



Mansion Hill

Design Criteria

Mansion Hill District
Capitol Neighborhoods, Inc.
Madison, WI
2009

Acknowledgments and Gratitude

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Ledell Zellers, Chair

Design Criteria Subcommittee

Mansion Hill District

Capitol Neighborhoods, Inc.

Mansion Hill Neighborhood Design Criteria

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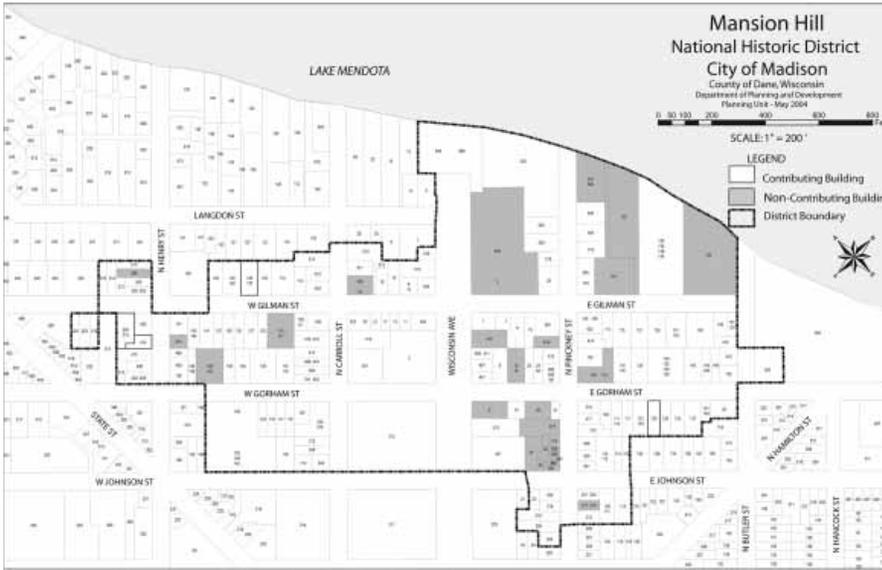
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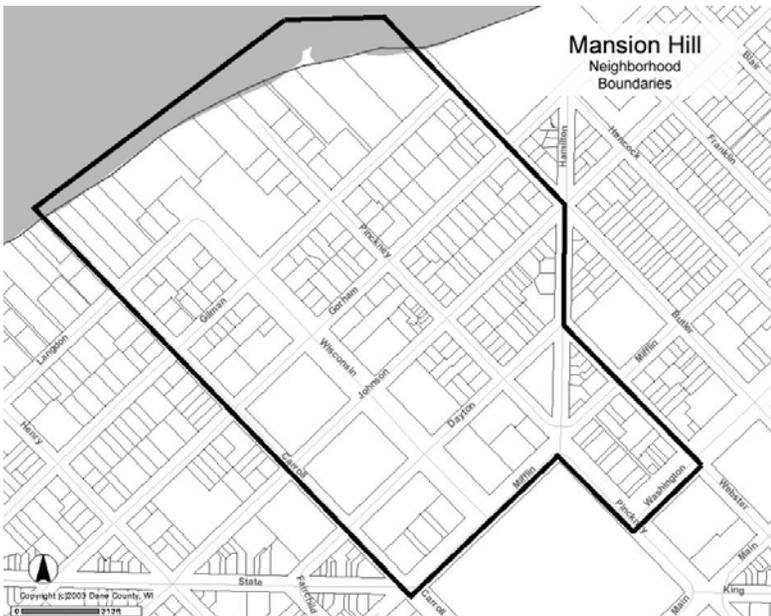
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Mansion Hill National Historic District boundaries

proximity to the neighborhood’s designated historic treasures these areas also demand thoughtful preservation and integration with the scale, massing and design elements of the historic district. In addition many of these historic homes and buildings are important enough in their own right to be preserved.



Mansion Hill Neighborhood boundaries



A great place to live

Photo by Ledell Zellers

These differing boundaries as described above can make the planning process more challenging and confusing.

WHY PRESERVE HISTORIC RESOURCES?

Across the nation, thousands of communities promote historic preservation because doing so contributes to neighborhood livability, variety, and quality of life, minimizes negative impacts on the environment and yields economic rewards. These same reasons apply in Madison and to the Mansion Hill neighborhood. Preservation of the built environment in Mansion Hill provides a fundamental link to the past. Many of the buildings tell the story of Madison’s unique historical development. Preserving these resources creates a sense of place for those who live here and provides visitors a connection with this unique heritage.

