RESIDENTIAL

This section provides information & guidelines specific to Residential buildings.

Historic image of Stick Style residence located at 1460 Church Street, 1896 (from the Wauwatosa Historical Society Collections).

ARCHITECTURAL STYLES

Accurately determining the architectural style of a home will enable the property owner to accomplish the following:

- MAKE INFORMED DECISIONS REGARDING THE SELECTION OF REPLACEMENT MATERIALS.
- DETERMINE THE TRUE NATURE OF "SUSPECT" ADDITIONS AND ORNAMENTATION.
- REPLICATE DETAILS TYPICAL TO A BUILDING'S STYLE IN AREAS WHERE HISTORICAL CONTEXT HAS BEEN LOST.

For every architectural style there is a revival. The first known appearance of a style may date back to ancient Greece but aspects of it are found in time periods spanning centuries. Many of the residential architectural styles represented in the City of Wauwatosa are revival styles. A few styles such as Prairie, Craftsman and Contemporary were first seen in the twentieth century and are therefore not revival styles.

The dates attributed to the following styles are the commonly acknowledged time periods determined by architectural historians. However, sporadic construction of these styles outside of there historical period is common.

The following pages provide concise information on architectural styles prevalent in Wauwatosa up to 1960. This guide should enable property owners to determine if their property is a specific style or a hybrid of styles. In some cases, this guide may provide assistance in determining an appropriate date of construction.

Many resources are available that describe architectural styles and period details; consult the Bibliography section of the Appendix for further resources.

This guide enables property owners to determine if their building is a specific architectural style or a hybrid of styles.

GREEK REVIVAL

SIGNIFICANT DATES:

1825-1860

BUILDING FORMS:

- symmetrical
- low pitched gabled or hipped roof
- overhanging roof eaves supported by decorative brackets
- square cupola or tower common
- cornice lines emphasized with wide band or trim
- entry porch with prominent square or round columns, typically Doric order
- cornice configurations are commonly simple entablatures or pediments
- free standing garage or carriage house

WINDOWS:

- narrow sidelights placed on either side of front door
- double or triple-hung
- multi-light configurations, 6 over 6, 9 over 9, and 12 over 12, common
- arched, tall windows with hood, pedimented or bracketed molding

MATERIALS:

- brick
- wooden clapboard or shingle siding
- standing seam metal or slate roofing

ORNAMENTATION:

- simple architrave bands
- bracketed cornice or console brackets
- elaborate entrance and/or door surround
- corner quoins
- decorative columns or pilasters

NOTES:

The Greek Revival style is based on classical Greek temples. This style was popular for use on commercial and residential buildings. Examples of the Greek Revival in Wauwatosa tend to have solid massing and simple detailing.

Simplified Greek Revival home *(2107 N. Wauwatosa Avenue).*

Greek Revival home with aluminum siding *(1825 84th Street).*

Simplified pilaster *(2107 N. Wauwatosa Avenue).*

GOTHIC REVIVAL

Ornate Gothic Revival home *(1609 Church Street).*

Ornate bargeboard on dormer
(1412 St. George Street).

Gothic Revival home *(1412 St. George Street).*

SIGNIFICANT DATES:

- 1840-1880

BUILDING FORMS:

- asymmetrical
- steeply pitched roof often flanked by smaller gables or dormer
- crenelated parapet or battlements
- turret or tower element
- ornamented verandas and covered porches
- free standing garage or carriage house

WINDOWS:

- pointed arch windows and lintels
- double or triple-hung
- lancets
- square-headed hood molds
- leaded glass
- multi-paned configurations

MATERIALS:

- predominately brick and/or stone, often combining the two materials
- clapboard siding
- board and batten
- shiplap siding

ORNAMENTATION:

- foliated windows
- finials
- decorative bargeboards
- tracery
- carved stone
- quatrefoil
- brackets
- spindle-work

NOTES:

The Gothic Revival style is the imitation of various medieval Gothic architectural styles. Adaptations of this style include Carpenter Gothic, Collegiate Gothic and High Victorian Gothic.

ITALIANATE

SIGNIFICANT DATES:

1840-1885

BUILDING FORMS:

- symmetrical or asymmetrical
- square in plan
- rectangular massing
- vertical emphasis
- two to three-story, rarely one-story
- low roof pitch
- overhanging roof eaves supported by decorative console brackets
- one or two-story projecting bays
- square cupola or tower common
- belt course
- rounded arches
- square cupola or tower
- elaborate entrance feature
- small, single story front porch
- free standing carriage house

WINDOWS:

- tall units topped with arched, hood, pedimented or bracketed molding
- double-hung
- multi-paned configurations, 2 over 2, common
- segmental arch

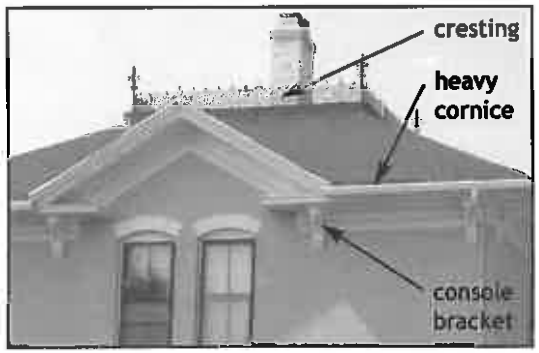
MATERIALS:

- wooden clapboards or shingles
- rusticated stone base on first floor common
- brick

ORNAMENTATION:

- bracketed cornice or console brackets
- arched, tall windows with hood, pedimented or bracketed molding
- elaborate entrance
- corner quoins
- decorative columns or pilasters
- tall double doors at main entry
- cresting

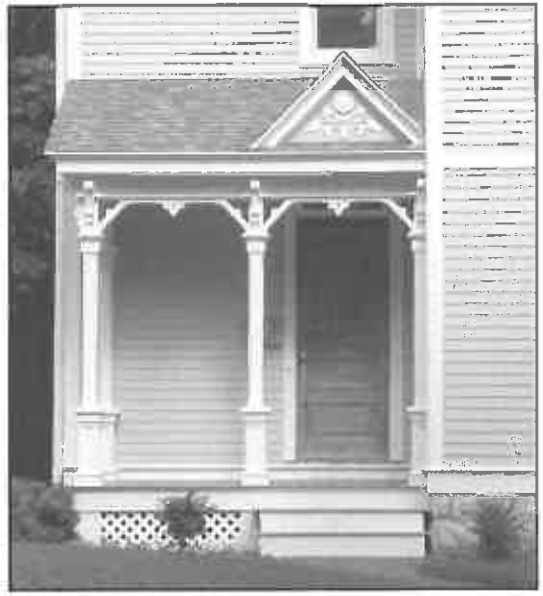
Ornate Italianate detailing *(1024 State Street).*



Italianate details *(7116 Milwaukee Street).*

NOTES:

The Italianate style is loosely based on the rural Renaissance farmhouses in Northern Italy; it is also known as the Tuscan style. Italianate homes in America generally follow the formal rules established during the Picturesque movement in England. Once in America, this style developed attributes of its own and became a truly indigenous style.



Ornate Italianate porch with detailed brackets *(1744 Church Street).*

STICK STYLE

Stick style home *(7808 Warren Avenue).*

Stickwork in gable end *(1735 Church Street).*

Ornate Stick Style detailing *(1736 Church Street).*

NOTES:

The Stick Style evolved from the "Picturesque Gothic" ideals of Andrew Jackson Downing and was represented in house pattern books of the 1860's and 1870's.

The Stick Style emphasizes exterior wall patterns with varying textures divided by a rectangular grid of flat boards; sometimes with diagonals that resemble half-timbering. This style is defined by its decorative detailing that serves no structural purpose.

SIGNIFICANT DATES:

- 1860-1890

BUILDING FORMS:

- asymmetrical
- steeply pitched gable roof with intersecting cross gables
- overhanging eaves with exposed rafter ends
- slight flare on eave overhang
- horizontal and vertical bands raised from the wall surface
- hooded dormer
- towers
- covered porches
- free standing garage or carriage house

WINDOWS:

- multi-paned configurations
- double-hung
- leaded glass
- squared bay

MATERIALS:

- wooden clapboard siding
- wood shingle roof and siding
- applied "stickwork" over board and batten or clapboards
- brick
- stone, limited use

ORNAMENTATION:

- porch railing with stick pattern
- diagonal, flat stickwork
- wide corner boards
- decorative shingles
- siding applied in varying directions and angles
- brackets and extended brackets
- sunburst or texture in gable end
- Eastlake Style trim
- decorative trusses or brackets
- open truss-work in gable

QUEEN ANNE

SIGNIFICANT DATES:

- 1880-1910

BUILDING FORMS:

- asymmetrical
- steeply pitched gable roof with intersecting dormer
- projecting bays
- turret, conical tower or tower element common
- decorative covered porches
- cutaway bay
- free standing garage or carriage house

WINDOWS:

- bay
- leaded glass
- double and triple-hung
- Palladian
- large panes of glass bounded by smaller panes

MATERIALS:

- wooden clapboards
- brick, often in decorative patterns and colors
- patterned wood siding
- decorative wood shingle patterns
- stone base
- slate or wood shingle roofing

ORNAMENTATION:

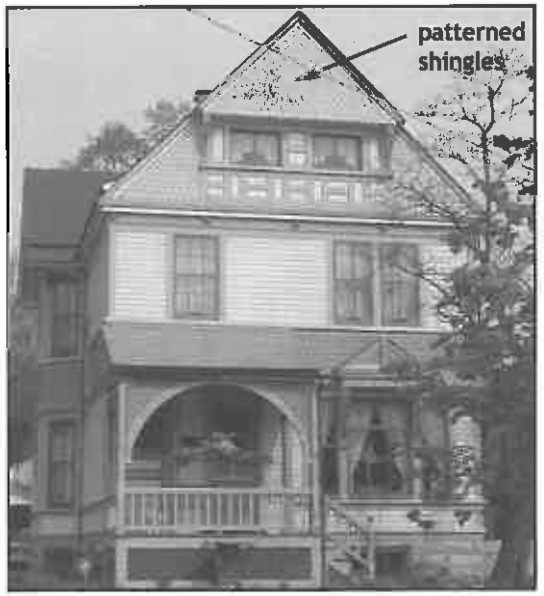
- bracketed cornices
- console brackets
- spindle-work
- multi-colored palette
- gable ornamentation such as fish scale siding pattern
- decorative shingles
- lace-like brackets
- dentils
- decorative brick or terra cotta inserts

Typical Queen Anne transition of tower forms and building materials *(7406 Hillcrest Drive).*

NOTES:

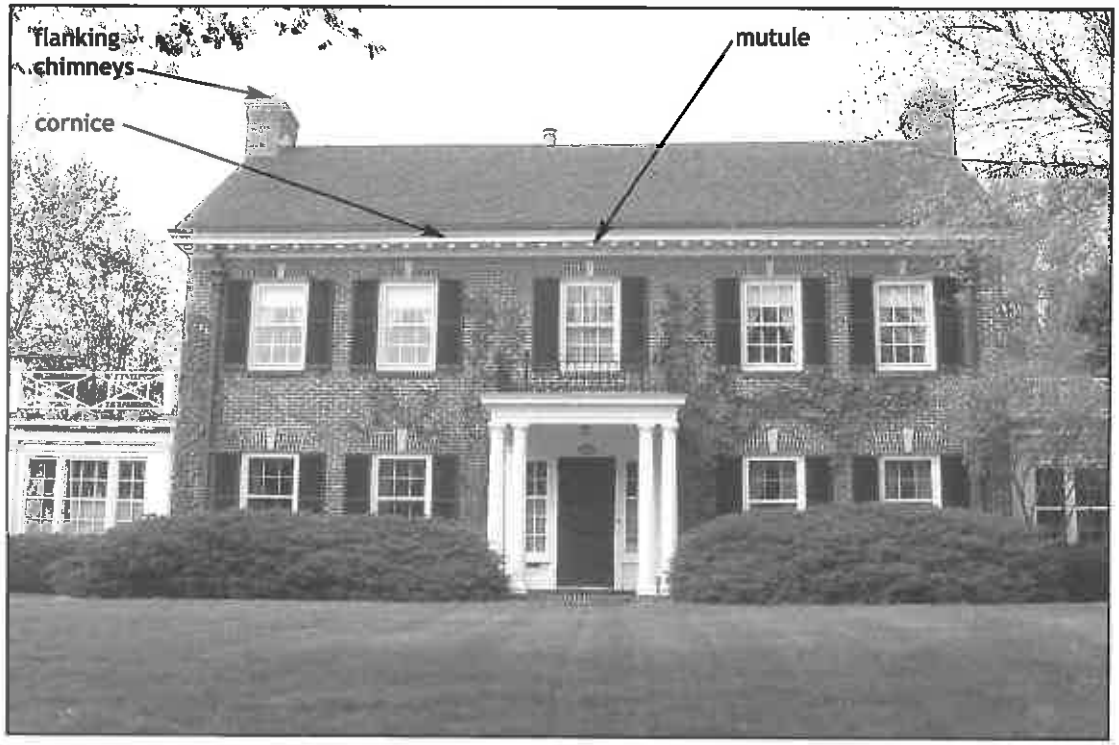
This style is recognizable by the random profusion of its elements: verandas and balconies, turrets and towers, plus a variety of materials, patterns and colors. The term "Queen Anne" originated in England to describe a transitional style of the 18th century characterized by attaching a variety of classical ornamentation to buildings of an earlier medieval style.

The major theme of the Queen Anne style is the avoidance of all flat wall surfaces. Half-timbering is also found in this style. Classical columns are implemented to support the porch. The base of these columns is often raised to the rail level of the porch banister.

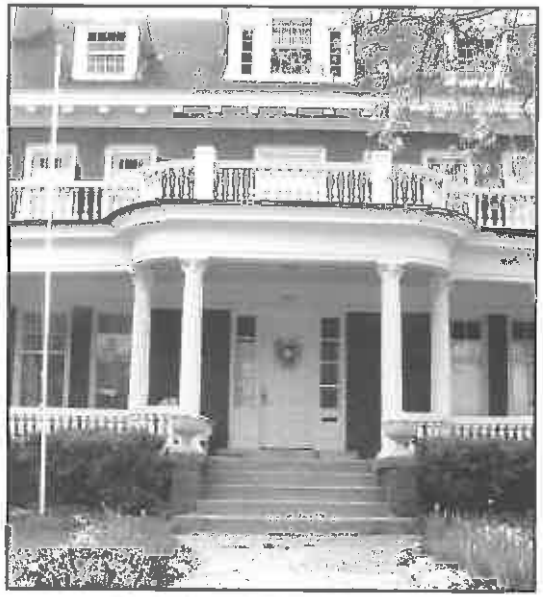


Fan-like brackets supporting the porch columns
(2114 Wauwatosa Avenue).

GEORGIAN REVIVAL



Symmetrical Georgian Revival home *(8210 Warren Avenue).*



Georgian Revival details *(1809 Wauwatosa Avenue).*

NOTES:

The Georgian Revival style encompasses many quintessential architectural features that attributed to the dominance of this style over a long period. These features include: solid massing, symmetry and simple detailing that evokes the Revolutionary War era.

Color palettes for this style varied by region of the country. Brick is the predominate exterior material in the Midwest. An elaborate entrance often consisted of a single panel door flanked by pilasters and topped with a pediment. Often a fan or rectangular transom was located directly above the door.

This revival style also includes non-colonial elements such as bay windows, elaborate porches, dormer windows and irregular floor plans.

SIGNIFICANT DATES:

- 1880-1955

BUILDING FORMS:

- symmetrical
- common roof configurations include: side-gabled, gambrel and hipped with a centered protruding gable
- Palladian two-story portico with pediment
- tall chimney placed at center or flanking both ends
- pedimented dormers
- small porches or none
- free standing garage or carriage house

WINDOWS:

- double-hung
- divided-lights with heavy muntins
- leaded glass
- centrally located Palladian window
- multi-pane configurations typically 6 over 6, 9 over 9, or 12 over 12.
- lights in transom
- lights flanking door

MATERIALS:

- wooden clapboards
- wooden shingles
- brick
- stone
- slate, standing seam metal or wood shingle roofing

ORNAMENTATION:

- pedimented, unpedimented or broken pediment door surround with an entablature
- bracketed cornices
- dentils
- belt course
- roofline topped with a decorative railing or balustrade
- keystone lintels

COLONIAL REVIVAL

SIGNIFICANT DATES:

- 1880-1955

BUILDING FORMS:

- symmetrical
- varying roof configurations including: hipped, asymmetrical, centered gable, gambrel
- second story overhang
- accentuated front entry flanked by pilasters and topped with a pediment
- covered porch or none
- free standing garage

WINDOWS:

- frequently placed in adjacent pairs
- multi-pane configurations
- single and double-hung
- leaded glass
- arch-top or rectangular
- fan-lights
- sidelights
- Palladian

MATERIALS:

- wooden clapboards
- brick
- wood shingle, shake, standing seam metal or asphalt shingle roofing

ORNAMENTATION:

- columns or pilasters with Ionic or Doric order capitals
- bracketed cornices
- console brackets
- dentils

NOTES:

The following styles of the Colonial era mingle to create the Colonial Revival style: Adam, Federal, Cape Cod, and Dutch Colonial. Regional sub-categories of this style include, New England Colonial Revival, Dutch Colonial Revival and German Colonial Revival. These sub-categories share major building features; however, the amount and type of ornament varies.

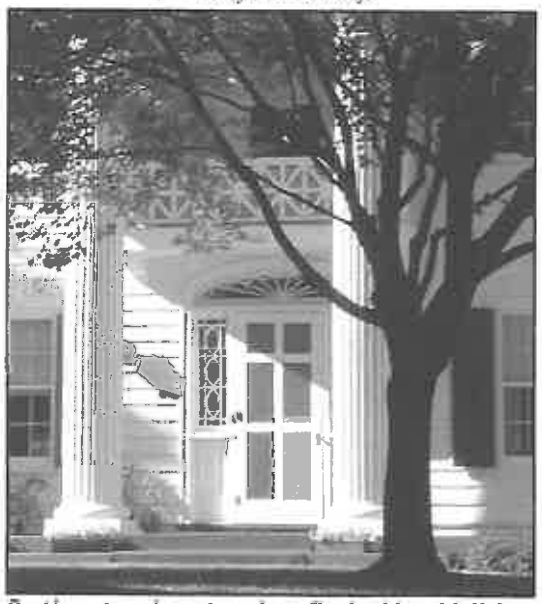
Symmetrical Colonial Revival home *(8000 Warren Avenue).*

Colonial Revival door surround topped with swan-neck pediment *(1606 Martha Washington Boulevard).*

Colonial Revival home with ornate detailing *(1761 Church Street).*

NEO-CLASSICAL REVIVAL

Neo-Classical home with a full height entry porch supported by classical columns, *(630 Honey Creek Parkway).*



Portico at main entry, door flanked by sidelights and topped with a fanlight *(694 Crescent Court).*

NOTES:

The Neo-Classical Revival style marked a return to architecture and art based on classical principles begun in Europe, the 15 century Italian Renaissance and subsequently late 18th century America. This style's popularity was revived after the 1893 World's Columbian Exposition in Chicago.

This style is not a simple imitation of classical buildings; rather, it interprets details and most commonly massing. The result of this imitation is a new version of classicism.

Other subsets of this style include Classical Revival, Greek Revival and Jeffersonian.

