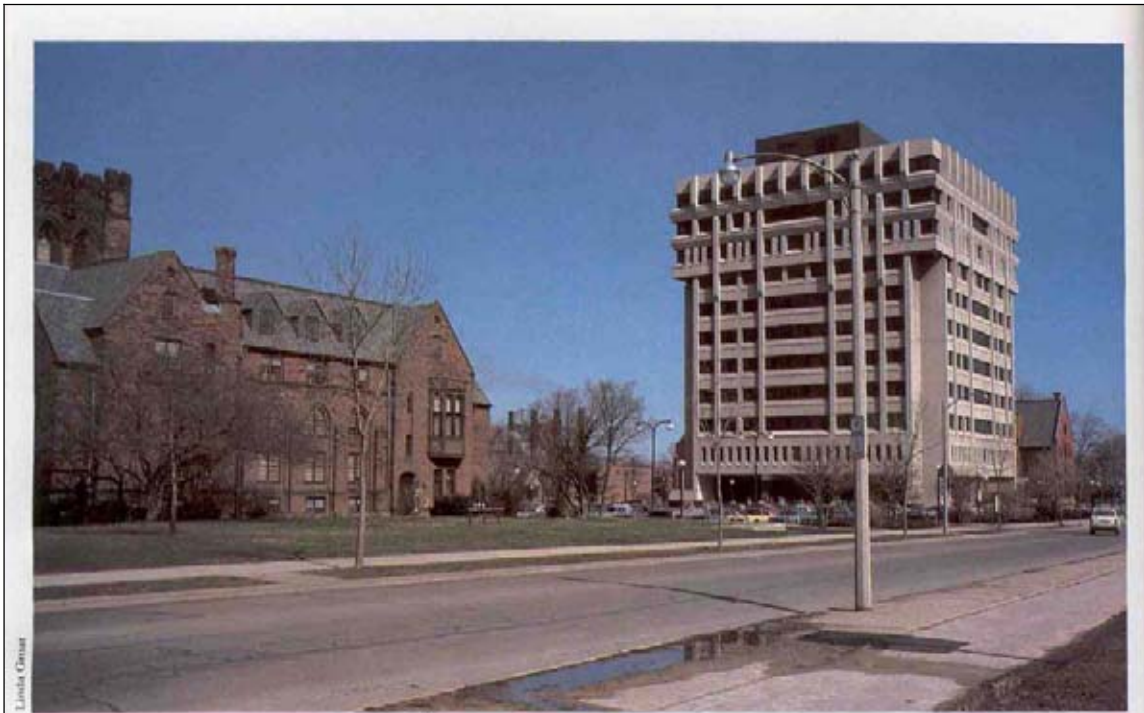
8. Exterior volumetric composition  
 contrast +-----+-----+-----+ replication  
 Tactics:  
 \_\_\_\_\_ shape, complexity of overall form  
 \_\_\_\_\_ articulation of base, body, top  
 \_\_\_\_\_ roofline, vertical projections  
 \_\_\_\_\_ other

9. Interior semi-fixed arrangements  
 contrast +-----+-----+-----+ replication  
 \_\_\_\_\_ overall configuration of partitions  
 \_\_\_\_\_ arrangements of heavy furniture etc.  
 \_\_\_\_\_ other

**STYLE**

10. Exterior surface composition  
 contrast +-----+-----+-----+ replication  
 Tactics:  
 \_\_\_\_\_ overall stylistic attributes  
 \_\_\_\_\_ rhythm, proportion of fenestration  
 \_\_\_\_\_ color  
 \_\_\_\_\_ materials  
 \_\_\_\_\_ degree of ornament, detail, relief  
 \_\_\_\_\_ other

11. Interior surface treatment  
 contrast +-----+-----+-----+ replication  
 Tactics:  
 \_\_\_\_\_ overall interior style  
 \_\_\_\_\_ shape, proportion of surface details  
 \_\_\_\_\_ color  
 \_\_\_\_\_ materials  
 \_\_\_\_\_ degree of ornament, detail, relief  
 \_\_\_\_\_ other



Lincoln Center

**Applying the framework to specific situations.**

strategy. These are derived by combining the basic principles of spatial organization, massing, and style with issues of interior and exterior design. The resulting six elements can then be analyzed in terms of the degree to which a proposed design either replicates or contrasts with the existing context.