CONSTRUCTION QUALITY

Many of the historic structures in the city were of high quality construction. Other buildings were more modest, but even so may have used lumber from mature trees that were properly seasoned and typically milled to full dimension, which often yields stronger framing. Masonry walls were carefully laid, resulting in buildings with considerable stability. Also, these structures were thoughtfully detailed and the finishes of materials, including fixtures, wood floors and trim, were generally of high quality—all features that owners today appreciate and value.



Mansion Hill homeowners at 125 E. Gilman St. Photo by Ledell Zellers

ADAPTABILITY

Owners frequently find that the floor plans of historic buildings easily accommodate modern lifestyles and support a diversity of populations. Many rooms are large, permitting a variety of uses while retaining the overall historic character of the structure. Even historic buildings that are smaller in scale often have lots that can and in many cases have accommodated sympathetic additions.

LIVABILITY AND QUALITY OF LIFE

When groups of older buildings occur as a historic district, such as the Mansion Hill neighborhood and Mansion Hill Historic District, they create a street scene that is “pedestrian friendly,” and encourages walking and neighborly interaction. Mature trees and decorative architectural features also contribute to a sense of identity that is unique for each historic neighborhood—an attribute that is rare and difficult to achieve in newer areas of a city. These therefore are desirable places to live and work.

ENVIRONMENTAL BENEFITS

Preserving a historic structure is also sound environmental conservation policy because “recycling” saves energy and reduces the need for producing new construction materials. Three types of energy savings occur:

- First, energy is not consumed to demolish the existing building and dispose of the resulting debris.
- Second, energy is not used to create new building materials, transport them and assemble them on site.
- Finally, the “embodied” energy which was used to create the original building and its components is preserved.

By “reusing” older buildings, pressure is also reduced to harvest new lumber and other materials that may have negative effects on the environment of other locales where these materials are produced.

ECONOMIC BENEFITS

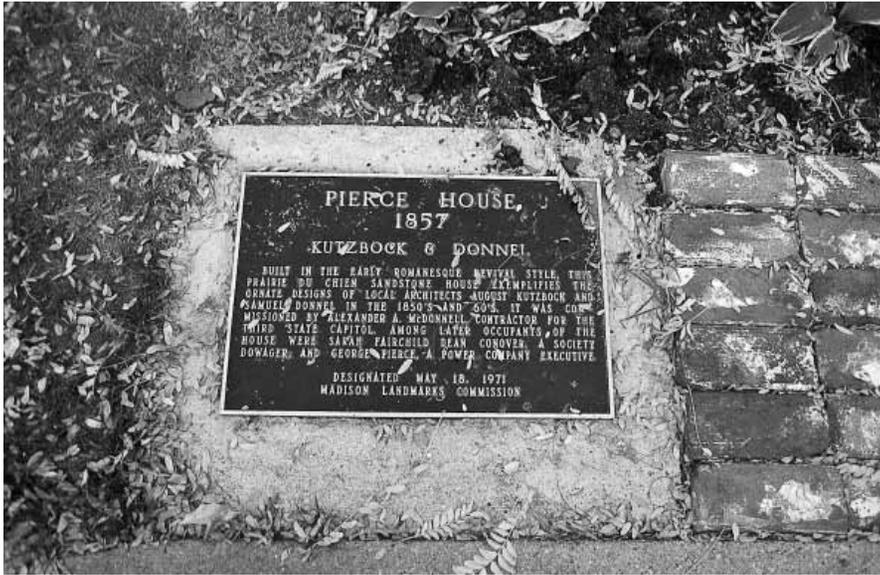
Historic resources are finite and cannot be replaced, making them precious commodities that many buyers seek. Therefore, preservation adds value to private property. Many studies across the nation document that where local historic districts are established property values typically rise or at least are stabilized. Nationwide studies prove that preservation projects also contribute more to the local economy than do new building programs because each dollar spent on a preservation project has a higher percentage devoted to labor and to the purchase of materials available locally. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy and to special construction skills that may be imported. Therefore, when money is spent on rehabilitating a building, it has a higher “multiplier effect,” keeping more money circulating in the community. Rehabilitation therefore, provides more jobs for Madison area residents.