SIGNIFICANT DATES:

- 1895-1950

BUILDING FORMS:

- symmetrical
- front gabled roof
- full height entry porch supported with classical columns *(a portico)*
- classical pediment
- entablature comprised of the frieze and cornice which is visually supported by columns or pilasters
- side or wing porches
- free standing garage

WINDOWS:

- single and double-hung
- multi-pane configurations, 6 over 6 common
- arch-top or rectangular
- elliptical fanlight
- sidelights

MATERIALS:

- wooden clapboards
- stone
- brick
- wrought iron
- standing seam metal, slate or asphalt shingle roofing

ORNAMENTATION:

- columns or pilasters
- bracketed cornices
- plain console brackets
- Ionic or Corinthian order column capitals
- Greek key pattern
- egg and dart pattern
- heavy cornice
- roof line balustrade
- exaggerated broken pediment
- shutters
- railing

Arts and Crafts

Significant Dates:

- 1895-1920

Building Forms:

- asymmetrical
- low pitched gable roof
- large projecting eaves with exposed rafter ends
- large covered, open porches
- flared roof line (Oriental)
- eyebrow dormer
- free standing garage

Windows:

- placed in groups of two or three
- double-hung
- multi-pane configurations
- casement
- arch-top or rectangular windows
- leaded glass

Materials:

- wood shingles
- wood clapboards
- brick
- wood shingle, slate or clay tile roofing
- stone base or accents
- clinker brick (burnt, black)

Ornamentation:

- elaborately crafted wood joints
- decorative chimney pots
- triangular knee brace
- stone exterior chimney
- trellised porch
- stylized natural forms
- simple bargeboard

Notes:

The Arts & Crafts style is a 19th century design movement founded in England by William Morris and his associates. This style focuses on handcrafted features and details such as rafters, windows, doors, furniture and decorative features such as wallpaper, tile, art glass and textiles.

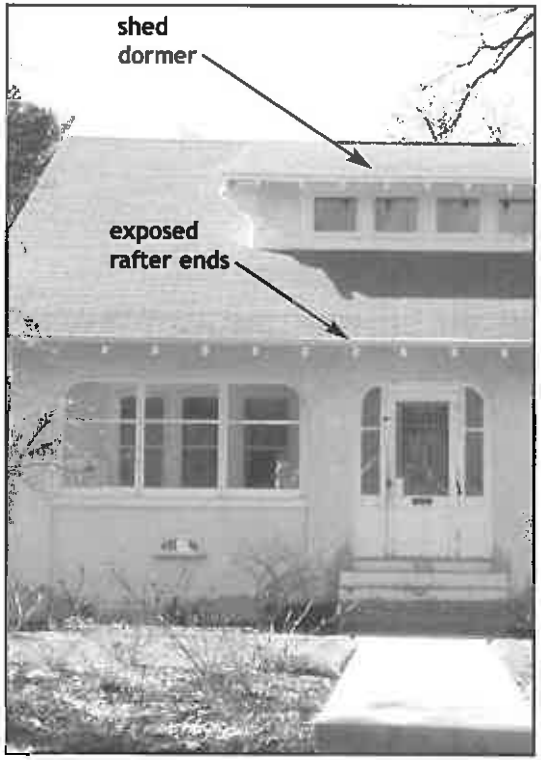
Arts and Crafts style home *(2015 Wauwatosa Avenue).*

Crafted joints and cutouts on wood beam and rafter ends *(8011 Stickney Street).*

Corner turret with leaded glass windows, scalloped-shaped roof shingles *(8028 Warren Avenue).*

BUNGALOW

Bungalow home with projecting bays and eyebrow window *(6619 W. Lloyd Street).*



Bungalow home with typical detailing
(8201 Warren Avenue).

Bungalow home with rounded arches as decorative detailing *(2443 Lefeber Avenue).*

NOTES:

Many examples of this style are located throughout Wauwatosa and Milwaukee. The Bungalow style is more a set of building concepts than an actual building style. Concepts used to create this style include materials that express their natural state, interconnected interior spaces and a low, broad building form.

SIGNIFICANT DATES:

- 1895-1935

BUILDING FORMS:

- asymmetrical
- long, low pitched gable roof
- shallow shed or gable dormer
- exposed rafters
- wide, projecting eaves
- broad front porch or veranda
- thick porch supports
- second story typically concealed beneath roofline
- free-standing garage
- enclosed porch or sunroom
- attached pergola

WINDOWS:

- Bungalow window: *a double-hung window with a single light in the bottom sash and rectangular divided-lights in the upper sash.* *Refer to the illustration on page 94 for examples of divided-lights.*
- groupings of two or three
- double-hung
- rectangular
- leaded glass

MATERIALS:

- wood shingles
- wood clapboards
- brick
- wood shingle, clay tile or asphalt shingle roofing
- stick work
- stucco

ORNAMENTATION:

- lack of applied ornament
- shingle patterns
- crafted eaves and outrigger ends
- railing details in geometric theme

American Foursquare

Significant Dates:

- 1900-1930

Building Forms:

- symmetrical
- square plan
- hipped roof
- two-story
- full length, one-story front porch with square columns, often partially enclosed
- eaves often deep
- one or more attic dormers with gable, shed or hipped roof
- free standing garage

Windows:

- placed in groups of two or three
- double-hung
- rectangular

Materials:

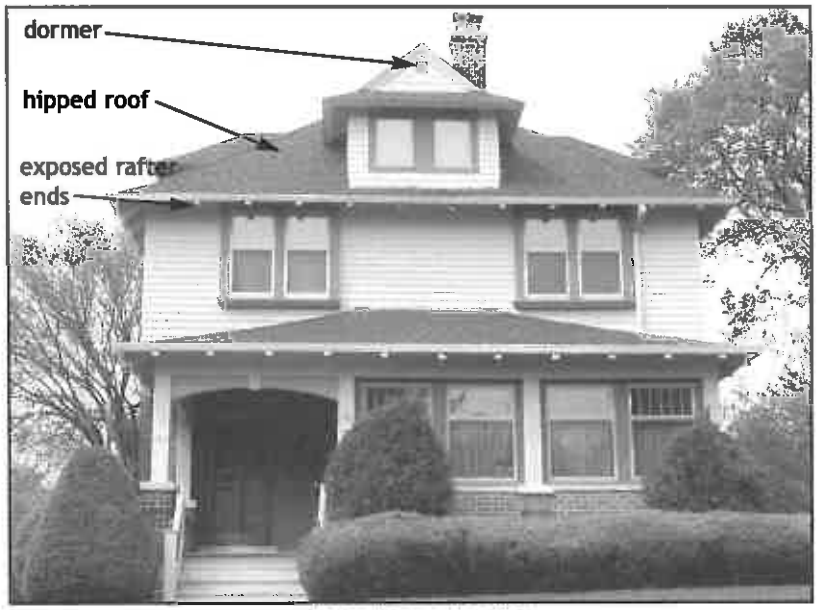
- wood clapboards
- stucco
- wood shingles
- wood or asphalt shingles on roof
- stone base

Ornamentation:

- lack of ornamentation
- exposed rafter ends
- plain wall treatments
- simple wood railing
- wood shingles often used to designate the upper half of home with clapboard siding on the lower half

Notes:

The American Foursquare is a 20th century house form characterized by a one-and-a half to two-and-a half story home. The plan of this home is square with one room in each corner, a centrally located stair and a hipped roof. This style is also known as the Cube Style. Many homes in this style were sold through catalog sales, such as Sears and Robuck.



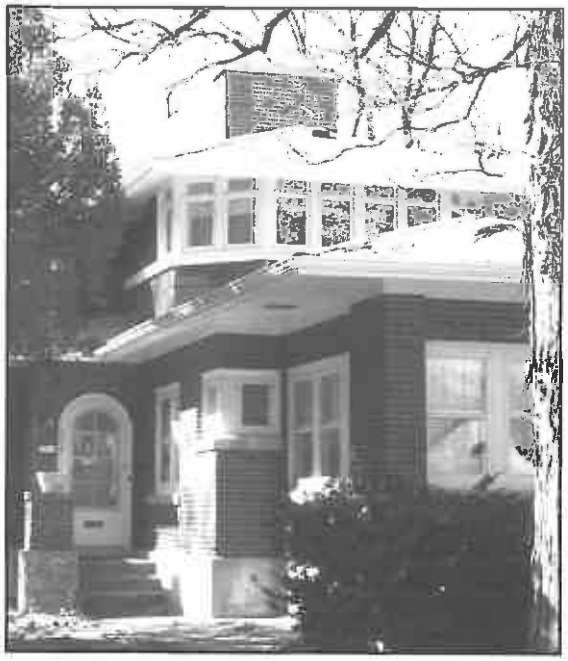
Typical American Foursquare *(8020 Warren Avenue).*

American Foursquare with enclosed porch
(1719 N. 70th Street).

American Foursquare home with full porch
(7009 Wells Street).

PRAIRIE

Prairie style home with a stucco finish, art glass windows and overhanging eaves *(7127 Maple Terrace).*



Classic Prairie style forms: wide overhanging eaves, central chimney element, bands of windows, intersecting hipped roofs *(7917 Stickney Street).*

Massive chimney adjacent to long rows of tall windows *(6735 Cedar Street).*

SIGNIFICANT DATES:

- 1900-1920

BUILDING FORMS:

- asymmetrical
- open plan
- low-pitched hipped or gabled roof
- broad, flat, central chimney
- wide overhanging eaves
- emphasis on horizontal planes
- wings allowing windows on all three sides of a room
- extended balconies and terraces
- two-story
- free standing garage

WINDOWS:

- leaded glass
- tall casement
- horizontal rows of vertical windows
- grouped openings

MATERIALS:

- long, thin roman bricks
- stucco
- light colored brick
- wood, typically in horizontal bands
- wood strips on stucco planes emphasizing structural components

ORNAMENTATION:

- contrasting wood, concrete or stone trim
- flattened pedestal urns
- massive square porch supports
- raked (deeply recessed) horizontal mortar joints

NOTES:

Frank Lloyd Wright and his studio participants, such as Marion Mahoney and Walter Burley Griffin, were the most notable practitioners of the Prairie Style. This style rejected history with the exception of Japanese and Arts and Crafts influences. Significant examples of this style are located throughout Wisconsin.

CRAFTSMAN

SIGNIFICANT DATES:

- 1905-1930

BUILDING FORMS:

- asymmetrical
- low-pitched gabled roof, occasionally hipped
- extended and exposed rafter ends
- stone or brick chimneys
- wide overhanging eaves
- multiple roof planes
- dormer, typically with gabled or shed roofs
- knee braces supporting bargeboard
- full or partial porches with square or Tuscan columns
- free standing garage

WINDOWS:

- multi-pane configurations
- leaded glass
- casement
- double-hung
- grouped openings

MATERIALS:

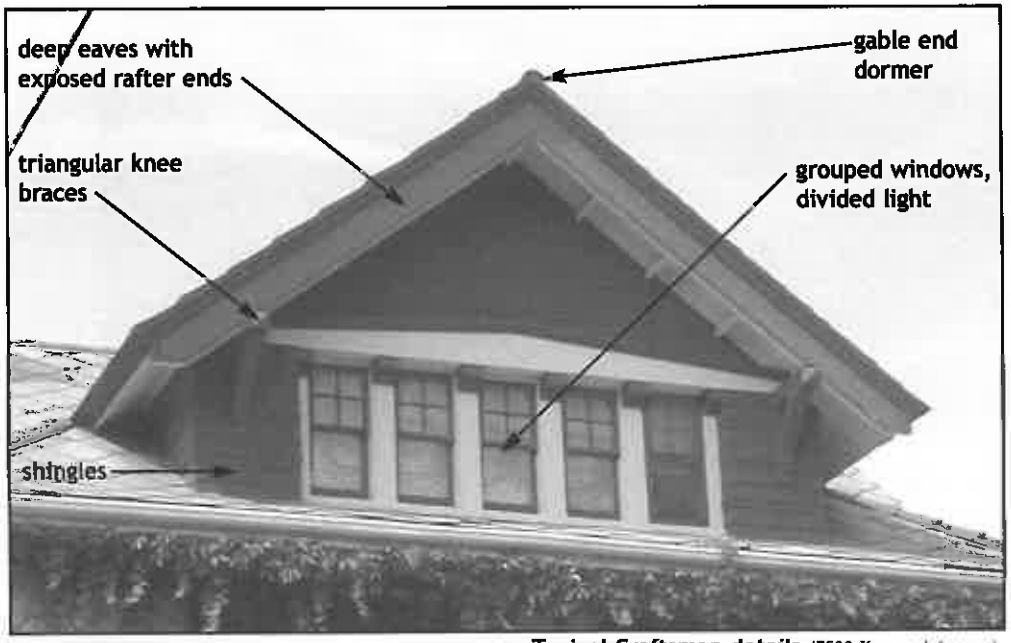
- wood clapboards mixed with stone or brick accents
- wood shingles
- stucco
- brick

ORNAMENTATION:

- false decorative beams under roof gable
- extra stick work in gables
- pergola
- square, tapered columns or piers
- crafted joint details

NOTES:

The Craftsman Style is an early 20th century small house and furniture style. This style was popularized by Gustav Stickley's magazine, "The Craftsman", which grew out of the Arts and Crafts movement. Bungalows are often in the Craftsman style.



Typical Craftsman details *(7522 Kenwood Avenue).*

Craftsman home with multiple dormers and a long, low porch
(7424 Kenwood Avenue).

MEDITERRANEAN REVIVAL

Mediterranean Revival details *(6506 Washington Circle).*

Mediterranean Revival home *(6185 Washington Circle).*

Stately Mediterranean Revival home *(6614 Hillcrest Drive).*

SIGNIFICANT DATES:

- 1905-1940

BUILDING FORMS:

- asymmetrical
- characterized by flat wall surfaces with protruding arches
- string course, common
- rounded arches
- usually one or two-story building
- gabled roof
- brick corbeling
- small front porch or none
- free-standing garage

WINDOWS:

- single and double-hung
- leaded glass
- casement
- multi-paned configuration
- grouped openings
- oriel

MATERIALS:

- tile ornamentation
- mosaic tile
- Spanish clay tile roofing
- concrete, tile or stone decorative lintels and sills

ORNAMENTATION:

- red clay tile roof
- decorative ironwork
- decorative brickwork
- rope trim
- carved stone

NOTES:

This revival style is a generalized term used to describe the mixing of elements from the Italian Renaissance Revival, Mission, Spanish Eclectic, Monterey and Pueblo Revival styles.

SPANISH REVIVAL

SIGNIFICANT DATES:

- 1910-1945

BUILDING FORMS:

- asymmetrical
- cross-gabled, low pitch roof
- loggia or arcade
- towers, round or square
- eaves with little or no overhang
- balconies, open or roofed with wood or iron railing
- shaped mission dormer or parapet (fractable parapet)
- tudor arch
- walled garden
- free standing garage

WINDOWS:

- leaded glass
- multi-paned configurations
- single and double-hung
- small sizes
- solid wood shutters

MATERIALS:

- stucco, most common wall finish
- brick
- stone
- decorative tiles

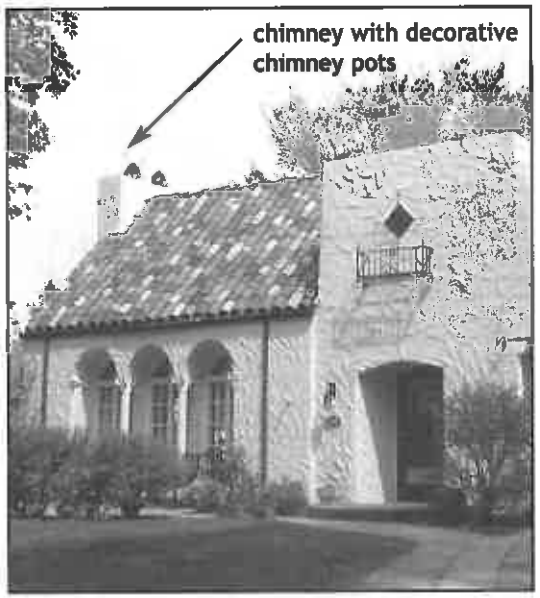
ORNAMENTATION:

- red clay tile roof
- decorative ironwork
- carved wooden doors
- exterior stairs
- arches
- tall, shaped chimney topped with decorative chimney pots

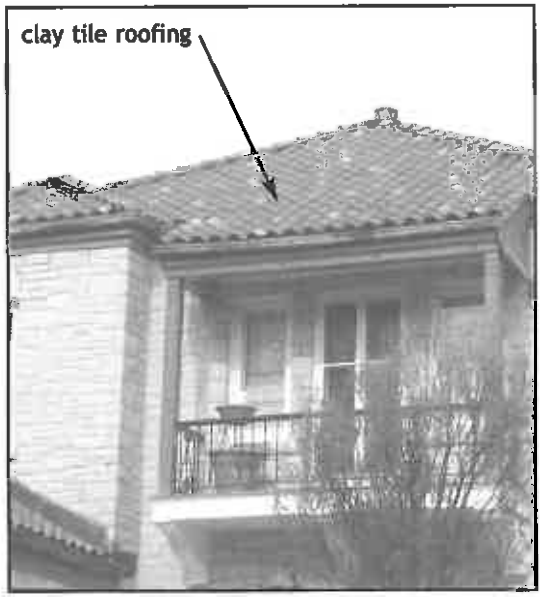
NOTES:

The Spanish Revival Style is loosely based on the stylistic elements of adobe Spanish Colonial and Pueblo buildings; examples range from high style to vernacular. This style is also often referred to as the Monterey, Mission or Pueblo Revival style.

Spanish Revival home *(6913 Grand Parkway).*



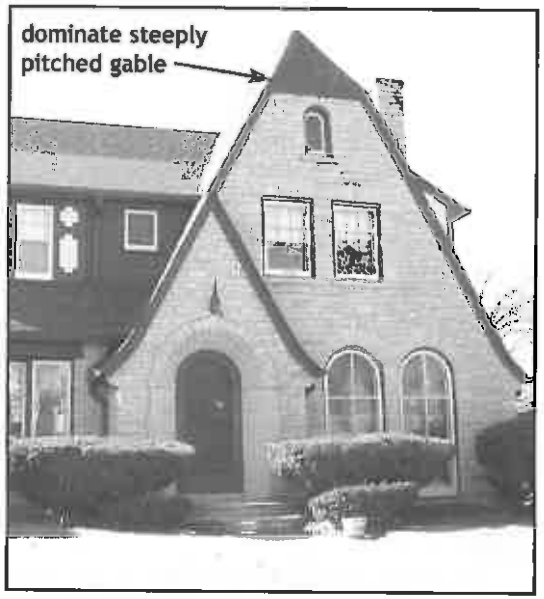
Spanish Revival home with rough stucco finish
(842 Alta Vista Court).



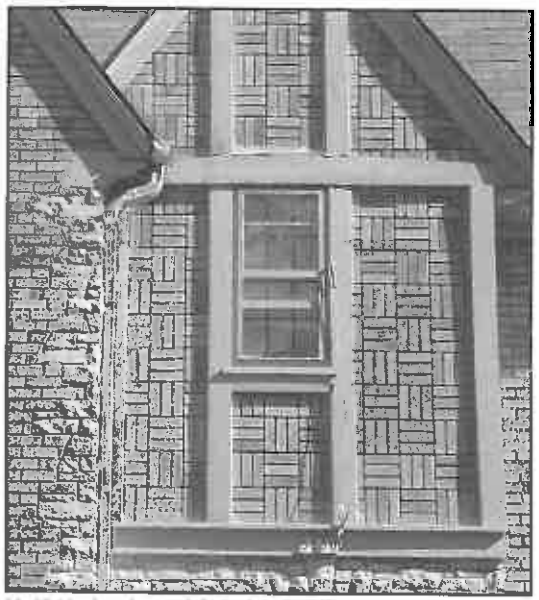
Modern detailing such as lannon stone facing
(2386 Menomonee River Parkway).

TUDOR REVIVAL

Tudor Revival home with prominent entry tower *(6715 Hillcrest Avenue).*



Typical Tudor Revival vernacular home
(7537 Kenwood Avenue).



Half-timbering with brick infill
(5230 Washington Boulevard).

SIGNIFICANT DATES:

- 1920-1940

BUILDING FORMS:

- facade dominated by one or more cross-gable roofs
- projecting tower element, rounded or rectangular
- asymmetrical configuration
- steeply pitched slate or wood shake/shingle roof
- protruding bays
- usually two-story building
- dormer
- tudor arch

WINDOWS:

- leaded glass
- casement
- multi-paned, diamond pane or rectangular divided-lights
- grouped openings

MATERIALS:

- rough finished brick or stone
- first level often brick
- stone
- half-timbering in-filled with stucco or brick on upper half of the exterior walls

ORNAMENTATION:

- slate roofing
- brick corbeling
- decorative ironwork
- decorative brickwork
- tall, shaped chimney, topped with decorative chimney pots

NOTES:

The Tudor Revival style is loosely based on the domestic English architecture during the reign of monarchs of the House of Tudor, 1485-1558. This style is also called the Jacobean Revival or Elizabethan Revival style.