For example, the exterior site organization of a project has to do with the basic spatial pattern a building imposes on the site. Tactics such as setback distances, landscaping patterns, and circulation pathways all contribute to the definition of this spatial pattern. Analyzing a given building or proposed project in these terms would involve evaluating the degree to which the existing contextual patterns of site planning are replicated or contrasted.

Or alternatively the interior spatial organization of a project is concerned with the spatial flow within a building as embodied by such tactics as room layouts and circulation paths. Although the inclusion of interior design issues in a discussion of contextual fit may at first seem peculiar, many interior design features can, in fact, have a potentially significant impact on the relationship between old and new buildings. Consider, for example, some residential infill inserted in a block of Georgian row houses. Although the architect might choose to replicate virtually every exterior detail of the existing row house pattern, he or she might nevertheless decide to create within the replicated shell an open spatial layout as a counterpoint to the segmented, rectilinear plan of the traditional row houses.

The third and fourth elements of design strategy have to do with massing, which can be considered in terms of both its exterior and interior design implications. The conventional definition of massing suggests the exterior volumetric composition, rendered through the tactics of height, shape, complexity of form, etc. Interior massing—the arrangement of semifixed features, such as furniture and cabinetry—is a much less conventional concept. Although it is probably the least significant aspect of contextual fit design, there are instances when it is a critical issue. Consider, for example, the addition of a new wing







*Above left, Enderis Hall, by Plunkett Keymar Reginato, and older neighbor. Left, Charles Moore's Citizens Federal addition. Above, Hugh Jacobsen's Michigan alumni center.*

to the stack section of a library. If the shelves in the old wing are arranged in a linear pattern, a radial arrangement of shelves in the new wing would constitute a strong contrast to the original.

Finally, the fifth and sixth elements of design strategy both have to do with style—the surface treatment of the planes (particularly the elevations) that define the shell of the building. Again, most discussions of contextualism focus on style as it relates to the exterior surface composition; yet the treatment of interior surfaces can have equally as significant an impact on the compatibility between a new building and its older setting.

The net effect of this series of six design elements is to create a framework by which the architect can analyze the design strategy for relating any building or project to its context. In other words, by rating the relative degree of contrast or replication of these six elements, the architect can generate a profile that defines the design strategy of any building. In most instances, it would be sufficient to use a rather informal set of ratings, such as high contrast, moderate contrast, moderate replication, high replication. An 11-point numerical scale is used here, but this degree of refinement is not always necessary or appropriate for every design problem. And, similarly, in circumstances where one has only minimal familiarity with the defined context of a building, it may be sufficient to analyze only the exterior design elements.

How then might these ratings of design strategies be applied to some specific buildings? A few examples should suffice to illustrate the kind of ratings that form the basis of this segment of the framework. For the sake of brevity and simplicity of presentation, these examples will be rated only in terms of the three exterior elements of design strategy—site organization, exterior volumetric composition, and exterior surface treatment.

The examples of Enderis Hall on the University of Wisconsin-Milwaukee campus and the new alumni center at the Univer-

sity of Michigan are an interesting pair of campus buildings in that the design strategies they embody are so completely different. Enderis Hall is essentially a high-contrast building in all respects: site organization (by virtue of contrasting landscape treatment, parking, and setback), massing, and style. The alumni center, on the other hand, substantially replicates its immediate neighbors. Both its style and site organization (which conforms to the site plan of a mall) represent high replication. However, massing represents only moderate replication, primarily because the gabled roofline is oriented perpendicular to that of its neighbors.

A more complicated example is the Citizens Federal building in San Francisco. Completed in the early-'60s, its design strategy represents one that is more typical of early attempts at contextualism. In both its site organization and style it attempts to replicate the expected pattern of building on the street; but in style it remains moderately in contrast with its context.

How are these analyses, or even the framework as a whole, useful to the practicing architect? And how is this process any different than what architects already do? In some ways, it probably is not. The organization of the framework is not meant to imply a rigid sequencing of design decisions. So, as in any design problem, the architect may choose to start with major issues (strategies) and work down, or begin with the details of form (tactics) and work up.

Nevertheless, the conceptual framework can foster some significant improvements in the contextual design process. First, the framework provides a checklist of the major issues that affect the compatibility between old and new, with the result that the designer is at least able to deal with them all in a conscious way. Second, in its basic organization, it helps to clarify the degree of control an architect is likely to exert on the range of variables. And finally, by describing the elements of a design strategy hierarchically, it enables the designer to consider initially the general principles of his or her design solution without becoming simultaneously bogged down in the details of the specific forms, i.e. the tactics. □

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