INCENTIVES FOR PRESERVATION

While the economic benefits are substantial, special incentives also exist to help offset potential added costs of appropriate rehabilitation procedures. Income tax credits are offered at the state and federal levels for appropriate rehabilitation of properties which are within qualifying historic districts or individually designated as historic.

RESPONSIBILITY OF OWNERSHIP

Ownership of a historic property carries both the benefits described above and a responsibility to respect the historic character of the resource and its setting. While this responsibility does exist, it does not automatically translate into higher construction or maintenance costs. Ultimately, residents and property owners should recognize that historic preservation is a long-range community policy that promotes economic well-being and overall viability of the city at large and that residents and property owners play a vital role in helping to implement that policy through careful stewardship of the area’s historic resources.



Local Register plaque.

Photo by Gene Devitt



National Register plaque

Photo by Simon Anderson

LEVELS OF HISTORIC DESIGNATION IN MADISON

LOCAL

- Criteria for Local Landmark Designation (Madison City Ordinance 33.01(4)(a))

A landmark or landmark site designation may be placed on any site, natural or improved, including any building, improvement or structure located thereon, or any area of particular historic, architectural or cultural significance to the City of Madison, such as historic structures or sites which:

- Exemplify or reflect the broad cultural, political, economic or social history of the nation, state or community; or
- Are identified with historic personages or with important events in national, state or local history; or
- Embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period, style, method of construction, or of indigenous materials or craftsmanship or
- Are representative of the notable work of a master builder, designer or architect whose individual genius influences his age.

Designated properties and properties in designated local districts are subject to protections outlined in the ordinance, including demolition and design review. In general, any exterior alteration must be reviewed and approved by the Madison Landmarks Commission before work can begin.

INDIVIDUAL BUILDING DESIGNATION

The City has identified approximately 170 local historic landmarks. Of these 30 are in the Mansion Hill Neighborhood.

LOCAL HISTORIC DISTRICT DESIGNATION

The City has also designated five historic districts within the city that have a concentration of notable historic structures. Mansion Hill is one of these designated local historic districts and was the first to be so named. The districts were created to preserve the character of entire neighborhoods.

NATIONAL REGISTER LISTING

The National Register of Historic Places is a list of sites, properties and districts of historic significance that is maintained by the Secretary of the Interior. Properties so listed may have national significance, but they may also be listed if they are determined to have significance at a state or local level. The National Register is administered by the National Park Service and nominations are submitted through the Wisconsin Historical Society, using criteria adopted by the Secretary of the Interior. Properties listed in the National Register may be eligible for federal income tax credit incentives. Designated properties are also protected from federally funded projects which might harm or alter the historic character. Such federal projects must be reviewed for their potential negative impact. The Park Service does not review alterations if the property owner is not seeking the federal income tax incentive or if no federal actions are involved.

WHY HAVE DESIGN CRITERIA?

The design criteria provide a basis for making decisions about the appropriate treatment of historic resources and compatible new construction. They also serve as an educational and planning tool for property owners and their design professionals who seek to make improvements that may affect historic resources. While the design criteria are written such that they can be used by the layperson to plan improvements, property owners are strongly encouraged to enlist the assistance of qualified design and planning professionals, including architects and preservation consultants.

HOW WILL THESE CRITERIA BE USED?

Property owners are encouraged to review the criteria when planning an improvement project, to assure that the work contemplated will help preserve the historic character of Mansion Hill. The process of obtaining a building permit includes the requirement for a review by the Madison Landmarks Commission for those properties within the local historic district or which are individually designated city landmarks. Any affected property owner who plans to make changes to the exterior of a building must obtain the approval of the Landmarks Commission prior to proceeding.

The neighborhood has developed these criteria to help property owners to rehabilitate their properties in a way that will appropriately preserve and maintain both their own property and the surrounding neighborhood. When the neighborhood association reviews major projects, it will use these criteria to help determine the compatibility of the work with the historic area. While the Landmarks Commission must use the criteria in the Madison General Ordinances it will also reference these criteria. In addition, the neighborhood association will work with the Landmarks Commission to have similar criteria incorporated into its ordinances.

WHAT IS THE FORMAT OF A CRITERION?

The chapters containing design criteria are organized in a format that provides background information as well as specific criterion language.

BACKGROUND INFORMATION

A discussion of the issues typically associated with the specific design topic is presented.

This may include technical information, such as factors associated with the preservation of a historic building material, as well as general preservation theory that is relevant to the topic at hand.