Dutch Colonial Revival

Significant Dates:

- 1920-1948

Building Forms:

- symmetrical
- side gabled or side gambrel roof
- little or no gable overhang
- roof dormers
- flared eaves
- full front porch; some examples have a small porch
- entrance rarely located at gable end
- free standing garage

Windows:

- single or double-hung
- multi-pane configurations
- grouped openings
- casement
- fanlight
- sidelight

Materials:

- wood clapboards
- wood shingles
- brick or stone base
- stucco

Ornamentation:

- protruding door surround with detailing
- wood shutters
- "Dutch" door
- railing
- simple, plain detailing

Notes:

The Dutch Colonial Revival style is based on Dutch Colonial precedents that were adapted by Dutch settlers from various architectural styles found in Holland. Dormer windows and front facing gambrel ends are features that were never present in the original styles.

Side gambrel roof on an ornate Dutch Colonial home *(6200 W. Wisconsin Avenue).*

Simple Dutch Colonial Revival facade *(6420 Betsy Ross Place).*

Side-light windows flanking door, topped with a fan-light *(7111 Maple Terrace).*

FRENCH REVIVAL

French Revival home *(6418 Washington Boulevard).*

French Revival home with arch-topped windows *(2478 Pasadena Boulevard).*

Vernacular French Revival home with tall mansard roof *(9541 Harding Boulevard).*

SIGNIFICANT DATES:

- 1920-1950

BUILDING FORMS:

- asymmetrical or symmetrical
- steeply pitched hipped, gable or mansard roof
- projecting tower element
- protruding bays
- usually two-story building
- dormers
- eaves commonly flare upward at roof corners
- front porches uncommon
- formal appearance
- balustraded porches or balconies

WINDOWS:

- single or double-hung
- casement
- tall, narrow window openings
- multi-paned, diamond pane or rectangular divided lights

MATERIALS:

- rough finished brick or stone
- stucco
- occasional use of half-timbering
- slate, clay tile, wood shingle or asphalt shingle roofing

ORNAMENTATION:

- decorative ironwork
- massive chimney
- quoins
- double doors

NOTES:

The French Revival style is fashioned after the various architectural styles represented in the farmhouses and manor homes of Brittany and Normandy, France. This style shares many features of the medieval revival styles of England. The French Revival is also known as French Eclectic or French Provincial Revival.

MINIMAL TRADITIONAL

SIGNIFICANT DATES:

- 1935-1950

BUILDING FORMS:

- asymmetrical
- low roof pitches
- roof eaves and rake have little or no overhang
- large chimney, common
- at least one front facing gable on facade
- one-story, common
- small or no porch
- freestanding or attached garage

WINDOWS:

- casement, fixed or operable
- single-hung
- no groupings of windows
- picture window on facade

MATERIALS:

- wood
- brick
- stone
- combinations of the above materials
- metal siding, square or rectangular panels

ORNAMENTATION:

- little detailing
- wide wood siding
- corbeling at eave
- material combinations
- rough ashlar stone
- shutters

NOTES:

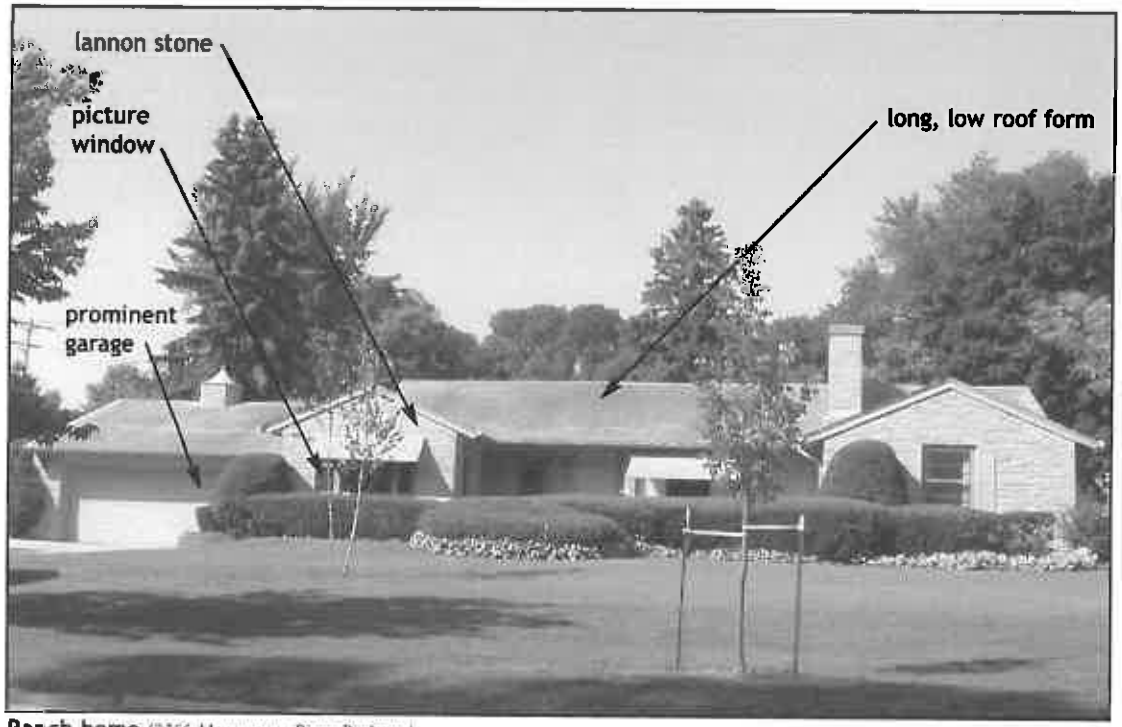
Minimal Traditional homes were built in large numbers immediately following WWII to house returning GI's who had started families during the war. Meant as a starter home, these buildings were usually very small and had two bedrooms.

Minimal Traditional home *(6106 Milwaukee Avenue).*

Minimal Traditional home *(6542 Washington Circle).*

Two-story Minimal Traditional home, second floor walls project slightly beyond the first floor evoking a Colonial detail *(1804 Alta Vista Court).*

RANCH



Ranch home *(2366 Menomonee River Parkway).*

Large corner picture window with louvered vents below *(7208 Wells Street).*

NOTES:

The Ranch Style was developed by California architects. Landscape architects played a large role in the early success of this style, by integrating the home into a dynamic layout of plantings. The style gained popularity with its open floor plan and rooms that flowed to the outdoors and large patios. Asian architecture and the Arts and Crafts, Craftsman and Prairie styles were early influences of the Ranch style.

As this style was adapted to the Midwest climate, it took on a more traditional appearance. The focus of this style moved from integration with the landscape to mass production techniques. Builders frequently added small simplified touches of traditional detailing, usually loosely based on Spanish or English Colonial design features.

SIGNIFICANT DATES:

- 1935-1975

BUILDING FORMS:

- asymmetrical
- low roof pitches
- moderate to wide overhang on eaves
- hipped roof, common
- cross or side gabled roof
- facade maximizes width of site
- one-story, common
- small porch or no porch
- attached garage
- garage typically faces street and protrudes from facade
- partially enclosed patios or courtyards, common
- exposed basement used as garage

WINDOWS:

- large, fixed picture windows
- ribbon windows
- single-hung
- casement
- louvered vents below fixed casements

MATERIALS:

- wood
- brick
- stone
- combinations of the above materials
- asphalt shingle roofing

ORNAMENTATION:

- little detailing
- wide wood siding
- material combinations
- rough ashlar stone
- shutters
- decorative iron railing

CONTEMPORARY

SIGNIFICANT DATES:

- 1940-1980

BUILDING FORMS:

- asymmetrical
- one-story, common
- flat, shed or gabled roof
- overhanging eaves
- heavy piers
- tall, massive, projecting chimneys
- varying roof levels

WINDOWS:

- casement
- awning
- hopper
- large panes of plate glass or picture windows
- louvered vents below fixed casement

MATERIALS:

- wood
- brick
- stone
- casement

ORNAMENTATION:

- siding details
- overall massing and shapes
- transition of materials

NOTES:

This style of home was typically Architect designed and customized to meet the needs of the client and site. Contemporary homes with a flat roof are a derivative of the International style. Homes of this style with a gabled roof are commonly derivatives of the Craftsman or Prairie style. For instance, Usonian homes are a contemporary extension of the Prairie style. The decorative detailing on these homes becomes the simplified exterior cladding materials, be it stone, brick, wood or a combination. Landscaping and integrating the building with the landscape is a focus of this style.

Flat roof & large plate glass windows on Contemporary home *(6564 Washington Circle).*

Large, projecting, lannon stone chimney *(7230 W. Wells Street).*

Shed roof that angles back towards the center of the home *(2630 Menomonee River Parkway).*

BUILDING FORMS

The well-programmed composition of building elements, such as height, roof and scale, have a significant impact on the character of a building. Concepts relating to how a building fits into its setting are often overlooked. In this section an analysis of general characteristics is provided. This section is intended as a guide to property owners who are:

- ***Proposing an Addition***
- ***Proposing New Construction***
- ***Wish to understand the greater elements of building design.***

Following established design principals results in an interesting and active building from.

BUILDING HEIGHT

Building heights generally have been an expression of the building's use. Residential buildings in Wauwatosa typically do not rise over three stories. In most cases, the third story is concealed within the building's roofline.

- The height of new buildings and additions shall be determined with some flexibility based on the height of adjacent existing buildings.
- The height of a new building may be up to 15% taller or shorter than the immediately adjacent buildings. In this manner, the diversity of building character is maintained while not allowing for a new building or addition to be awkwardly taller or shorter than its neighbor.
- No new construction located in a historic district or an addition to a historically designated residence, shall be taller than two stories in height. A third story may be integrated beneath the roof structure.

RHYTHMS

Pattern created through material selections, windows, pilasters or spandrels creates rhythm on a building facade. Rhythm, in this instance,can be described as the harmonious reuse of building elements.

Ornamentation can be used to add further richness and emphasis to the facade.

ROOFS

The roof form establishes the character of a home and terminate the building. An inappropriate roof form will result in a building with an awkward appearance. Existing homes in Wauwatosa have a variety of roof forms. These forms were usually chosen because they "fit" the architectural style of the building.

In some Wauwatosa neighborhoods many types of roof forms are evident on a given block, in others, the forms are the same. Selection of an appropriate roof form for your building will depend on the neighborhood.

Additions

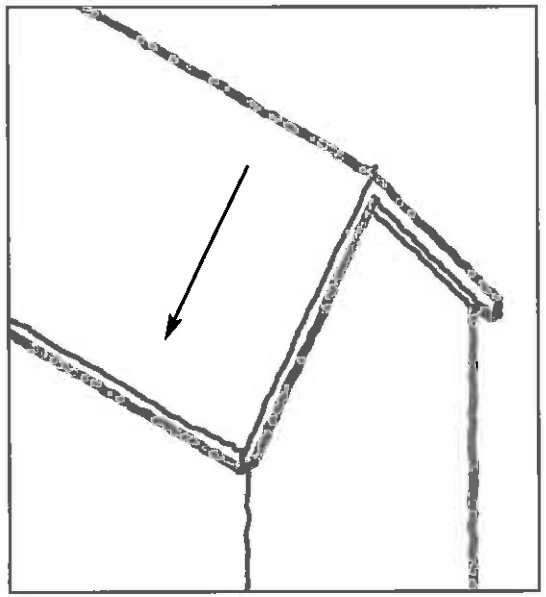
- The roof form of the addition shall compliment the existing roof without detracting from it.
- *Example: If your home has a steeply pitched, gabled roof, it would be inappropriate for the addition to have a flat roof.*

New Construction

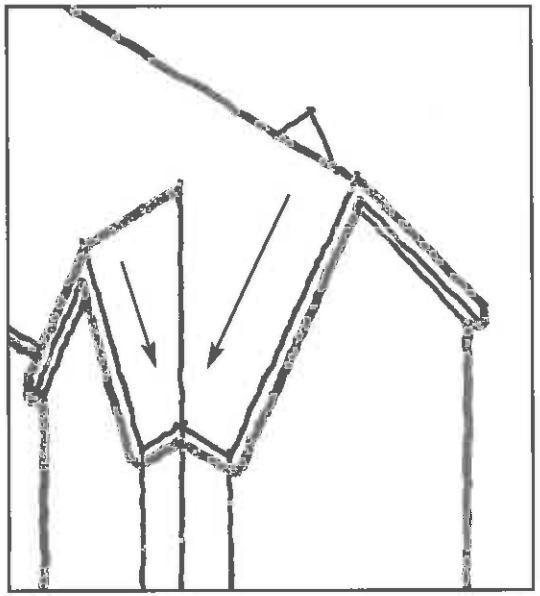
- Consider the adjacent buildings. Determine if the roofs on the neighboring homes are all the same or are there a variety of forms evident.
- Select the roof form for your new home by considering the architectural style that best fits into the setting, meets your needs and does not detract from the continuity already present on the streetscape.
- *Example: If all of the neighboring homes have a low-pitched, hipped roof, it would be inappropriate for your new the home to have a steeply pitched gable roof. It would be appropriate for your home to have a low-pitched , hipped roof or a low-pitched, gabled roof.*

This section describes general design concepts such as forms, massing and volumes.

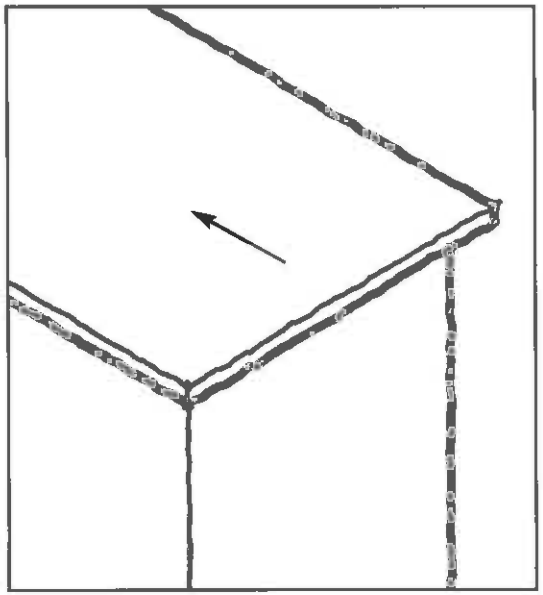
A defined roof edge visually terminates the building. New construction shall implement one of these configurations for terminating the upper portion of a residence.



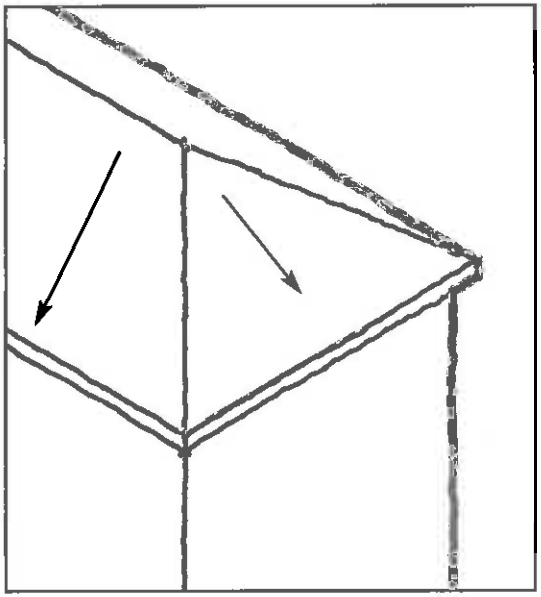
Gable



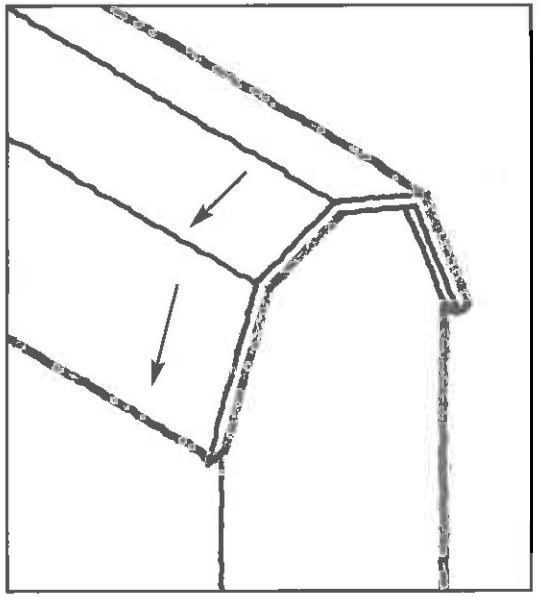
Cross-Gabled



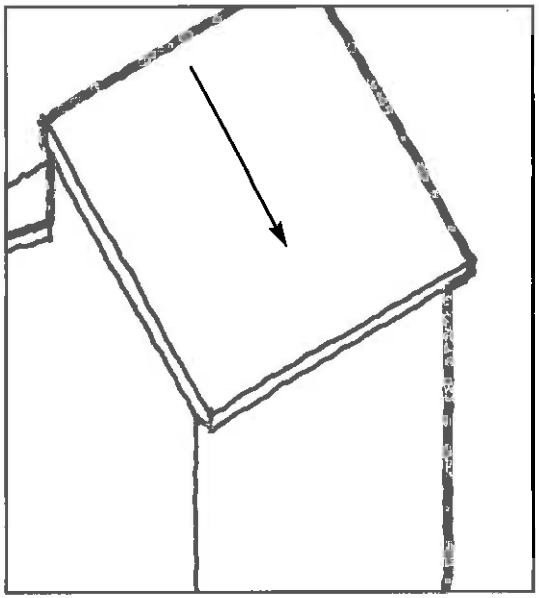
Flat (low pitched)



Hipped



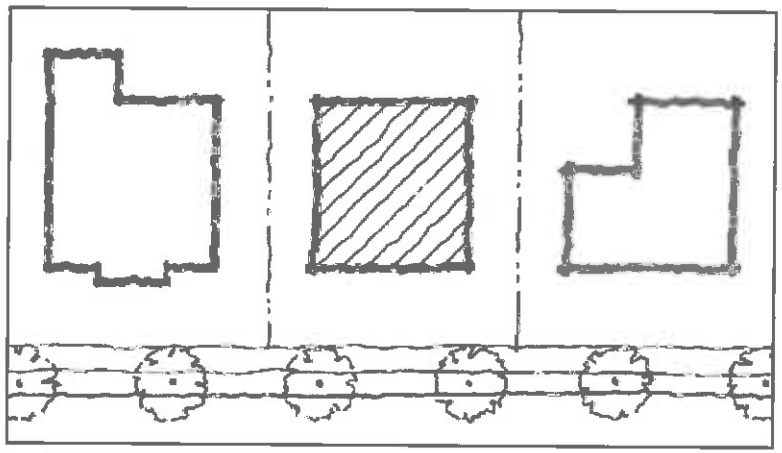
Gambrel



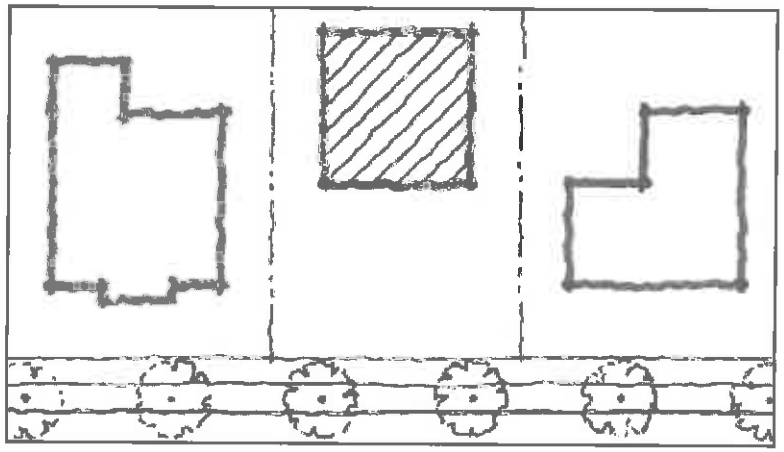
Shed

Setbacks

Setbacks define neighborhoods.