Annie Corbet Van Slyke, wife of Napoleon Bonaparte Van Slyke, in front of their home at 510 N. Carroll Street, in May 1867

Wisconsin Historical Society:
WHI(X3)35212

DESIGN CRITERIA

The specific recommendations and design criteria are presented as bulleted statements under each sub-topic.

POLICIES UNDERLYING THE CRITERIA

The design criteria incorporate principles set forth in *The Secretary of Interior's Standards for the Treatment of Historic Properties* (listed in Appendix B)--a widely accept set of basic preservation design principles. This document is compatible with *The Secretary of the Interior's Standards*, while expanding on how these basic preservation principles apply in the Mansion Hill neighborhood and the Mansion Hill Historic District.

PRESERVATION PRINCIPLES

While the criteria in this document provide direction for specific design issues, some basic principles form the foundation for them. The following preservation principles apply to all historic properties in Mansion Hill neighborhood and Mansion Hill Historic District.

A. RESPECT THE HISTORIC DESIGN CHARACTER OF THE BUILDING.

Don't try to change a building's style or make it look older than it really is. Confusing the character by mixing elements of different styles is not appropriate.

B. SEEK USES THAT ARE COMPATIBLE WITH THE HISTORIC CHARACTER OF THE BUILDING.

Uses that closely relate to the building's original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting a residence into a bed and breakfast establishment. This can be accomplished without radical alteration of the original architecture. When a more drastic change in use is necessary to keep the building in active service, then the use that requires the least alteration to the building's significant elements is preferred. A more radical change in use can make a project more expensive or result in the loss of significant features. Carefully evaluate the cost of alteration since adaptations for a significant change in use may prove too costly or destroy too many historic features.

C. PROTECT AND MAINTAIN SIGNIFICANT FEATURES AND STYLISTIC ELEMENTS.

Distinctive stylistic features or examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

Even though they are not reviewed, the original interior configurations of inventoried buildings and buildings within historic districts are significant features and owners are encouraged to preserve them. While adaptive reuse is a common preservation alternative, new programmatic uses should match the original building layout as closely as possible.

D. PRESERVE ANY EXISTING ORIGINAL SITE FEATURES AND ORIGINAL BUILDING MATERIALS AND FEATURES.

Preserve original site features such as grading, rock walls, etc. Avoid removing or altering original materials and features. Preserve original doors, windows, porches and other architectural features.

E. REPAIR DETERIORATED HISTORIC FEATURES, AND REPLACE ONLY THOSE ELEMENTS THAT CANNOT BE REPAIRED.

Maintain the existing material, using recognized preservation methods whenever possible. If disassembly is necessary for repair or restoration, use methods that minimize damage to original materials and re-install in the existing configuration.



Old Governor's Residence. Built in 1856. 130 E. Gilman St. Served as the executive residence for 17 Wisconsin governors from 1885 to 1950. Italianate style. Porch has been demolished.

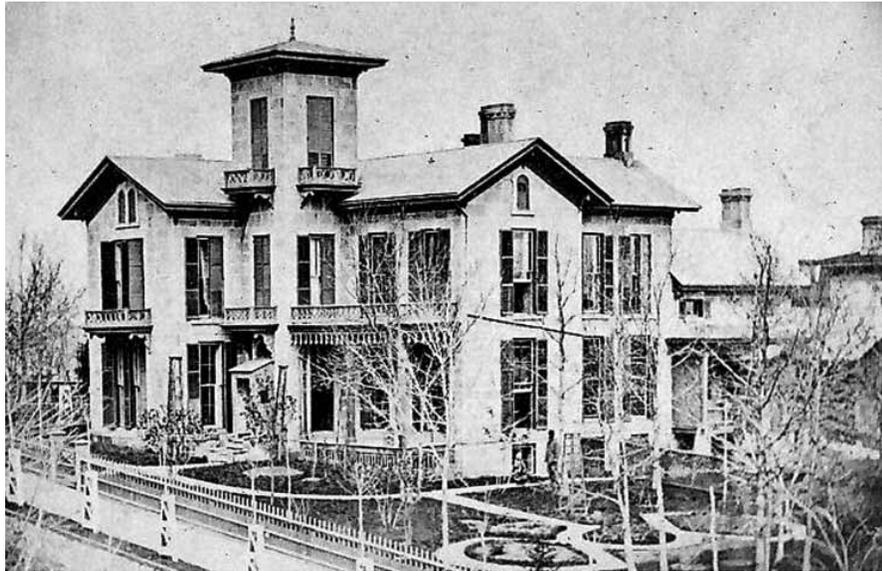
Wisconsin Historical Society
WHI(X198) 1919