Appropriate: *Residential setback from sidewalk shall be uniform with adjacent homes.*



Inappropriate: *Residential setback from sidewalk not uniform with adjacent homes.*

Scale

In residential areas scale has a significant impact on the creation of the "neighborhood" feel. Items contributing to the scale of a residential street include:

- Homes of approximately the same size and height.
- Setback continuity from the street.
- Architectural features such as intimate porches, fences and ornamentation that add interest to a home.
- Trees, landscaping patterns and materials.

Setbacks

On residential streets, particularly in historic areas, the facades all share the same setback, or distance from the street. This setback creates a defined building edge, sidewalk width and an overall look of continuity. This setback also provides an appropriate distance from which to view the building. Buildings which do not meet this setback appear disjointed and effect the homogeneous appearance of the entire street.

- All new construction shall maintain the current setback of the adjacent buildings.

Variety

Homes with no variety tend to look plain and uninteresting; this is not conducive to an inviting neighborhood streetscape. Variety takes many forms including:

- Footprint Articulation
- Transition of building materials, such as a stone building base with brick above.
- Color
- Roof Heights
- Front Entry Articulation

Look at conforming adjacent buildings for inspiration on methods for implementing variety, such as:

- Mass
- Rhythm
- Shadow Lines
- Height
- Window Openings
- Decorative Pattern

Design new construction and additions to include variety as appropriate to the architectural style and setting of the building.

Window Articulation

Windows take a large role in comprising the building form. The layout and size of windows creates rhythmic patterns on the building surface resulting in a "solid" and "void" affect. This affect breaks down the mass of the building facade.

Window articulation sets the proportions of a building. Historically, window opening sizes were all the same size. This affect lended itself to symmetrical facades. Today, windows come in a wide variety of shapes and sizes to suit any style.

- New construction shall have window glass comprise no less than 20% of the exterior wall surface.
- New construction shall have window glass comprise no more than 40% of the exterior wall surface.
- Windows shall be sized, aligned and spaced according to the precedents set by the architectural style of the building.

NEW CONSTRUCTION

Appropriate New Construction: *The setback and scale of the home is in keeping with its historic neighbors (1190 Kavanaugh Place).*

Inappropriate New Construction: *The setback and scale of the home is in NOT keeping with its historic neighbors.*

ADJACENT BUILDINGS

An in-fill building that is out of proportion with the adjacent buildings, whether it is too big or too small, will upset the continuity of the entire streetscape.

Things to consider on adjacent buildings:

- Height
- Character
- Materials
- Roofline Edge
- Setback

Questions to ask during the design process:

1. Will the new building visually "stand out" more than the adjacent buildings?

2. Will the new building "blend in" too much with the adjacent buildings?

It shall be obvious to the passer-by that this new building was not constructed in 1880 but it shall have a balance of historically accurate proportions combined with new building materials. New architecture should look "modern" while also remaining sympathetic to the scale and rich materials represented on the adjacent buildings.

DEMOLITION

When considering the construction of a new building, another sometimes will be demolished. More often than not, the assumption is made that the rehabilitation of an existing structure is much more costly than constructing a new building; this is not always the case. Many of the materials and design features evident on older homes are costly to recreate on a new building, this can make rehabilitation cost effective.

- All extant buildings shall be retained, with special emphasis on structures pre-dating 1960.

This section provides additional information & guidelines specific to the rewards & challenges of integrating a new building into a historic setting.

Materials

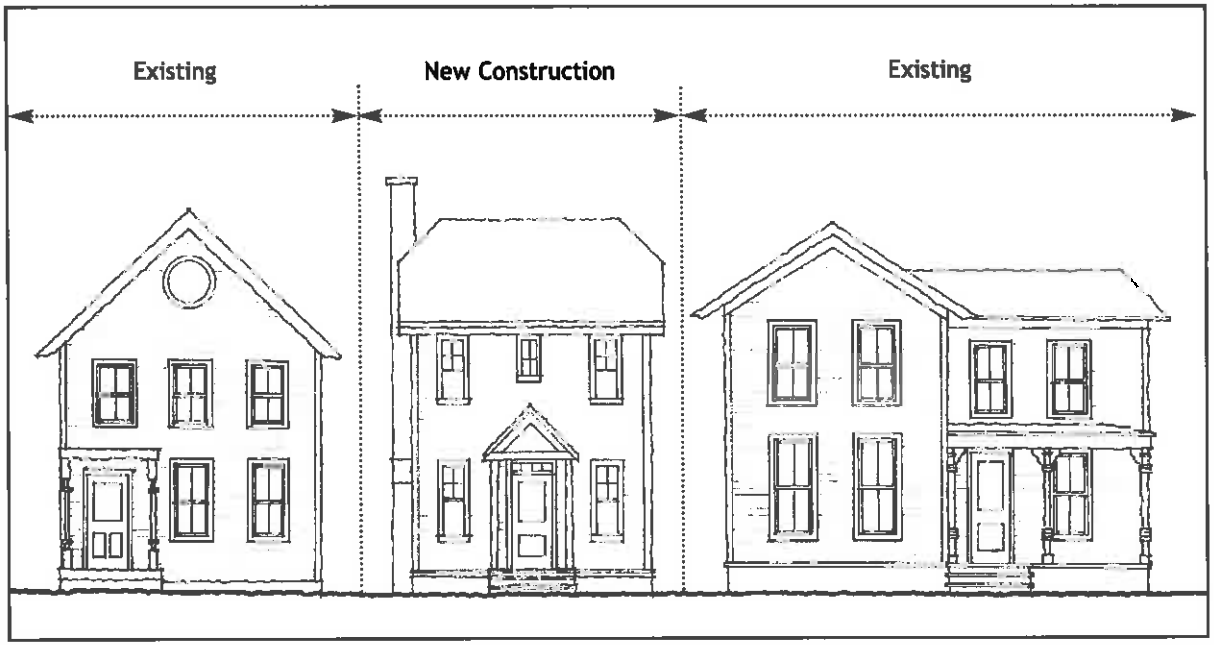
A dominate feature of the existing buildings in Wauwatosa neighborhoods is the use of a variety of materials. Many homes combine several exterior materials and/or alter their use or direction.

- New construction shall take into consideration the predominate exterior materials evident on the streetscape. Materials too drastically differing from the neighbors will appear "disjointed".
- New construction shall implement at least three material transitions on elevations of the building visible from the street.
- New construction may use modern alternatives to "traditional" materials. These materials shall be consistent with the aesthetics of the conforming adjacent homes.
- Highly reflective material finishes shall not be permitted.

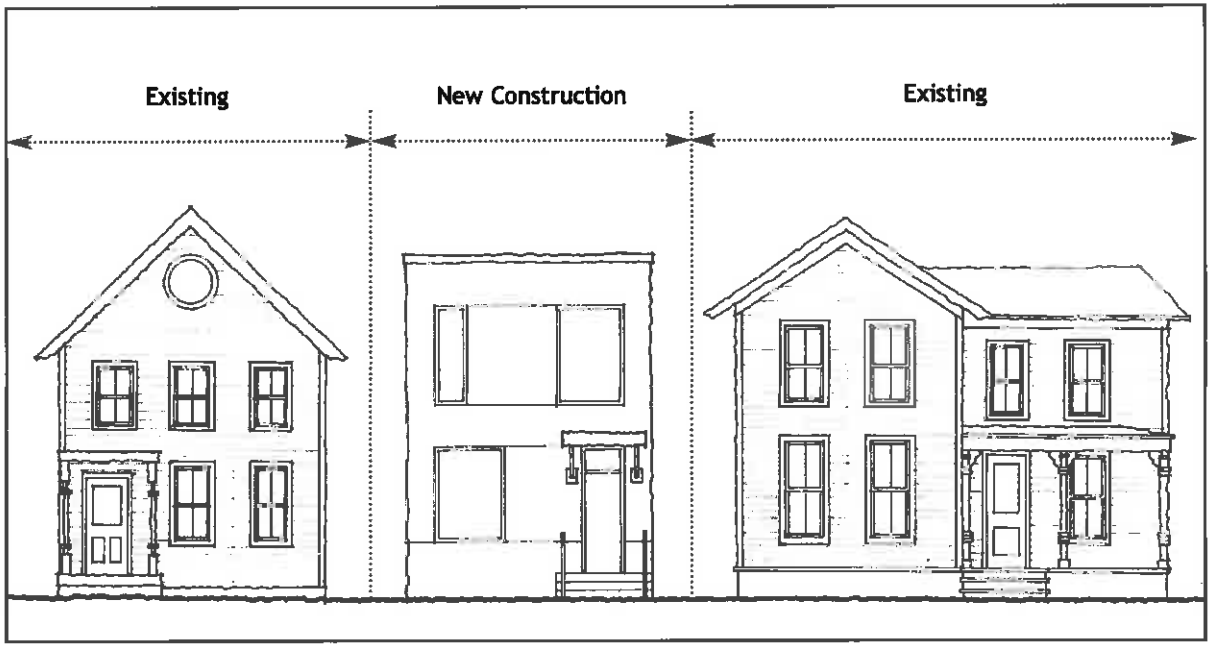
Stylistic and Decorative Elements

Every building should be a good example of it's architectural style. Based on the style of the building, the use or lack of use decorative elements may be appropriate.

- Stylistic and decorative elements shall be chosen that fit in with the adjacent buildings without creating a false sense of history.
- New construction shall implement the style and quantity of stylistic and decorative elements appropriate to it's architectural style and setting.
- Defining elements, such as porches or a main entry elements, shall be built in accordance with the architectural style of the building.



Appropriate: *New construction is in keeping with scale and level of detail present on adjacent buildings; the new home does not visually "stand out".*



Inappropriate: *New construction "stands out" from existing adjacent homes. The new building does NOT take into consideration the massing, scale, character and materials present on the existing homes.*

Garage Guidelines

All modern homes require a garage, but how do you integrate one into your new home when it is located in a historic community? Based on the architectural style of the new home and the adjacent buildings, architectural precedents set the tone for your new garage.

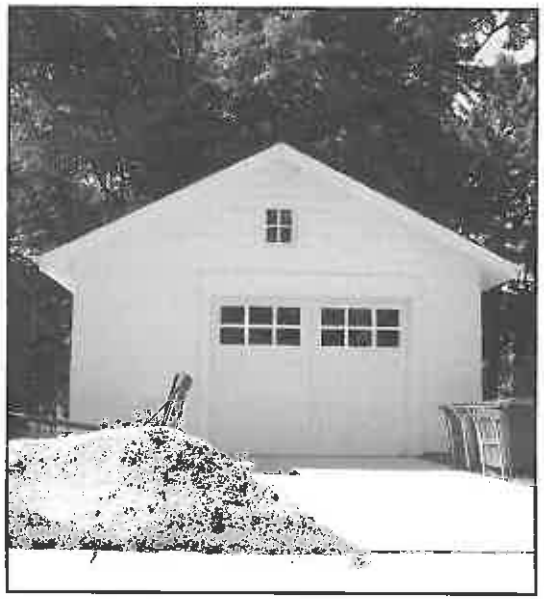
- All garages shall be constructed based on the architectural style of the home. *Example: A new Craftsman style home would not have an attached garage; a new Ranch style home would have an attached garage.*
- A garage shall not dominate the building facade, unless it is consistent with the period of the home.
- All garages shall be constructed with materials consistent with that present on the home. The garage may be simple in detailing.
- The size of "street facing" overhead garage doors shall be consistent with the time period of the home.

Appropriate: *The placement of this prominent garage is consistent with the architecture of the home (950 75th Street).*

Appropriate: *This carriage house contains many forms and materials similar to that on the Stick Style home (7808 N. Warren Street).*

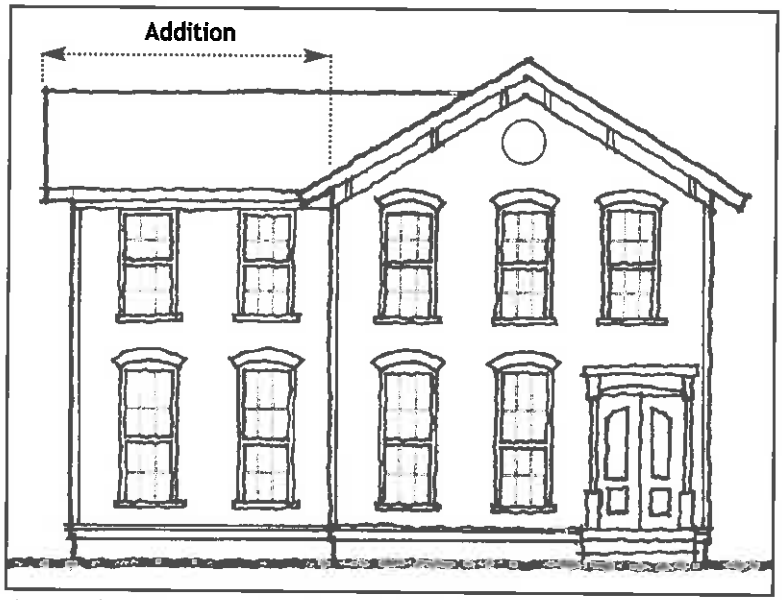
Appropriate Garage and Rear Elevation Addition: *This attached addition sits on the rear side of the home, it is constructed of similar materials (1948 Church Street).*

Inappropriate Garage Addition: *This garage detracts from the facade elevation, disrupts the setting and obscures the view of the porch.*

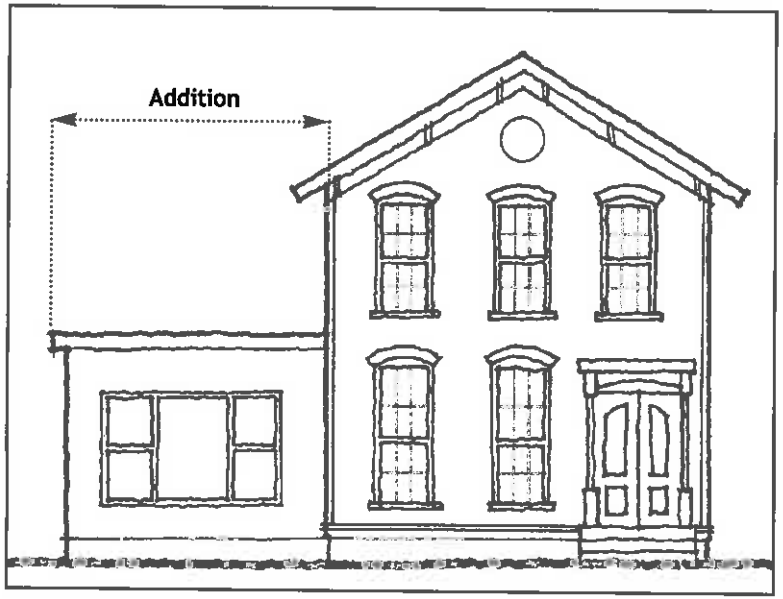


Appropriate Garage Addition: *This garage was added many decades after the construction of the home, yet its simple detailing fits in nicely (2107 Wauwatosa Avenue).*

ADDITIONS



Appropriate: *The forms and detailing of the addition do carry over from the original building.*



Inappropriate: *The forms and detailing of the addition do not carry over from the original building.*

General Addition Guidelines

- Additions shall be evident as such and not create a false sense of history, while still maintaining an overall visual appearance of continuity.
- Additions shall not encroach or remove existing historic fabric from the building.
- Proportion and scale shall be maintained while allowing for the use of more modern materials, ornamentation and detail.
- All current setback lines shall be maintained.

Demolition

- Historic portions of a home shall not be demolished to accommodate an addition.
- Portions of a home that have been proven to be structurally unsound may be demolished to accommodate an addition.
- Non-historic portions of a home may be demolished to accommodate an addition. The non-historic portion must be of a significantly differing architectural style from the main portion of the home to warrant demolition.
- Historic carriage houses and out-buildings that are significant to the building's history shall not be demolished.
- Non-historic garages may be demolished to accommodate an addition.

Facade Additions

Additions to facades are rarely permissible in an urban setting due to strict enforcement of zoning setback ordinances. Historic urban centers often consist of buildings along a continuous setback, it would not be permissible to encroach beyond this point. In the unique set of circumstances that you have additional frontage on your property, here are some things to consider when building an addition.

This section provides additional information & guidelines specific to historic property owner's who wish to construct an addition to their residence.

- No addition may intrude on the facade of a building. *An intrusion is any form or an element that blocks, obstructs or cuts off appropriate access or view to the building.*

- No element shall disrupt the facade roofline.

- No intrusions onto the sidewalk are permitted such as vestibules or permanent glass or wood enclosed areas.

Materials

- Additions shall be finished in materials that match those on the main building and in no way call attention to the addition.

- Modern material substitutes that are comparable in appearance to there historic counterpart may be permitted upon review by the Historic Preservation Commission.

- Additions may incorporate smaller areas of specialized materials than the existing building. For example, if the existing building is primarily stone, with clapboard siding on 25% of its exterior surface, the addition may then be mostly clapboard siding with stone accents. The percentage of material on additions will be reviewed on a case-by-case basis.

Mechanical Systems and Equipment

It is inevitable that a homeowner will need or want to upgrade mechanical systems or add equipment such as satellite dishes. This equipment shall:

- Be located openly on the roof if it is set back far enough to not be visible from the street.

- Not be visible from the street when located on a roof.

- Not be visible from the street.

- Have screening installed in the form of fencing, wall features or landscape planting to conceal mechanical equipment. The enclosure shall be made with materials, plantings and colors similar in nature to the building.

- Ground mounted satellite dishes or mechanical systems shall not be obtrusive to the view of the building from the street. When appropriate, privacy screening maybe installed to minimize the equipments visual impact.

Rear Elevation Additions

- The height of a rear elevation addition shall not be taller than the existing building.

- A rear addition shall not be viewable from the street.

- Roof line integrity shall be maintained. No addition shall alter the current rooflines visible from the street.

Rooftop Additions

- Rooftop additions are only permissible when they are not visible from street level. This often requires that the addition be "set back" from the facade of the building.

- Any roof addition shall not intrude on historic elements within the interior that have valuable historical context.

- Roof additions shall not compromise the structural integrity of the building. An engineering analysis may be necessary to determine such information.

- Rooftop dormers shall only be added to a building's roof when they are not located on the facade and have a minimal impact on the visual appearance of the home from the street.

Refer to page 82 of the Material Considerations section for information regarding the appropriate use of skylights.

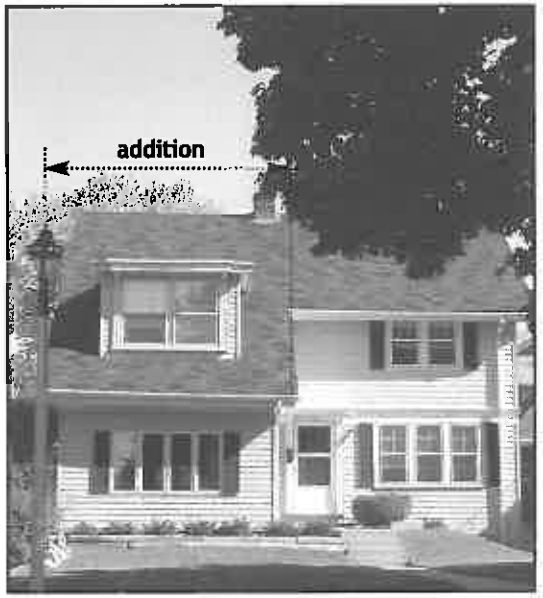
Side Elevation Additions

Side additions are rare in an urban setting. When they do occur it will most commonly be under these conditions:

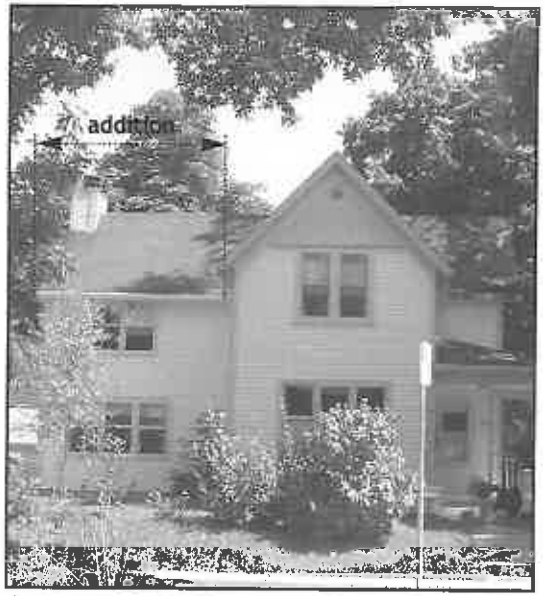
1. An adjacent vacant or abandoned lot is available.