HISTORY OF THE MANSION HILL NEIGHBORHOOD

The names Yankee Hill, Aristocracy Hill and Big Bug Hill reflect the former social and economic prominence of the mansion-studded ridge of land bordering the southern shore of Lake Mendota. Here were the homes of statesmen, land and timber speculators, merchants, industrialists, university professors, lawyers, judges, political leaders and society belles. Bordered by James Madison Park to the east, the Capitol Square and State Street to the south, this distinctive neighborhood today fades at its western end into a mixture of modern high-rises, fraternity houses and university campus buildings. With the resurgence of interest in the area in recent years, it became known as "Mansion Hill."

BEGINNINGS

Wisconsin's attainment of statehood, with Madison as its capital, and the establishment of the State University in 1848, assured the young village of Madison's future and economic stability. The ridge of land bordering the Fourth Lake, later renamed Lake Mendota, was thus guaranteed a prominence in history. Opportunity brought Yankees to the hill primarily from Ohio, Vermont, Connecticut and upstate New York. They orchestrated the hill's development and dominated the social, economic and political affairs of the emerging city and new state from atop the Mendota Ridge well into the 20th century.



Bashford House. 423 N. Pinckney St. Italian villa style residence built of sandstone in 1855. Home survives. Apartment building now stands where formal garden used to be.

Photo by J. Haynes, Madison Wis. Ex coll. Louis M. Hobbins. Wisconsin Historical Society Place Madison 057

While modest frame cottages and rickety shacks were scattered near the Capitol Square, Julius T. Clark, a man of vision saw the promise in the lands overlooking the Fourth Lake. Clark bought two entire blocks bordering the north and south sides of the first block of East Gilman Street and erected a small frame house.

SANDSTONE JEWELS

In 1851, with the arrival of Vermont Yankees Levi B. Vilas and Jeremiah T. Marston, the ridge boasted its first substantial dwellings. Vilas, a former judge, and Marston, a newspaper editor, were impressed during their first visit by the beautiful setting of the village nestled among the trees between the lakes. They bought properties on the ridge overlooking Fourth Lake at opposite corners of Henry and Langdon Streets. Grand stone houses, the likes of which primitive Madison had not seen, were erected in the woods, even though the streets in the vicinity had not yet been laid. Vilas and Marston both became influential in the development of the village, which in 1856 was incorporated as a city. Two years later, Vilas was a partner in constructing the city's first fine hotel, later known as the Vilas House, at the corner of East Main Street and Wisconsin Avenue. He also was a founder of the old Dane County Bank, later known as the First National Bank. Marston operated a general store and became chairman of the Dane County Board of Supervisors.

Vilas' home (521 N. Henry Street) was regarded as "the most elegant private residence in the state." Across the street, the Marston home (520 N. Henry Street) stood like a Greek temple, graced by massive white pillars rising two stories in height. Clearly, the tone for future development of the ridge had been set. In 1853, the construction of the red brick Italianate residence for Lansing Hoyt (102 E. Gorham Street) repeated the example on the east end of the ridge.

A veritable parade of new sandstone residences followed. In 1855, Julius T. White began construction of his Italianate mansion (130 E. Gilman Street). In 1856, banker H. K. Lawrence built his Italian villa style residence (423 N. Pinckney Street) with the help of Napoleon Bonaparte Van Slyke, another of the pioneer bankers who built or financed many sandstone houses on the hill. Lawrence's house was built across Gilman Street from that of J. E. Kendall's. The year 1858 saw the construction of the Alexander A. McDonnell residence 424 N. Pinckney Street and on the last corner of the same intersection, the cream brick Van Slyke house (28 E. Gilman Street). In 1859, Samuel Fox, a hardware merchant, built his stone house (510 N. Carroll Street) which he shortly sold to Van Slyke, who lived there until his death in 1911. Also in 1859, Julius Clark, who had earlier predicted that the ridge would become desirable residential property, built his own magnificent brick Italianate mansion (12 E. Gilman Street). Its beautiful grounds sloped gently to the shore of Lake Mendota.