2. The building "stands alone" on a large site.

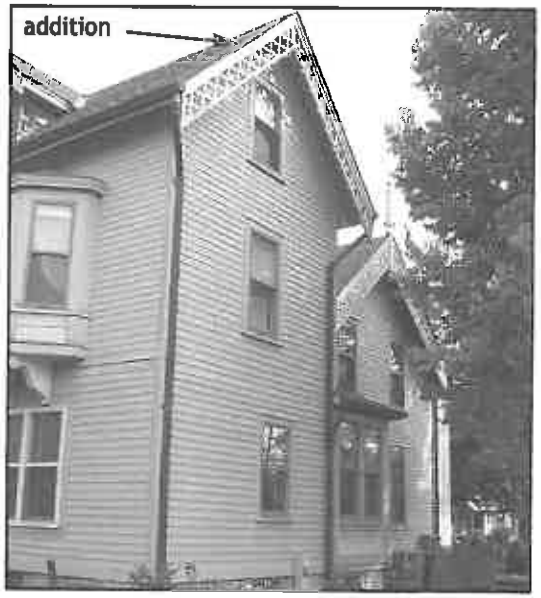
Appropriate Rear Elevation Addition: *Small rear addition, does not interfere with facade rooflines of home (1822 72nd Street).*



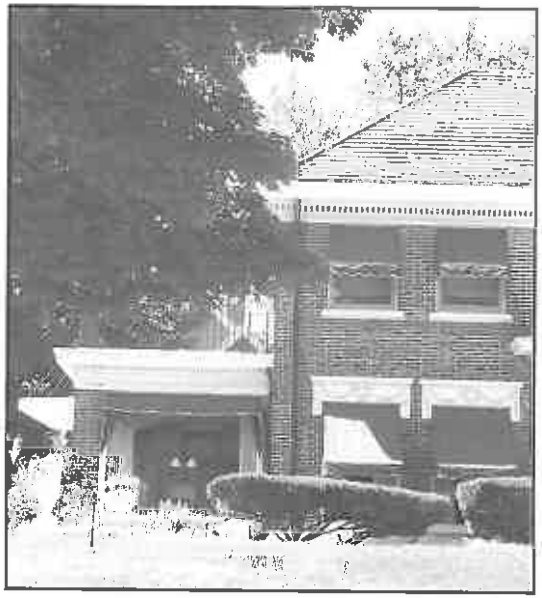
Inappropriate Facade Addition: *This addition completely changes the appearance of the facade. Details such as window type and articulation do not match the existing home.*



Appropriate Side Elevation Addition: *The detailing and materials are consistent with that of the original home. The addition is setback from the existing facade and still evident as an addition without being out-of-character.*



Appropriate Rear Elevation Addition: *This substantial addition does not interrupt the scale, massing and character of the existing home. The detailing and materials of this addition are similar to that of the existing home, without being exact copies. (1609 Church Street).*



Inappropriate Side Elevation Addition: *This small addition is not in keeping with the style, character, window articulation or detailing of the original home.*

Inappropriate Side Elevation Addition: *The detailing and materials of this addition are similar to that of the existing home. However, the scale and massing are so out of character with the existing home that it is distracting.*

Guidelines

- The addition to the home shall be of smaller massing and height than the existing building.
- The addition shall be of materials of similar nature and coloration to that of the existing building.
- Architectural details shall resemble the existing building details without being exact replicas.

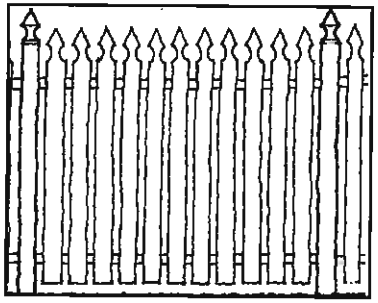
Stylistic and Decorative Elements

Details such as trim, windows, railings and other ornamentation are often the simplest visual cues to visually connect an addition to the existing building.

- The addition shall compliment the existing structure in material use, architectural details and color.
- Details such as the cornice lines and pilasters shall be carried over onto the addition. These features may be simplified versions of the details present on the existing home.
- Window sizes, shapes and layout shall be carried over onto an addition. *Example: A large picture window looks out of place on an addition to a symmetrical Italianate home.*
- Rhythmic elements such as window openings, cornice lines and pilasters shall be carried over onto the addition.

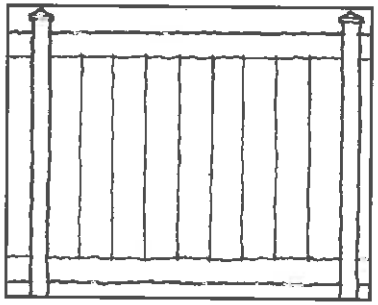
LANDSCAPES

APPROPRIATE FENCING TYPES



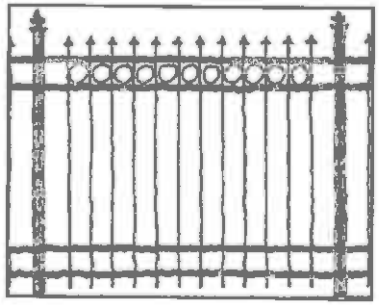
Picket

Cast Iron

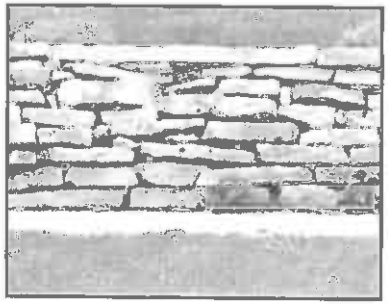


Wood Board

Wood Post & Wire *(only appropriate with vines concealing wire)*



Wrought Iron or Formed Steel



Stone or Brick

Consult with the Community Development Department prior to purchasing your new fencing material.

The natural landscape had a significant effect on the the development of Wauwatosa. The retention and density of this landscape is crucial to the quality of Wauwatosa's neighborhoods.

DECKS

Traditionally, porches, patios and pergolas served as outdoor areas for people to relax and entertain; today, wooden decks fulfill this need. Decks are a recent additions to our landscapes and have no precedent on historic buildings. When considering what functions a desired deck would serve it is easy to realize that a porch, patio or pergola can fulfill the same needs without distracting from the historic setting.

- The addition of a deck, of wooden or other materials, shall not be permitted unless proven to be accurate to the style and time period of the building.

FENCING

Fencing is fairly uncommon in commercial areas. For institutional uses, fencing is necessary to demarcate children's play areas and parking. Fencing in commercial areas is typically used to secure rear yards or conceal trash receptacles and mechanical equipment. Fencing is common in residential districts. However, check local covenants and zoning to determine the fencing requirements for your area. Often the style or location of the fencing is limited based on the location of the property.

Historically, simple wire, picket or elaborate cast iron fences were all common. When adding a new or replicating a historic fence, consider which type of fence will best compliment the style of your home. *Example: A simple vernacular farmhouse would have had either a wire or picket fence, while an ornate Queen Anne home would have had an ornate cast iron fence.*

This section addresses the proper use, materials and layout of landscapes.

Guidelines

- Fences in front yards shall be no higher than 30".
- Fences around side and rear yards shall be no higher than 40".
- Fences around trash collection areas shall be no higher than 60".
- Chain link fences shall only be permitted in rear yard areas which are not visible from the street.
- Fences around impermanent sidewalk cafes shall be no higher than 36".

No permit is required in by the City of Wauwatosa for fencing, provided that all setback and zoning regulations have been met.

STRUCTURAL MATERIALS

Determining what materials are appropriate for landscaping your property involves considering the following questions.

1. What materials were in use when the building was constructed?
2. What materials will not detract from the building?
3. What is the architectural style of the building?

Based on the style and time period of your building specific materials will be appropriate, while others will detract from it.

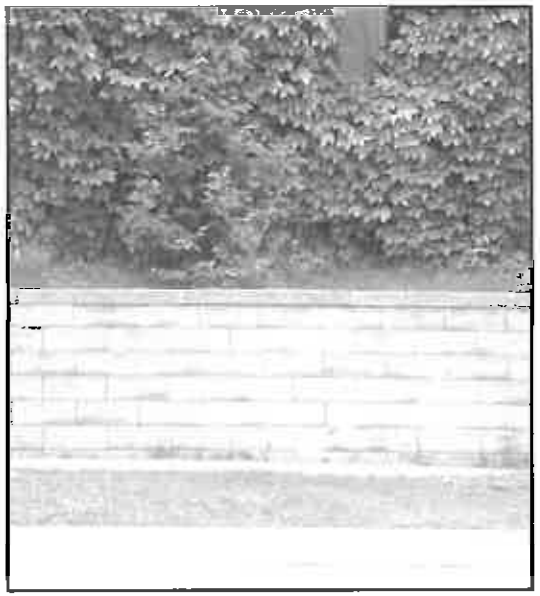
Inappropriate Materials

- Concrete Brick or Split-Face Block
- Form-Poured Concrete (with a pattern or texture to imitate brick or stone)
- Galvanized Metal
- Keystone Block
- Plastic (edging, statuary, etc.)
- Railroad Ties
- Rubber (used for edging)
- Steel (exposed and unpainted)
- Tires (rubber or other materials)

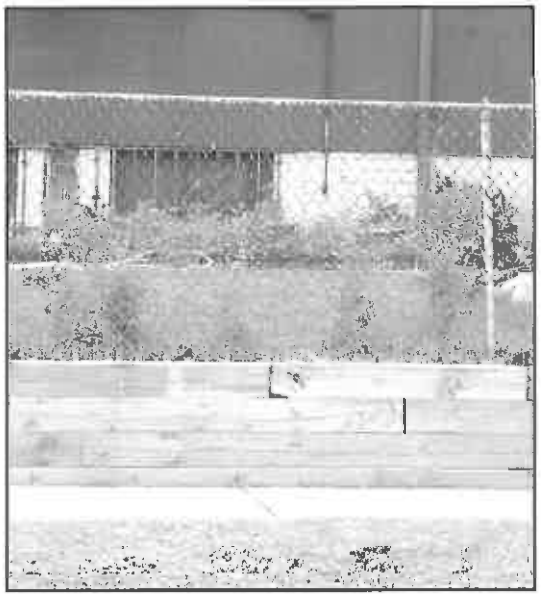
Appropriate Materials

Appropriate: *Brick pavers on driveway & brick wall (2625 Harding Boulevard).*

Appropriate: *Natural "rubble" stone (7112 Hillcrest Avenue).*



Inappropriate: *Split-face block.*



Inappropriate: *Railroad ties & chain-link fencing.*

Landscape Planting Layout Guidelines

Appropriate: *Symmetrical walkway & planting layout follows the symmetrical building forms (1613 Upper Parkway North).*

Appropriate: *Plantings & walkway follow the natural forms of the site and asymmetrical forms of this Tudor Revival home (1907 Martha Washington Drive).*

- Cast or Wrought Iron
- Copper
- Concrete (for use in sidewalks and walkways only)
- Cultured Stone (must be a good imitation of real stone in color and texture)
- Masonry *(stone, brick or terra cotta)*
- Rock (rubblework, gravel, pebbles)
- Steel (fabricated to look like iron)
- Stone (cut, split, field stone)
- Wood

Patios

Regardless of the architectural style of your building, patios are an appropriate solution for outdoor seating areas. Patios sit on the ground and there is little or no visual impact of the setting.

- The materials for construction of a patio shall be based on those present on the building. *Example: A brick building with stone accents may either have a stone or brick patio. A stone and wood building shall have a stone patio. A patio on a building with no stone or brick shall choose a patio material in keeping with materials available at the time of the buildings construction.*

- The materials for construction of a low height wall around a patio shall be limited based on the time period and style of the building.

- All patios shall be located in side or rear yards.

- Poured cement patios are acceptable in obscured areas. Plantings are encouraged to conceal this material.

Planting Layouts

Planting layouts can accentuate architecture. Layouts that are in keeping with the building forms integrate the structure and site. The walkway to the front entry sets the tone for either a formal (symmetrical) or informal (asymmetrical) front yard.

Guidelines

Appropriate: *A wooden pergola on the side of the home provides for a secluded patio (910 S. 3rd. Street).*

- Planting layouts shall follow the lines of the architectural style of the building. *Example: On a symmetrical Georgian style home the front yard plantings would naturally be laid out in formal rows and straight lines. On an Arts and Crafts home the planting layout would be more natural with informal layouts and curving walks.*

- Whenever possible, planting layouts shall work within the natural slopes and grades already present on site.

Planting Materials

Determining specific planting materials is often problematic. In looking at different species of plants a few quick tips can help determine the most appropriate front yard planting options.

In the front yard select plantings that mimic the lines of the building. *Example: On a Colonial Revival style home the front yard plantings would be very straight with formal edges. On an Arts and Crafts home the plantings would be natural and flowing such as tall grasses and wild flowers.*

Planting Material Guidelines:

- Plantings of live groundcover in areas that can be penetrated are recommended, this includes parking lot buffers.
- Plantings of vines along blank walls or fenced areas are encouraged.
- Plantings, permanent or portable, may be used at rear and side entrances of buildings.
- Plantings may be used to screen refuse containers.
- Plantings shall be scaled appropriately to the size and forms of the building. *Example: Shrubs along the sidewalk should not be allowed to grow taller than a standard fencing height of 40".*

Refuse Containers

- Trash collection areas shall be located in rear and side yard areas.
- Refuse containers shall be concealed either by plantings, fencing or a walled enclosure. *Refer to current zoning regulations to determine the height of fencing.*

Retaining Walls

To stabilize a steep slope or ridgeline, a retaining wall is often installed. Historically, these walls have been constructed out of cut or found stone. The most common material for today's retaining walls is split-face block, often with interlocking joints.

Appropriate: *Naturalistic plantings are in keeping with the asymmetry of the Arts & Crafts style (6437 Upper Parkway North).*

Appropriate: *Evergreens can be sculpted to fit either formal or informal layouts (1065 Honey Creek Parkway).*

Appropriate: *Stone layered in terraces to finish off a steep slope.*

Appropriate: *Cut Stone (7642-26 Stickney Avenue).*

Planting Scale

Appropriate: *Scale of planting is small, low & informal to fit within the narrow front yard and the style of this Queen Anne home (1630 Church Street).*

Inappropriate: *Scale of shrubs is too tall & informal for the symmetrical Italianate style home.*

Guidelines

- Split-face block is not an appropriate retaining wall material.
- Poured concrete is not an acceptable retaining wall material.
- Cut or rubblework stone are appropriate for construction of a retaining wall.
- Brick is appropriate for construction of a retaining wall.
- Wood used in a historically accurate manner is appropriate for the construction of a retaining wall.
- Plantings shall be added to obscure the wall's visual impact, where split-face block or concrete are the only viable retaining wall options.

Sidewalk Intrusions

Planters

- Planters may be used as accent planting areas along the face of a building. Planters must not be over 24" in width or cover a predominate section of sidewalk.
- Seasonal window planters are acceptable.

Sidewalk Cafes

Outdoor opportunities to enjoy a coffee or dinner, contribute to the livelihood of the streetscape. This activity creates an energy that entices pedestrians into commercial establishments and benefits the community as a whole.

Sidewalk cafes are only permissible upon review by Wauwatosa's Community Development Department. Factors taken into consideration include:

- Space available for cafe seating on the existing sidewalk.
- Availability of ample room for pedestrians to pass the cafe.
- Configuration and components of the cafe.

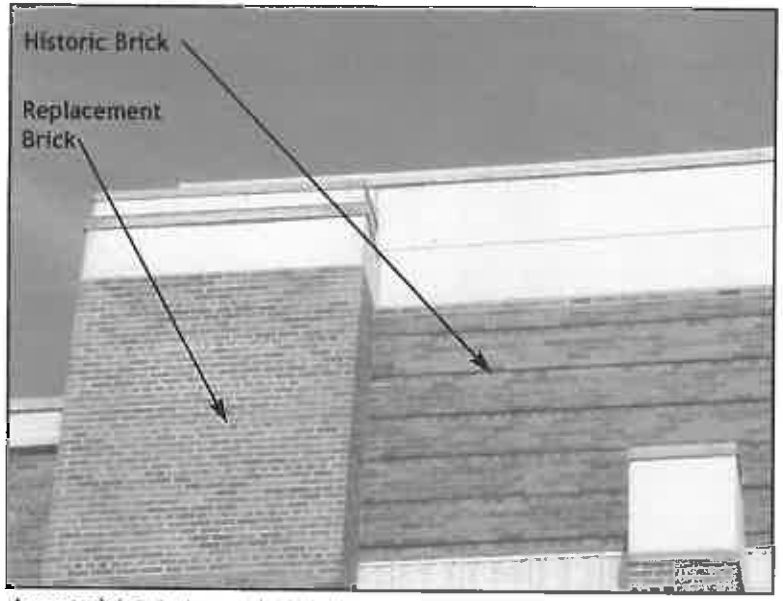
Submit preliminary plans to the Community Development Department prior to implementing any sidewalk features

Significant Trees

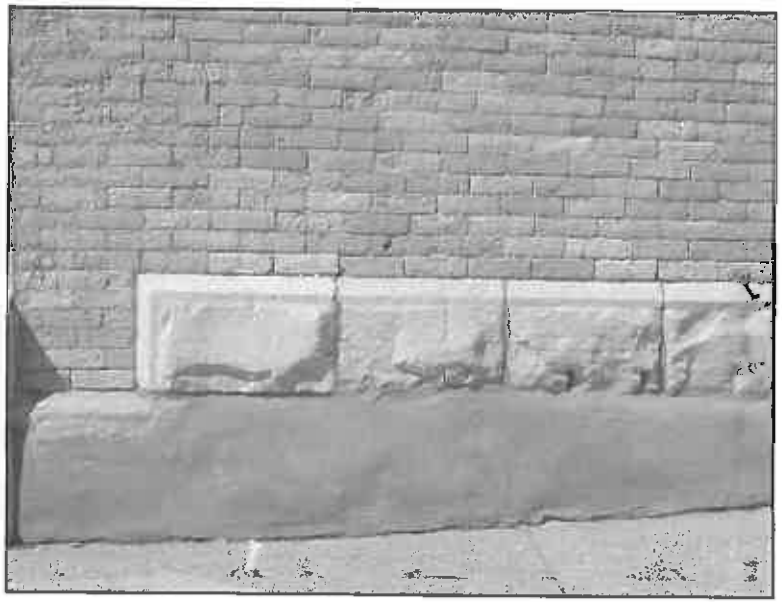
Wauwatosa can be described as a "City of Trees". The natural environment is evident throughout the city in parks and along most streets. Maintaining this landscape feature is critical to the image and setting of Wauwatosa.

- Retain all healthy trees with a caliper size over 12".
- Incorporate shade trees whenever possible.
- Encourage the planting of indigenous trees. These consist of trees native to southeastern Wisconsin including but not limited to varieties of Apple, Birch, Cherry, Chestnut, Elm, Fir, Hemlock, Maple, Oak, Pine, Poplar, Spruce and Willow. Consult a professional to determine what is appropriate for the specific location and conditions present on the property.