The explosive growth of the Village of Madison in the mid-1850s resulted from the extension of the railroads from Chicago and the expansion of state government and commerce. The influx of cheap immigrant labor and the presence of local sandstone quarries and suitable clays for brick making, all contributed to the proliferation of stone and brick mansions. The boom years saw the construction of lumber dealer Hiram C. Bull's red brick mansion (620 State Street), David Johnson's stone dwelling (423 N. Carroll Street), and banker J. E. Kendall's massive sandstone residence built in the "Italian" mode on the eastern end of the ridge (104 E. Gilman Street).

MATURATION

During the early decades of the city's growth, from 1860 to 1880, the construction of industrial plants, business blocks and homes was booming. The export of the county's agricultural products increased, and business and trades blossomed in the capital city. The city's population during this period increased by over 60 percent. The upwardly mobile manufacturers, attorneys and doctors built handsome brick Italianate houses on Langdon Street toward the university, east along the crest of the ridge on Gorham and Gilman Streets, and south along North Carroll Street toward the Square. One of those was built for banker Lucien S. Hanks (216 Langdon Street) in 1870. The intricately detailed red brick Italianate mansion and its location on



Charles and Flora Mears House at 116 E. Gilman St. Wisconsin Historical Society, Place Madison, 726
Built in 1859. Photo taken in 1951. Demolished

the lake reflected Hanks' financial achievements and his stature in the community.

The hill's growth during the following decades paralleled that of the city. Between 1880 and 1902 Madison's population doubled to an estimated 20,678, largely due to the influx of German and Norwegian immigrants. The availability of cheap labor, coupled with the development of electrical generation and other technological innovation, encouraged industrial growth. The rapid expansion of the university and businesses, supported by the city's burgeoning population, made for an increased number of middle class professionals, government employees and university professors. They rubbed shoulders with the hill's staid denizens and rented or built homes in the vicinity. The construction boom and rising land values led to the gradual subdivision of the remaining spacious yards and construction of high quality residences.

The case of Magnus Swenson illustrates the point. Swenson had emigrated from Norway to the U. S. at age 14. He worked his way through the University of Wisconsin and graduated with the highest honors in metallurgical engineering. Swenson had a distinguished and varied career as a chemist, entrepreneur and prodigious inventor in sugar processing and other industries. He retired to Madison by 1899; bought the Col. John Knight residence (28 E. Gilman Street), originally built by N. B. Van Slyke,



James A. Jackson residence at 323 N. Carroll St. Wisconsin Historical Society
For 40 years the home of the James A. Jackson family. Demolished WHI(X3) 1643

subdivided its expansive lawns, and built for himself a pretentious residence at the lower edge of the bluff overlooking the lake.

During the late 19th century, the remodeling or replacement of older buildings with new, more prestigious houses kept construction booming. Sometimes older, outmoded houses were bought and moved to cheaper, less developed land and their original sites bore new dwellings. For example, real estate developer Frank G. Brown (130 E. Gorham Street), wanting to build a new residence for his family, bought the large lakeside home of former State Supreme Court Justice William P. Lyon (28 Langdon Street) in 1903. Brown sold the house to an employee of his who moved it to its present location at 1142 E. Gorham Street. The movers cut the massive frame structure in half for the move and reassembled it at its new site. Brown then built the red brick Georgian Revival structure that is today the home of Alpha Phi sorority. Brown's residence was one of the last private homes built on Langdon Street.

FAMILY AND BUSINESS

The complex weaving of interrelationships among the residents of the hill and Madison's society made for an often tightly knit web of familial, economic, political and organizational interests. These relationships played important roles in the growth and development of business, religious institutions, the arts, civic organizations, political movements and the University of Wisconsin. Neighborly intermingling and more formal social activities resulted in marriages, business partnerships and the organization of social

groups, civic improvement societies and recreational clubs. These relationships also affected the development of the hill in the location of homes and in the sharing among related households of the outbuildings and yards.

At one time as many as 14 interrelated families lived within two blocks of one another in the Carroll and Gilman Street vicinity. A description of the intermarriage of the Mears, Hobbins, Jackson, Stevens and Suhr families will illustrate the point.