MATERIAL CONSIDERATIONS



Appropriate: *Replacement brick closely matches original material. Note however that the new mortar is too light in color, making the replacement area obvious (1710 Wauwatosa Avenue).*



Inappropriate Material Replacement: *Limestone "parged" or covered over with cement to cover deterioration.*

It is rare to locate a historic building retaining all or most of its original detail. Wauwatosa, however, is fortunate to have several examples. It is imperative that all existing materials and decorative elements be retained. The most effective way to achieve this goal is through regular preventative maintenance. Materials that have deteriorated to a state in which they no longer can be effectively repaired shall be replaced "in kind".

PROPER MATERIAL SELECTIONS

"IN-KIND" = the accurate replacement and interpretation of the original material(s) using the same material or finish application.

Removal of historic materials is approved only if the area cannot be reconsolidated or patched or if it can be proven to be structurally unsound.

In the event that a material must be replaced, many substitutes are currently available that provide an adequate and less costly replacement. *Example: Cast iron can be replaced with cast aluminum.*

An effort shall be made to explore the best option for each situation. Prior to replacing a material ask the following questions:

- Is there a factor contributing to the deterioration of this material, such as extreme moisture infiltration from a broken pipe?
- Has the deterioration accelerated recently? If this is the case, a current problem such as chronically clogged gutters and downspouts may be the true cause of the deterioration.

Often the biggest obstacle in restoration is misinformation. This section provides guidelines & information for the restoration & preventative maintenance of materials common to Wauwatosa.

- How much has the material deteriorated over time? For instance, if an improperly laid unit of stone has worn away only 1/8" of its exposed surface over the past 100 years, it likely does not warrant replacement.

It is imperative to determine the true source of the deterioration prior to implementing repairs. You may be replacing a material but not repairing the source of the problem.

Aluminum or Vinyl Siding

- Aluminum or vinyl siding shall not be used as a replacement for extant wooden clapboards or other types of historic siding.

Long-term concerns associated with using aluminum or vinyl siding are:

1. Aluminum and vinyl siding installed without proper ventilation and vapor barriers cause water vapors to migrate through walls. This condenses inside the wall, causing wood rot to structural members and plaster deterioration. It is critical that any existing moisture problems be repaired and allowed to dry out before new siding, with proper ventilation and a vapor barrier, is installed.

2. Aluminum or vinyl siding adds little insulation value to your building. Insulated backing materials should not be considered a cost-effective method of insulation. It is important to note that the doors, windows and roofs are the primary source of energy loss in a building, not the walls.

3. All aluminum and vinyl sidings are not equal; there are varying grades and quality levels. Many alternatives which look comparable to clapboard siding will closely equal the cost of restoring or replacing your clapboards.

The use of vinyl or aluminum siding is only permitted if the following apply:

- It is currently in place and being replaced.
- The material use is original to the building.

It is problematic, at best, to locate vinyl or aluminum siding that accurately mimics the 3" or 4" reveal, lap or exposed height, of historic wooden clapboards. Often the reveal is too wide and looks odd on the building. Color choices available for this siding do not accurately represent the wide variety of tones and hues appropriate to most historic properties. "Wood grained" siding should be avoided as its "grained" look does not accurately resemble real wood and the "grain" traps dirt.

Properly maintained clapboards can last well over 100 years. Aluminum or vinyl siding has a life span of about 20 years.

Aluminum or vinyl siding **may** be approved for use on non-primary elevations of historic buildings under the following circumstances:

1. The siding is not viewable from the public right-of-way.
2. Space between two buildings is so narrow that it creates a significant obstacle to effectively maintain wood siding.

Clapboard Siding

- Extant wooden clapboard siding shall not be replaced with a different material, such as vinyl siding.

The varying scale, color selection and texture of replacement materials, such as aluminum siding, will change the effect of the building. Often this results in the loss of architectural detail and the false impression that the building is from a more modern era.

Wooden clapboards have a reputation for being a maintenance hassle, with repainting every 5 or so years. In actuality, the type of paint selected for the job and the quality of surface preparation prior to painting is crucial. A properly prepared surface with a good quality exterior paint will last 10 to 15 years. Often, paint manufacturers will offer a guarantee on the life of their exterior paints as long as the appropriate surface preparation and application conditions are met. Properly maintained clapboards can, and have, lasted well over 100 years.

The reveal height of clapboards is difficult to duplicate when alternative materials and color options are limited. It is crucial to maintain the proper scale and reveal of the clapboard siding. Changing this reveal height will have a significant impact on your buildings appearance.

Appropriate: *Clapboard siding with fish-scale shingle accents (1157 Glenview Avenue)*

Inappropriate: *Aluminum siding covering clapboards.*

Consolidants

Consolidants are chemicals applied onto the porous surface of stone, brick or wood that seep into it's interior. There, the consolidant dries and hardens, resulting in the re-solidification of the material.

Consolidants have been proven to be a safe and effective treatment for the deterioration of several types of building materials such as stone, wood, and brick. Small sample areas should be tested on the material's surface with different products to determine the best consolidant for each situation. The application of an improper consolidant will result in the advanced deterioration of the material.

Cream City Brick

Cream City Brick is unique to the Milwaukee area. Its recognizable coloration of soft golden yellow, results from an unusually high amount of calcium and magnesium in the local clay. Cream City Brick was last produced in 1920. Today, there are a few manufacturer's promoting a "Cream City Brick" but it lacks the rich coloration of the original. This fact enforces the importance of preserving the remaining examples of this material in our community.

Cream City Brick was manufactured in two types:
- "common" (for the rear and sides of a building)
- "pressed" (for the facade)

A special consideration with this material is its generally soft composition. Abrasive chemicals or cleaning agents can remove the protective outer shell of the brick, allowing moisture to enter the bricks soft interior, typically resulting in spalling. Think of each brick as a loaf of bread; if you remove the crust and the soft inside gets wet, the loaf falls apart.

When this soft brick has been painted, it is wise to simply repaint the building the desired color rather than to attempt to remove the paint. Mild chemical solutions exist to remove paint from brick. Most of these solutions will mar the surface of the brick while only removing 60% to 90% of the paint. Testing is prior to attempting any paint removal procedures. In all cases, the integrity of the brick should not be compromised.

When repointing Cream City brick it is important to use a mortar that is softer than the brick. Typically, a "Type-N" mortar is specified.

Half-Timbering

Half-timbering is usually dark stained wood applied, often with angles, to the surface of a building in an open lattice-work or geometric pattern. Historically these "timbers" were structural, however most examples in Wauwatosa are applied decoration. The space in between the timbers is filled with either brick or stucco.

The most common deterioration to half-timbering results from poor maintenance. The finish stain or paint on the wood "timbers" must be reapplied on a regular schedule. When this maintenance is put off, the wood swells from water infiltration, and begins to rot. This causes subsequent cracking or shifting to the stucco or brick in-fill.

The most common deterioration to the brick and stucco in-fill results from poor maintenance. See the "Masonry" and "Stucco" portions of this section for further details.

Limestone

Limestone is a soft sedimentary stone but it can wear very well and last well over 100 years if correctly installed and properly maintained. Lannon stone is a type of limestone indigenous to Wisconsin.

Limestone should be laid in a building as it rested in the ground, with bedding planes horizontal. Improperly laid limestone will show areas of shalling. Shalling (wearing away) is when the thin layers of the stone actually pull away from the surface and fall off. This is due to the vertical orientation of the bedding planes of the stone, which allows water to seep between the stone's very thin sedimentary layers. Freeze-thaw action causes the water to force layers away from the stone surface.

Treatments for deteriorated and shalling limestone consist of stabilization or consolidants. Stabilization consists of either epoxy injection or steel pinning techniques. Chemical consolidants are manufactured by several manufacturers. These chemicals should always be tested prior to application by a skilled professional.

Replacement of original building material shall be avoided unless all repair alternatives are exhausted.

Masonry

Masonry is a general term referring to a wall composed of units of brick or stone. Masonry materials are substantial and should always be retained. Masonry, be it brick or stone, has a long life-span if it has been maintained properly and contributes considerably to the aesthetic of any building.

The most prominent factor in masonry deterioration is the deferred maintenance of mortar joints. There are many grades of brick and stone, yet some basic principles apply to all types to ensure longevity.

Don'ts:
- Never paint brick or stone that has not previously been painted.
- Never sandblast brick or stone.
- Never drill or place holes in a masonry unit - always place any necessary holes in the mortar joint.
- Never use silicone based caulks to patch holes, cracks or spalling - it chemically bonds to the masonry so that surface material is detached when attempting to remove this type of caulk.

Cleaning

Always use the gentlest means possible when selecting a cleaning method. Masonry cleaning methods should be determined by the strength of the brick or stone and by the nature of the dirt or other materials that are being removed.

Sandblasting should never be used on exterior brick or stone surfaces. High pressure water blasting can also be very damaging.

Irreparable damage to the outer surface layer of the masonry material can result from any abrasive cleaning method. Chemical cleaners are preferable and should be applied by a contractor familiar with the product and the appropriate procedures. It is advisable to test the cleaner on a 4' x 4' section of the material in an area that is hidden from view. Topcoats or sealants should be used only after testing and research to determine the most appropriate course of action. Many topcoats or sealants can accelerate deterioration if not properly specified.

Repointing Masonry

Repointing is the act of removing deteriorated mortar and replacing it with new mortar. The "look" of many masonry buildings has been compromised by poor repointing work. In addition, poor mortar materials and execution can dramatically reduce the life span of the masonry unit, be it brick or stone.

Factors to consider when repointing:

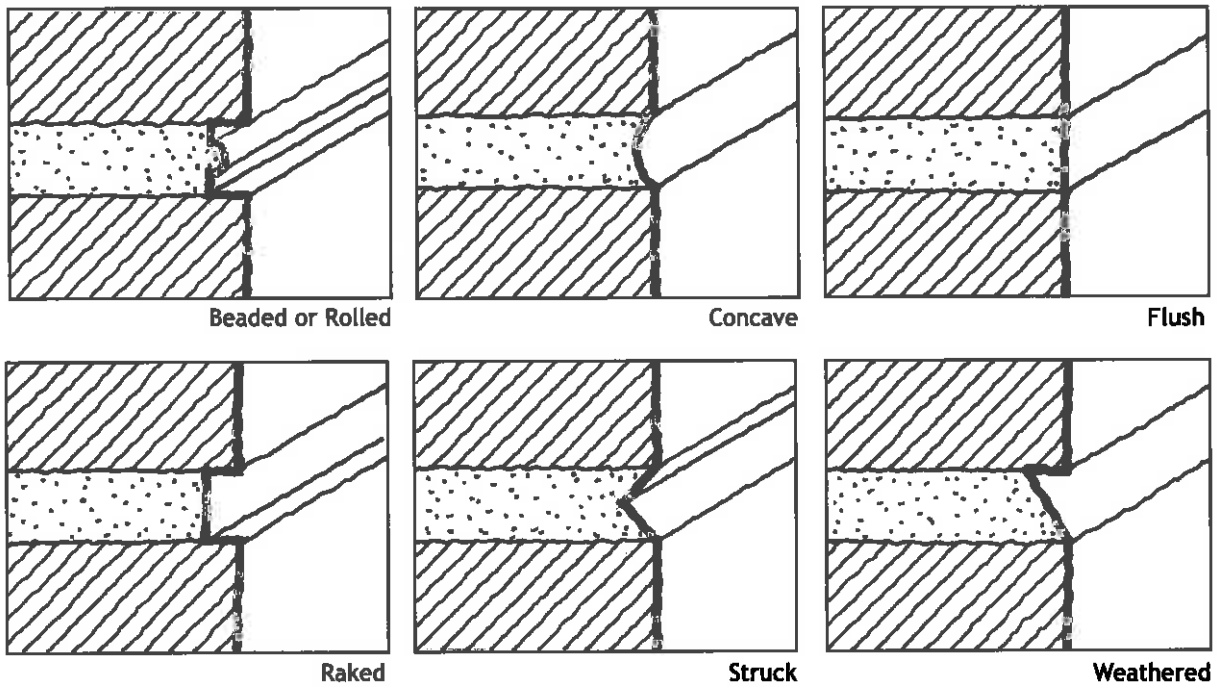
- Composition and Density of the Brick
- Condition of the Brick
- Type of Existing Mortar
- Color of Existing Mortar
- Original Mortar vs. Replacement Mortar
- Profile Shape of the Mortar Joint

Deteriorated mortar should be removed with hand tools. A small power saw with a carbide blade is often used by masons for this task; however this technique should only be used on horizontal joints. Vertical joints are shorter than the blade, resulting in cut marks on the brick face.

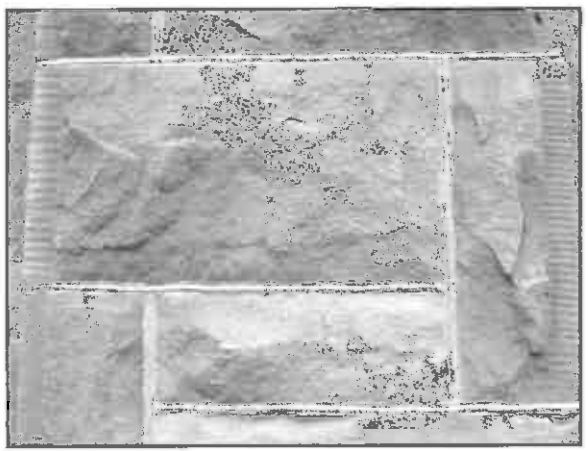
To Ensure a Proper Repointing Job:

- Educate yourself about the type of brick and mortar on your building.
- Discuss your project with the contractor so that you feel comfortable with their level of knowledge.
- Match the new mortar composition and joint profile as closely as possible to its historic condition.
- Reject the addition of additives such as anti-freeze to the mortar mix as this is not advisable.

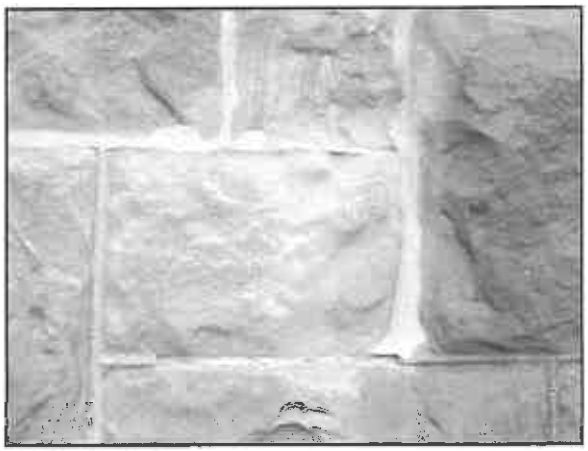
Common Types of Mortar Joint Profiles



Other mortar joint profiles not shown here include: Incorrect, Tuck Pointing, Grapevine, Bevel , Ribbon & Masons V.



Appropriate: *Properly repointed mortar joint, beaded or rolled joint profile.*



Inappropriate: *Improperly repointed mortar joint, mortar covering face of stone unit.*

- Repoint only when the temperature remains above 32 degrees for the three months following application. The exception to this rule is for mortars comprised of predominately Portland cement; this material is not typically found on historic buildings.

- Determine the composition of the existing mortar on your building, if in doubt, have it analyzed by a professional.

- Require "mock-ups"; typically these are a 4'x4' section on a hidden part of the building. You can request to have approval of these samples before repairs are implemented.

Tuckpointing

Many contractors will use this term to mean the grinding out of the top 1-1/2" of deteriorated mortar, which is then replaced with new mortar. The term "repointing" more accurately describes this type of work. In other cases, a contractor will define tuckpointing as simply removing all loose mortar and "tucking" new mortar into the gaps. Historically, this term refers to a profile type for a mortar joint or tooling style. It is important to make sure you know to which definition your contractor is referring prior to the execution of the work.

Metals

All buildings contain metal in one form or another. In some buildings it takes the form of structural steel, in others it is cast iron detailing. There are many ways to repair deteriorated metals. Historic metals can be consolidated and missing pieces can be cast or reconstructed. Structural elements can be shored up or replaced. In any situation it is best to locate an expert on the type of deterioration apparent and to get their expert opinion. Many alternatives to historic materials such as wrought iron are available, such as aluminum, which is lighter and less costly.

Rust is the most common form of deterioration in metals. Rust can result in severe damage to all building materials adjacent to the metal. It is caused by moisture infiltrating into a building or beneath a deteriorated metal finish.

The best method for preventing rust is to visually inspect all exposed metal surfaces annually. Wire brush areas of rust and then prime and paint the surface with a rust-inhibitive product.

Roof Coverings

Flat Roof Coverings

Built-Up Roofing

Traditionally, this roofing material is made when five or more layers of asphalt saturated felt paper are each mopped with hot coal tar. With regular maintenance a built-up roofing surface will last 10 to 15 years.

Rubber Membrane Roofing

Synthetic rubber roofing is a relatively new roofing material. This durable surface and can be installed in less time then a traditional built-up roof. Fiberglass membranes are also available in this category of roofing. Roofing in this category will have to be replaced every 15-20 years depending on the quality of installation and materials.

Pitched Roof Coverings

Asphalt and Fiberglass Shingles

Asphalt shingles were made of burlap or rag felt impregnated with asphalt. Since 1970, these shingles are made with fiberglass, utilizing a fiberglass mesh rather than fabric. Asphalt and fiberglass shingles are produced in a variety of profiles to replicate most architectural roofing profiles. These shingles are manufactured in large pieces with slots on the bottom edge to resemble the size of wood shingles. Shingles of this type can last up to 30 years, depending on the grade of shingle and installation.

Clay Tile

Tile is a durable, long-lasting (70 to 100 years) roofing material for pitched surfaces. The most common shapes are the Mission or Roman profiles. The most popular color in clay tile has always been reddish-clay but many colors, glazes and profiles are available. This product can be removed and reinstalled to replace flashing and underlayments.

Cement Tile

During the 1920's cement tiles were installed as a cost-effective alternative to metal shingle or clay tile roofing. Today, these product costs are comparable. Cement tiles are durable and like clay tiles, can be removed and reinstalled to replace flashing and underlayments.

Mineral Fiber Shingles

These shingles are slate-like slabs that are composed of Portland cement reinforced with special mineral fibers. Originally, these fibers were asbestos but that has been replaced with other materials. All existing asbestos shingles must be removed by a professional trained and licensed in the removal of hazardous materials. Mineral fiber shingles are a believable alternative to slate due to their thickness and color selection. The life-span of these shingles is approximately 50 years.

Slate

Slate is still the most long-lasting and durable roofing material. With proper maintenance, this natural stone roofing can last over 150 years. Calculating the cost of slate over its long life span, results in one of the least expensive roofing materials. As with any stone or clay roofing, this is not an appropriate roofing material if your building was originally structured for lighter weight roofing materials.

Sheet Metal Shingles

Metal shingles were popular from the 1880's through the 1930's. These shingles are light weight and easy to install. Copper is the most durable and maintenance- free metal in this category of shingle with a life-span of well over 100 years. Galvanized shingles many have to be painted every 10 to 20 years, due to corrosion. Sheet metal shingles are available today in a wide variety of thicknesses and decorative profiles.

Standing Seam Metal

Standing seam metal roofing consists on long flat sheets of metal joined on either side with a standing seam. The effect of the seams is that of small, long vertical ribs along the roof. This roofing material is a durable and cost effective option

on a steeply pitched roof. Often this material is seen on historic farm houses in the Italianate and Greek revival styles. Copper is still the most durable of standing seam material options. However, many galvanized and powder coated colors and finishes are now available.

Skylights

The addition of skylights to an existing building or new construction shall be limited to placement not visible from the street. All skylight additions to existing buildings shall be reviewed by the Design Review Board of the City of Wauwatosa Historic Preservation Commission. When selecting a location for a skylight consider if this feature is appropriate to the architectural style and time period of the building.

Stucco

Stucco is comprised of Portland cement, lime and sand mixed with water. This mixture is then applied to a wire mesh that has been attached to the building. Stucco finishes include smooth, textured or scored. A wide range of colorants are often added to this material. Surface paint is also a common stucco finish.

Cracks in stucco allow moisture to penetrate the surface and rust the wire mesh substrate, thereby causing the material to deteriorate. These cracks must be filled on a regular basis. Unchecked moisture infiltration will result in large sections of stucco detachment or delamination.

Shingle Siding (Wood)

- Shingle siding shall not be replaced with a different material, such as vinyl siding.

Wooden shingles, much like clapboard siding, have a reputation for being a maintenance hassle. Paint or stain applications that last under 10 years were improperly applied. In actuality, the quality of surface preparation prior to the application and type of paint or stain selected for the job is crucial. A properly prepared surface with a good quality exterior finish will last 10 to 15 years. Often, paint and stain manufacturers will offer a guarantee on the life of their product as long as the appropriate surface preparation and application conditions are met. The use of a licensed contractor is commonly required to obtain this type of

Appropriate: *Skylight located on the rear elevation of the home. The unit is not visible from the facade or main street (9615 Harding Boulevard).*

Inappropriate: *Skylights placed prominently on the front and side elevation of the home disrupt the roofline.*

Appropriate: *Shingle Siding (7420 Hillcrest Avenue).*

Inappropriate: *Aluminum siding covering wood shingles.*

warranty. Properly maintained shingles can, and do, last well over 100 years.

Terrazzo

Terrazzo is a marble aggregate concrete that is cast in place or pre-cast; it is then ground smooth. Terrazzo is used as a decorative surface on floors and walls. Bronze strips are laid as a termination strip between colors and to create decorative patterns. Bringing new life to deteriorated terrazzo is often as simple as grinding and then polishing the surface to reveal its original finish. *Caution: When grinding, care must be taken to avoid removing too much material.*

Terra Cotta

In all cases where the original terra cotta is extant the original material shall be maintained as much as possible.

Terra Cotta is hard, fired clay blocks that were historically used for the cladding of buildings as well as in ornamental work and roof tile. The most common cause of deterioration to terra cotta is displacement or shifting. Rust causes expansion of the iron or steel pins that connect the terra cotta to the steel frame substrate of the building, resulting in shifting. The rusting occurs from water infiltration through the mortar joints or moisture that has migrated down from cracks in the walls or roof.

A simple technique called "sounding" can determine whether or not the individual terra cotta pieces are still securely in place. To "sound", place one hand flat against the face of the terra cotta piece. With the other hand, tap the face with a wooden hammer or mallet. If the vibration is flat or dull, the piece is intact. If there is residual vibration or shaking, the piece suffers from deterioration and should be reset by a professional.

It is important to note that this is a specialized material. It is crucial to seek out the appropriately skilled craftsman to implement any repairs or replacements.

- Replacements of terra cotta shall be reviewed by the Wauwatosa Historic Preservation Commission on a case-by-case evaluation.

Terra cotta is no longer widely available, however there are sources that produce common profiles of the material. Research will be required to determine the most effective solution for your particular situation. Repairs can be made to fractured or broken pieces of terra cotta. Epoxy resins are injected into the fracture, clamped, and allowed to set.

Suitable substitutes for terra cotta are also available. These shall only be used to in-fill or replicate units that are missing or damaged beyond reasonable repair.

- Microcotta - which tends to turn dark from ultra-violet rays.
- Fiberglass - which is lightweight and can be color-matched.

Terra cotta shall never be sandblasted. Any cleaning solution shall be thoroughly tested prior to application to the building. Many cleaning solutions can reduce the sheen of the terra cotta's glazing or crack the surface.

Proper Painting

Paint failures can be the result of several conditions:

- Inadequate Preparation
- Excessive Environmental Conditions *(such as moisture)*
- Poor Quality Paint
- Poor Application
- Application of paint to a material that was never intended for paint such as stone.
- Peeling Paint, resulting from moisture build-up in the walls.
- Cracking Paint, resulting from poor adhesion. This indicates application of the paint to an improperly prepared surface, an incompatible type of paint was already on the surface or there were simply too many layers of paint beneath.

Maintenance and repair in action: *Asphalt shingle siding was removed to reveal clapboard siding (12231 Watertown Plank Road).*

Maintenance for Existing Structures

"Proper" maintenance of your building will ensure its prominence as a historic structure in the future; in addition, over time it will reduce the costs of maintaining a historic structure.

- Performing an annual maintenance inspection of the property in spring will assist the owner in determining critical issues.

- Repointing of the brick at regular intervals is recommended. Typically, this is every 15 to 20 years based on the exposure of the building.

- Removing heavy soiling from the brick, stone or metal as needed. The time frame for cleaning frequency will depend on the building. Cleaning too often can cause further deterioration of the material. Clean the building with a non-abrasive solution, appropriate to each material. Testing for proper cleaning solutions is a must. Chemicals applied using an power washer at an inappropriate strength or PSI

(pounds per square inch) can cause substantial damage that can lead to unnecessary material replacement.

- Sloping of the sidewalk away from the foundation and water table line of a building is recommended to prevent water infiltration and damage to historic materials.

- Cleaning windows is recommended on a regular basis. All windows eventually need to be remudded, caulked or painted. Regular inspections are also recommended to ensure that these items are cared for on an "as needed" basis.

- Cleaning gutters and downspouts at least once in the spring and two times each fall helps ensure proper roof drainage.

- Keeping painted surfaces in good condition prevents deterioration which leads to wood rot and other water damage.

Wood

- Wood original to the building shall be retained wherever possible.

- Wood that cannot be saved shall be replaced with a similar type material.

Historically, many varieties of wood have been used in building construction. Pine was commonly used for hidden areas such as wall studs. Oak, maple, cherry and walnut were typically used for finish carpentry such as interior stairs, cabinets, window trim and doors.

Protecting the surface of the wood is crucial in preventing deterioration. This protection is typically either a stain, clear coat or paint finish. When this surface protection wears away or fails, wood deterioration is the result. Deterioration can also result from insect damage. Inspect wood for small bore holes to determine if this may be the cause of the problem.

Deterioration can also take the form of water infiltration from within the wall. Water takes the path of least resistance. It is not uncommon for moisture entering the building along the roofline, such as from an leaking gutter, to migrate much further down the wall causing rot.

Dry rot is a condition that is caused by a fungus growing on the wood. Again, keeping the surface of the wood protected and the wall substrate dry can help prevent such deterioration. Once deterioration has occurred there are several restoration options.

1). Sanding and removal of the finish surface can smooth out imperfections caused by damage. A finish coat should then be properly applied.

2). Rotting wood can be reconsolidated with the use of a consolidant. The wood can then be refinished. The consolidated area, if properly restored, will visually blend in with the original wood.

3). Rotting or missing wood can be spot repaired in a "Dutchman" technique. In this method of material replacement, a repair is made with the same species of wood inserted in a sharp-edged mortise.

*Refer to the Proper Painting section on **page 83** for further information on finish applications. Consult the Preservation Briefs index listed on **pages 109-10** of this document for further reading on several categories of deterioration relating to wood.*

ARCHITECTURAL FEATURES

Appropriate: *Striped or solid retractable residential awning (8028 Warren Avenue).*

Appropriate: *Solid colored commercial retractable awning (7534 State Street).*

AWNINGS AND CANOPIES

Awnings and canopies help to prevent glare on windows in the late afternoon and protect pedestrians from the elements. In addition, these features bring down the scale of a building to the level of the passerby, thereby creating a more inviting streetscape.

Awnings were, and are, typically cloth or vinyl elements that project out from the face of the building. Awnings can be found on the entry portion or along entire facades of a building. Sometimes the front edge of an awning is scalloped or fringed. Retractability adds to the life of the awning by allowing for it to close during harsh winds and throughout the coldest months of the year.

Canopies are permanent structures that are typically constructed out of wood, iron, copper or steel and are located over the main entry locations of a building. Decorative detail in the form of scrollwork, dentils and console brackets is usually evident.

Guidelines

- Awnings and canopies were used throughout Wauwatosa's history; their current use is recommended.
- Awnings shall be made of cloth or soft vinyl.
- The color of the awning shall compliment the building.
- Canopies shall be constructed out of permanent materials and include details that are reminiscent of the predominant building details.
- The addition of a canopy or awning shall not result in the removal or covering of significant architectural elements.

This section acts as a guide for the restoration, replacement or addition of architectural features.

Appropriate: *Signage may be incorporated into an awning or canopy (7606 State Street).*

Appropriate: *Vertically striped retractable awning with scalloped edge (1409-25 Underwood Avenue).*

Appropriate: *Metal canopy incorporating period details (316 Milwaukee Street).*

Inappropriate: *Hard plastic awning in stiff framework; material does not compliment building.*

Inappropriate: *Shiny, plastic awning over a stiff framework.*

Inappropriate: *Modern glass canopy design without period details .*

"Little Red Store": *Color can often become synonymous with the buildings image (7720 Harwood Avenue).*

Appropriate: *Color used to highlight change in shingle profile and detailing (7406 Hillcrest Avenue).*

Appropriate: *Color creating pattern in unexpected materials; the roofing establishes the color scheme on this historic home (8000 Milwaukee Street).*

Appropriate: *Triad Color Scheme* - *Select color schemes appropriate to the architectural style and time period of the building (1838 75th Street).*

Appropriate: *Complimentary Color Scheme* - *Color can also take the form of varied materials such as brick and stone (7420 Hillcrest Avenue).*

Appropriate: *Analagous Color Scheme (1630 Church Street).*

The addition of color can be one of the least costly ways to create interest, character and improve a building's appearance. Color preferences are very personal and should be given careful consideration. Often historic buildings that were intended to have several vibrant colors to accent building details are painted all one color. Architectural details such as scrollwork, dentils, cresting, shingle patterns, etc. become lost without accent.

General Guidelines

- Paint colors shall be viewed as a reversible finish and therefore are not reviewed by the City of Wauwatosa.

- Building owners are encouraged to select paint colors appropriate to the style and period of the buildings construction.

Information on appropriate color schemes can be obtained through major paint suppliers. Additional color references include but are not limited to the following:

- *Moss, Roger.* ***Century of Color: Exterior Decoration for American Buildings 1820-1920****. New York: American Life Foundation. 1981.*
- *Pomada, Elizabeth and Michael Larsen.* ***Daughters of Painted Ladies****. New York: E.P. Dutton. 1987.*

Applying Color Schemes

Historically, as in modern times, the popularity of colors and architectural styles ran in trends. For instance, in the Victorian era, bright, often garish colors were in fashion. The popular architectural styles during this era, such as Queen Anne, incorporated the use of these color schemes.

Selecting an appropriate color is difficult, simply because of the numerous options available. Color is subjective and individual tastes will vary dramatically. Many sources are available for researching period colors. By researching colors that fit the architectural style and time period of your building, color selections from which to choose can be determined.

Color "mock-ups" are a method for testing the effect of the color will have on your building. Purchase small amounts of finish colors and paint or pin these up in a test area for evaluation.

Related Color Schemes

Monochromatic color schemes are those in which areas of the building are painted in different values of the same hue. A classic example is the gray scheme on a Colonial house in which the values range from white to black. A monochromatic brown scheme would range from light buff, or off-white, midtone coffee with cream color to dark brown. Reds and blues can also be used to create successful monochromatic schemes.

Neutral palettes are more lively than the monochromatic. In this scheme, dominant faces of the building are painted in neutral colors such as gray, taupe, tan or greige (gray with some beige in it). This reserved background is then enlivened with light color trims and rich accents on doors and windows. Colonial, Tudor and Bungalow style buildings often use this kind of palette.

Analogous palettes are composed of colors that are close to one another on the color wheel such as blue, blue-violet and magenta. Accents to liven this kind of scheme would vary the chroma and the value of the colors bridging blue and magenta. Adventurous Mediterranean and Queen Anne style buildings are often painted in analogous palettes. Accents are sometimes executed in complimentary colors for even more liveliness.

Contrasting Color Schemes

Complementary palettes are created by using colors opposite one another on the color wheel, such as blue and orange or yellow and purple. A familiar example is the red brick building with green trim. Color schemes based on complements are harmonious and balanced. Complementary schemes are appropriate for use on most architectural styles with perhaps the exception of the Colonial style.

Split Complement palettes utilize hues adjacent to a true color wheel color with it's true complement. For example, instead of orange, which is the true compliment of blue, the two hues adjacent to orange on the color wheel-red orange and yellow orange-are used with blue. The two orange hues work in harmony with each other while the blue adds vibrant contrast. Split-complement schemes work well with Queen Anne and Stick style buildings, where there are lots of layers and surfaces for different colors, and with brick or stone buildings.

Triad palettes utilizes three colors that are spaced in fairly equal increments around the color wheel. For example, red, yellow and blue make a triad. Moved over one space on the color wheel, red-violet, yellow-orange, blue-green is another triad. Triadic palettes tend to be very showy and are best implemented on building styles popular during the Victorian era, where vibrant use of color was prominent. This would include the Italianate, Second Empire, Queen Anne and Eastlake styles.

Paint Analysis

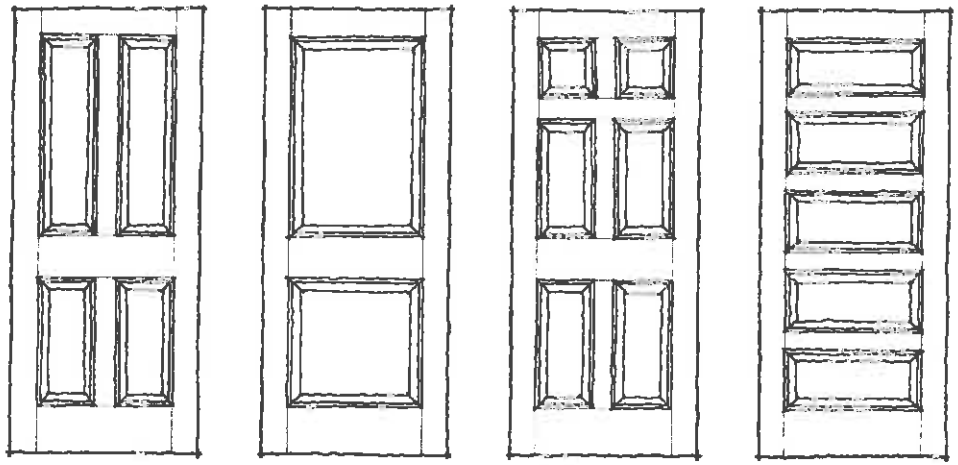
In almost all circumstances, the original paint color of your building is hidden somewhere beneath decades of paint. Getting to this original paint is as simple as removing a paint chip from the building that goes down to the siding material. Cutting this chip in half reveals the colors the surface as been painted over time. The difficult part of this process is actually seeing these very thin layers. Paint layers that had previously been removed may not be evident in the sample.

Experts of paint analysis examine paint chips under a microscope. Based on their knowledge of historic primer and paint colors they determine which layer is the original paint color. Then they match this color from a large library of samples. Often the original color will have faded from ultraviolet rays so a color that is at least one shade darker than the sample is specified.

Door and Door Opening Types

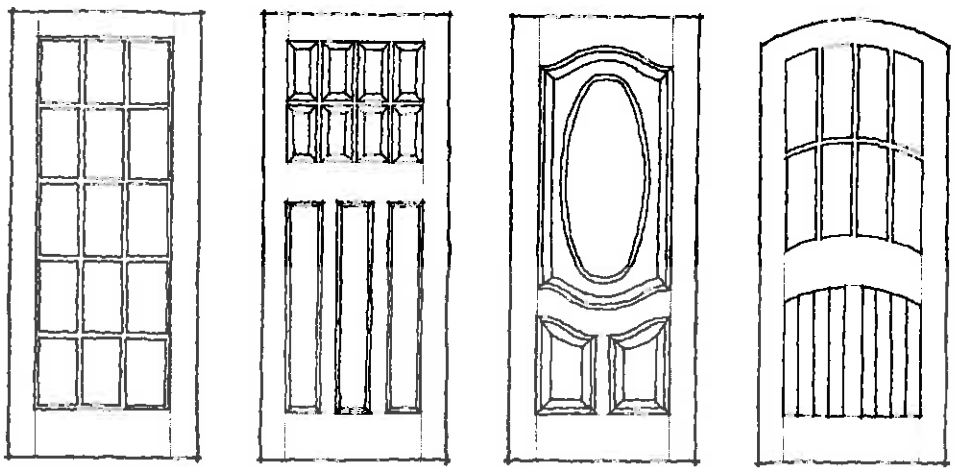
These door styles are typical to both commercial and residential historic buildings.

Typical Solid Door Styles



4-Panel | 2-Panel | 6-Panel | 5-Panel

Decorative Door Styles



French | Bungalow | Victorian | Craftsman

Door and Door Openings

Doors, door openings and door surrounds create balance on the facade. These utilitarian and aesthetic features not only designate entries but establish the aesthetic for the interior of the building as you view the exterior. The alteration of these elements have a significant visual and functional impact on the building.

Guidelines

- All original door openings and surrounds shall be maintained.
- Screen/storm doors that either mimic a historic style or have minimal aesthetic impact are recommended.
- Glass inserts or transoms are acceptable.
- Existing original doors shall be retained whenever possible. Consolidants and replacement patches may be used to repair wood or metal doors.
- New doors shall be consistent with the material of the original door, i.e. wood or metal. Aluminum and vinyl replacement doors are not acceptable alternatives to wood or metal.
- Closing off of an existing door opening on a facade is not permitted.
- Property owners whose doors have previously been altered or removed are encouraged to restore these entrances to their original size and configuration. If no architectural drawings or historic photographs remain of your building, there are many documented examples of door configurations commonly implemented on buildings from all time periods.
- The American Disability Act should be consulted when selecting any replacement door on a commercial or institutional building.

Fire Escapes

Fire escapes are a necessity for public safety and range from simple wooden staircases to metal ladders and full steel stairs.

- Fire escapes shall not be visually dominant features on the building. To diminish their visibility, fire escapes should either be painted the color of the building or black.

- Character and massing shall be considered when implementing a new fire escape. A small, thin building will be visually dominated by a large fire escape located on the front of the building.

Check with the building inspector, local fire marshal and state building code to determine:
- *The size and location requirements for the fire escape on your building?*

Glazing (Glass)

Historic glass has a texture and color that contribute to the windows appearance. The reflective properties of historic glass cannot be cost effectively replicated with current glass making technology. Different types of glass will have varying reflective properties. Existing glazing (glass) shall be maintained wherever possible. The majority of heat loss in windows occurs from leaks in the glazing sealants, trim and framing, not the actual glass.

When new glazing is required for your project it is important to consider the qualities of the original product. Does it have a texture? How does light reflect off it? Selecting an inappropriate glass can have a significant impact on the look of the building. What if there is no existing glazing remaining? Look at the types of glazing on other buildings constructed at the same time period or refer to written articles to determine the appropriate type and color of glazing for your project.

Plate glass was a common type of window glazing for about 150 years. Today this material is no longer made. Plate glass was made by hand, laying out the glass on large metal plates to cool. This resulted in a glass which made for slightly distorted viewing and it had low reflective properties. Contemporary plate glass is rolled at extremely high temperatures resulting in little distortion and a highly reflective surface.

Types of Glass Typically Found in Buildings Pre-Dating 1960:
- *Crown*
- *Cylinder*
- *Float*
- *Plate*
- *Wire*
- *Textured*
- *Colored/Art Glass*

Guidelines

- Historic glass shall remain intact wherever possible.

- Modern tinted or mirrored surfaces shall not be used on historic buildings; these are not compatible with the character of historic buildings and are often distracting.

- When replacement glass is the only option, determine which type of glass best reproduces the desired effect. Inappropriate types of glass to the period of the building shall be avoided. *Example: The replacement of clear window glass in a Bungalow style home with fluted glass would be inappropriate.*

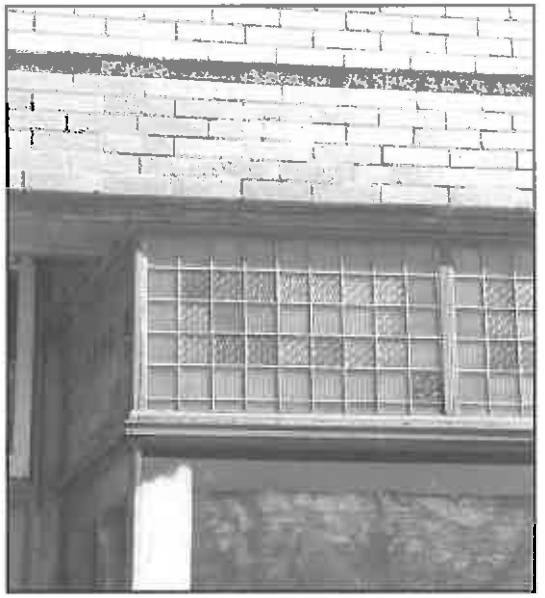
- Avoid contemporary forms of "antique glass" that exaggerate imperfections and are noticeably different from the original material.

Patterned Glass

Patterned or figured glass is an acceptable replacement treatment for the transom area of a storefront or for use in doors. Some of the most recognizable historic patterned glass styles are Florentine, Maze and Romanesque. These types of glazing are also appropriate for use in bathroom windows, office doors and interior partitions. Rippled, Ondoyant and Syenite are acceptable modern alternatives for patterned glazing.

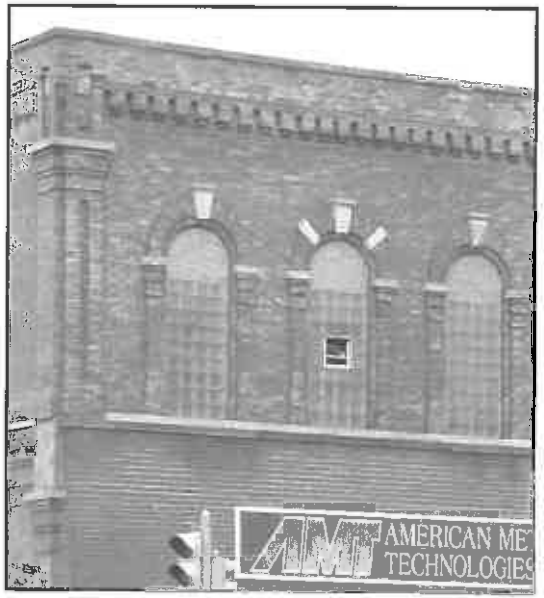
Prism glass is traditionally found on 19th and early 20th century storefronts. Prism glass has the visual appearance of decorative leaded glass and was commonly placed in the transom area of the storefront.

Inappropriate: *Highly reflective, dark glass was used in these replacement windows. This glass selection has a dramatic impact on the aesthetics of the building.*



Appropriate: *Prism glass, retain remaining examples (7530 State Street).*

Art Moderne style home with glass block windows *(1251 86th Street).*



Inappropriate: *Original window opening infilled with glass block and wood.*

Prisms were produced in 4 or 5-inch squares with a smooth outer surface and an inner molded surface. The prisms effectively distributed light into interior spaces by a process called refraction.

The retention of extant prism glass adds to the historical context and texture of a building. Prism glass is also known as "Luxfor Prisms", a successful early manufacturer of the glass.

Guidelines

- Intact prism glass shall remain in place.
- Replica molded prism glass is an acceptable option for the transom areas of storefronts where the original material no longer exists.
- Acid-etched, sandblasted or frosted glass can be an appropriate choice for transoms or details such as storefront doors.
- Any pattern, etching or figured glass shall be chosen to reflect the time period of the building. *Example: A frosted glass would be inappropriate to use on a building constructed prior to 1920, when this type became widely available.*
- Patterned glass types are not acceptable alternatives to clear main storefront windows.

Glass Block

Today the most typical use for glass block is as a replacement basement window. Historically, this material was widely used in the 1930-40's in conjunction with the Art Moderne or Streamlined Art Deco style. This material allows light to pass through while maintaining a degree of visual obscurity. Large window openings are easily achieved due to the block nature of the material.

- Glass block original to a building shall be maintained wherever possible.
- Replacement windows shall not be comprised of glass block unless it is was the original material.
- Glass block is acceptable for use as basement windows.

Hardware

Existing ornamental hardware shall be maintained wherever possible. Often, removing built-up paint and lubricating movable parts is the least expensive way to renew hardware. Unfortunately, these features are prone to be replaced rather than restored, resulting in the loss of ornate detail.

Some typical hardware components are:

- *Door Knobs*
- *Hinges*
- *Key Plates*
- *Latches*
- *Locks*
- *Pulls*
- *Sash Balances*
- *Sash Locks and Latches*

Many antique stores, architectural salvage warehouses and internet resources carry a wide inventory of hardware to assist the building owner in the replacement of missing components.

PORCHES

The size, location, style and detailing of porches varies dramatically based upon the architectural style of the building. The porch is the most prominent portion of the building to address the street. The manner in which the porch is articulated has a significant impact on the perception of the building as a whole.

Missing Porches

In some cases the original porch has been lost. Architectural drawings and/or historic photographs are the best sources to determine the original porch details. If these resources are not available to you, investigative techniques are necessary. Examine the exterior walls for markings or "ghost" images left from the original porch structure. In some instances, a clearly definable outline of brackets, cornice lines and pier edges is evident. These markings may be hidden underneath modern siding materials. Other buildings from the same style and time period can be accurate sources for details. Historic pattern books often printed standard porch details. These books are archived at many museums, libraries, historical societies and house museums.

Guidelines

- All existing original porch features and details shall be retained.
- Missing components and details shall be replicated to match the original in appearance.
- "Closing-In" of a porch with screened or glass units is acceptable. The screens and framing shall not detract or destroy prominent porch details.
- An enclosed porch that was originally "open" should be returned to its original configuration, if at all possible.
- Massing and details shall be consistent with the architectural style of the building when adding a new porch to an existing building or repairing an existing porch.

Appropriate: *Windows inserted above the existing rail line of the porch. The window size and style mimics that of the home. (1829 Wauwatosa Avenue).*

Appropriate: *This small porch demonstrates architectural details that compliment the Queen Anne style of the home (1225 Kavanaugh Place).*

Inappropriate: *Unpainted pressure treated wood without period detailing already evident on building.*

Inappropriate: *The completely enclosing of an open porch shall not be permitted. Steps and railing are inappropriate materials and detailing*

Appropriate: *Raised or painted letters on a flush-mounted sign.*

Appropriate: *Awning sign.*

Appropriate: *Decal or vinyl on window. Gilded, vinyl, painted letters, or decal on storefront display windows or doors.*

Appropriate: *Hanging window sign.*

Sign Guidelines

Sign Types

Many types of traditional signage are appropriate for use on historic buildings, these include:

- *Wall mounted cast bronze plaques or tablets.*
- *Hanging signs mounted on brackets.*
- *Sandblasted or etched structural glass signage.*
- *Leaded or art glass transom lettering.*
- *Neon*
- *Awning*
- *Projecting*
- *Hanging*
- *Raised or Painted Letters*
- *Decal or Vinyl on Glass*

General Guidelines

- All signage shall be consistent with the historic feel of its setting. As buildings in Wauwatosa represent a broad period of architectural history, signage should be approached on a building-by-building basis. *Example: A neon sign on a building constructed in the 1890's is inappropriate.*
- Wall mounted, ground exterior or roofline lighting is an acceptable means to accent signage or architectural details.
- No flashing, scrolling, moving or backlit signs are permitted.
- Signs shall not be electrically lit from within unless it can be proven historically accurate to the style of the building.
- Brackets, anchors, chains and other attachment methods shall be considered as part of the design proposal for the building.
- External illumination shall be shielded from view.

Sign Content

- Business signs shall only include the name of the business, nature of the business and the address. Advertising of brand names is not permitted. Professional office buildings may list the tenants of the building.

Appropriate: *Projecting sign scaled to the size of the building.*

Window Signage

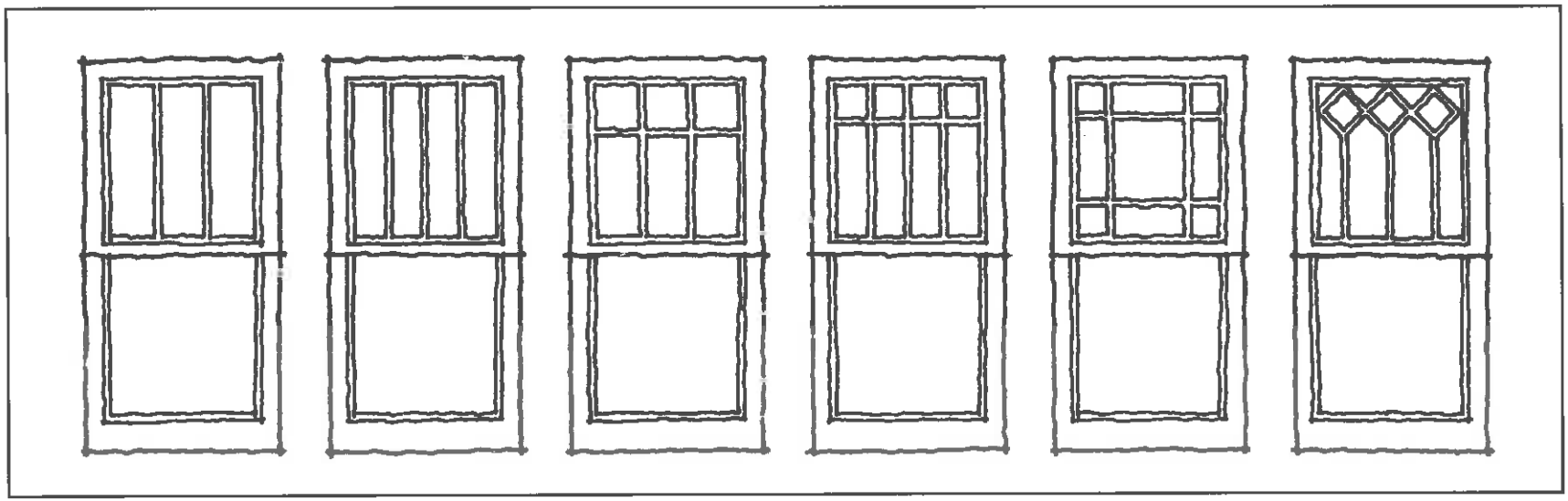
- There are many precedents for signage applied directly to the glass. This signage shall be executed in light colors. Dark colors will be less visible form the street. The size of the sign shall not account for more than 20% of the window size.
- Signage hung in widow openings shall not obscure more than 15% of the display space.

Projecting Signs

- Projecting signs are appropriate within the Downtown Village District. This sign type projects a more "old world" feel than other signage styles.

Projecting signs shall meet the following criteria:

- Projecting signs shall not be located above the main level of the building or above the second floor line.
- Hanging signs shall project no more than 40" total from the face of the building.
- Signs or brackets shall be mounted to structural piers or pilasters on the building.



Typical late 19th and early 20th century upper sash, multi-paned configurations.

Vestibule Floors and Stoops

Most often, 19th century vestibule floors or stoops were wrought iron, cast iron, stone slabs or ceramic tiles. Typical early 20th century vestibule floors were 1" x 1" ceramic tiles. These are readily available today in a wide variety of colors and textures. From 1920 through the 1950's, terrazzo was a popular choice for vestibules. Today, several modern tile types are available that replicate the "terrazzo look".

- Cast iron and steel replica stoops are still produced today. Extant examples of cast iron or steel stoops shall be maintained.

Windows and Window Openings

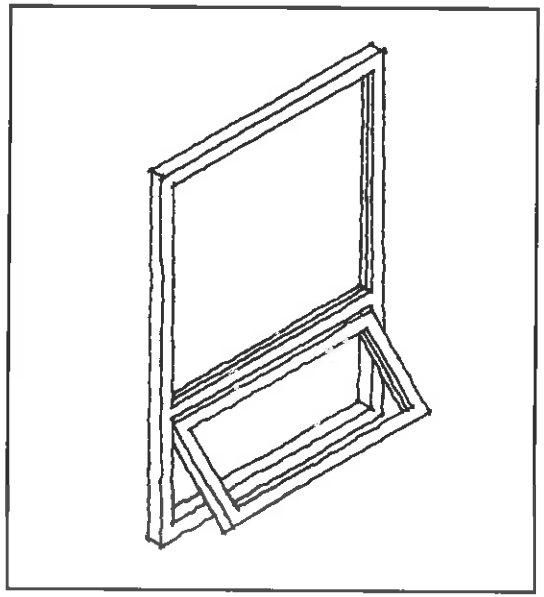
Many types of windows are evident on buildings in Wauwatosa. In the 19th century, multi-pane double-hung, wood windows were prevalent. Sills and lintels were simple and commonly made of wood or stone. In the latter part of the 19th century and continuing into the 20th, larger sheets of glass began to be mass-produced, this allowed for larger window openings. New types of windows began to appear such as the awning, steel sash, and hopper. As technology advanced, newer materials were introduced such as steel, aluminum and vinyl.

General Window Guidelines

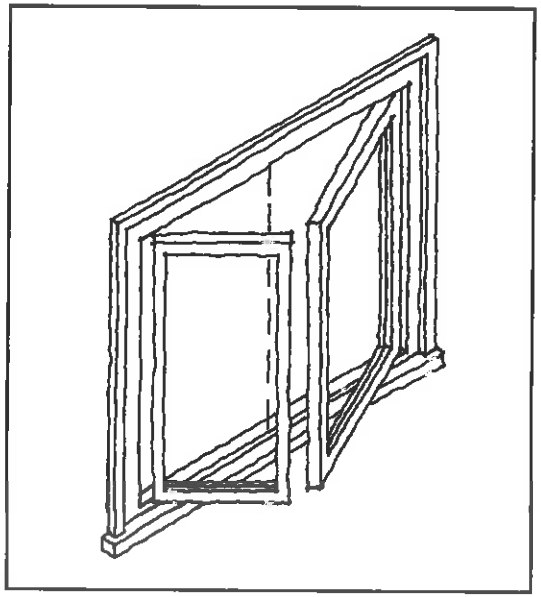
- Existing windows and window openings shall be maintained. This includes elements that articulate the window such as sills, lintels, glass, pediments, hood molding and console brackets.
- Extant details shall be used as templates for replicating all missing items.
- Window placement shall be consistent with the most prominent and historically accurate architectural style of the building. If placement is currently of a historic nature it cannot be altered. *Example: Placement of a large plate glass casement window where there are currently two double-hung units shall not be permitted.*
- Second story windows shall be double-hung with either a fixed or movable top sash. Where historical evidence indicates, another type of window is an acceptable alternative.
- The filling in of window openings, or any portion of one, on a main building face is not permitted.
- Wood consolidants are acceptable for repairing deterioration to all wood aspects of a window, including trim pieces.
- Replacement windows, when permissible, shall duplicate the sash, frame width, configuration and muntin divisions of the original windows and materials.
- Replacement windows are warranted when the City of Wauwatosa's Historic Preservation Commission deems that a substantial number of window units are beyond reasonable repair.

Consult Preservation Brief No. 9, The Repair of Historic Wooden windows for further information on this subject.

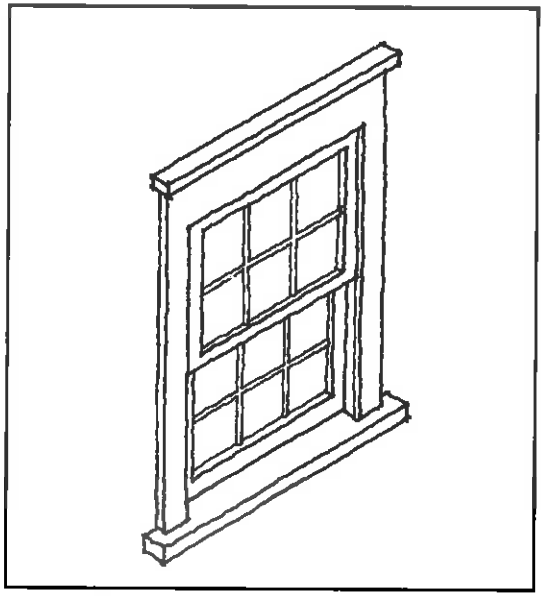
Typical Window Types



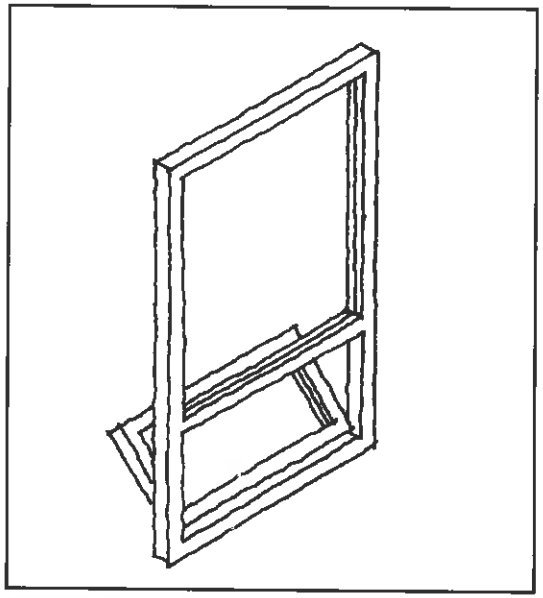
Awning: *The operable portion of this window opens outward. A fixed casement is located above the awning unit for the purposes of this illustration.*



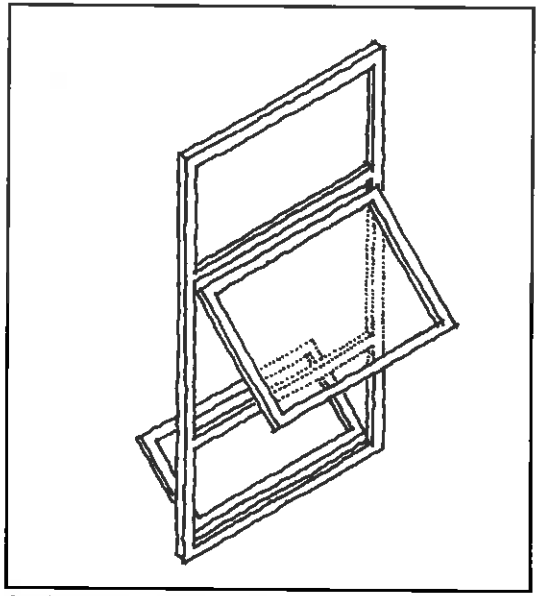
Casement: *This window type is produced in a fixed or operable configuration.*



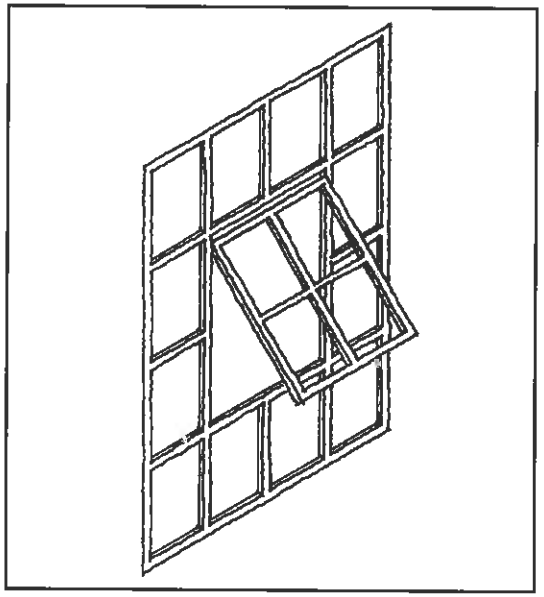
Double-Hung: *This window type is produced in a single, double and triple-hung styles. Many multi-paned configurations are available such as: 2 over 2, 4 over 4, 6 over 6, 9 over 9 and 12 over 12.*



Hopper: *The operable portion of this window opens inward. A fixed casement is located above the awning unit for the purposes of this illustration.*



Projecting: *A window combining the awning & hopper type operation, configurations will vary.*



Steel Sash: *This window style typically has an operable ventilator (working window). Many varying types of multi-paned configurations are produced.*

Inappropriate: *Replacement windows do match the material or 4-over-4 panel pattern of the original.*

Inappropriate: *New window larger than existing unit.*

Inappropriate: *Storefront windows completely filled in, top portion of upper window opening closed-in to accommodate new windows.*

Appropriate: *Original window have been maintained (1514 Church Street).*

Inappropriate: *Original window opening filled with wood to accommodate smaller vinyl replacement unit.*