In 1871, James Mears, an uncle of N. B. Van Slyke, built the two-story brick Italianate house at the intersection of North Carroll and West Gilman Streets (420 N. Carroll Street). Mears and his brother Charles, who built his own frame house only two blocks away at 116 E. Gilman Street, were originally from Vermont. In 1875, James Mears' daughter, Mary "Minnie" Mears married her neighbor, Joseph W. Hobbins (114 W. Gilman Street) a banker. Hobbins' son, William J., married Bertha Suhr, daughter of banker John J. Suhr (121 Langdon Street) whose yard abutted that of the Hobbins. Also on Carroll Street (323 N.) lived the James A. Jackson family. Joseph Hobbins' cousin, Sydonia Hobbins, married Joseph's stepbrother, James A. Jackson, in 1872. Sydonia's son, Reginald H. Jackson married Elizabeth Stevens, a daughter of neighbor Breese Stevens (401 N. Carroll Street). As a wedding gift to the newlyweds, Stevens built a home for them next door (415 N. Carroll Street).

Family ties between the Suhrs and Hobbinses are evident in one of Madison's oldest family operated businesses. In 1871, John J. Suhr founded the German-American Bank. In 1885, he erected the handsome sandstone flat iron-shaped building at the intersection of East Main Street and King Street to house the bank. The following year Suhr built his fine Second Empire style residence at 121 Langdon Street and became a backyard neighbor of Joseph W. Hobbins, after which the marriage between the families occurred. The bank relocated to 1 N. Pinckney Street in 1922 and is now known as the American Exchange Bank Building.

Another example of family ties is that of Orsamus Cole, a Supreme Court Justice from 1855 to 1892, and his neighbor Roberta Garnhart. In 1858, Cole built the brick residence at the northwest corner of Pinckney (406) and Gorham Streets, across the street from his friend and political compatriot, "Boss" Elisha W. Keyes (102 E. Gorham Street). In 1879, widower Cole married Miss Garnhart and moved into the Garnhart home (424 N. Pinckney Street).

Among other residents of the hill were leaders of the city's growing agricultural implement manufacturing and marketing businesses. Morris E. Fuller (423 N. Pinckney Street), one of the founders of the First National

Bank, also founded an agricultural implement manufacturing firm that evolved to include John A. Johnson (312 Wisconsin Avenue). The company was incorporated in 1883 as Fuller & Johnson and grew to serve an international market. Its plant, located on East Washington Avenue, still stands today as a complex of offices and retail outlets. A vice-president, Samuel Higham, built his picturesque frame residence only a stone's throw from Fuller's home at 319 N. Pinckney Street.

Neighbors down the hill from the Fullers, were Nels E. Frederickson and his brother-in-law, David T. Sorenson. Immigrants from Copenhagen, they operated a successful construction firm and during the Civil War built their double house at 21 E. Gorham Street. In the late 1870s Sorenson, Frederickson & Fish contractors and manufacturers of building materials evolved into the Sorenson Sash Door and Blind factory and the Frederickson & Fish Company. At that time the men went their separate ways and Sorenson built his own home nearby (129 E. Gorham Street). Frederickson's partner, William Fish, later built a home at 131 W. Gilman Street. Nels Frederickson's son Albert Frederickson, who later inherited the business, built his Tudor style home at 18 E. Gilman Street around the turn of the 20th century.

AN EMERGING SENSE OF HISTORY

In the middle decades of the 20th century, many 19th century buildings in Madison and other cities fell to the wrecking ball. Older buildings often required extensive repairs, particularly after having suffered maintenance cutbacks through the Depression and war. Also, the "progress" ethic promoted modernization at all costs. This contributed to the loss of some of the most important buildings on the hill, including the Charles and Flora Mears residence at 116 E. Gilman Street, a Queen Anne style frame building. Razed in 1959, it was replaced by the seven-story Haase Tower apartments.

In 1963, the ornate William F. Vilas mansion at 12 E. Gilman Street became another casualty of "progress." National Guardian Life Insurance Company, located nearby, razed the house to construct a modern glass and steel office building. Other fine residences such as the red brick Italianate Lucien S. Hanks home at 216 Langdon Street were demolished and replaced by modern buildings during the 1960s.

Elsewhere in the city, Mapleside, a sandstone Greek Revival farmhouse at 3335 University Avenue, was demolished to make way for a Burger King restaurant. The resulting furor fueled a preservation movement that led to the creation of the Madison Landmarks Commission, an official city agency with the authority to designate landmarks and historic districts, and the Madison Trust for Historic Preservation, a nonprofit organization.

Other local successes aided the preservation movement. In 1971, the en-

dangered sandstone and brick Gates of Heaven Synagogue was moved from the site of the United Bank building on West Washington Avenue to the corner of North Butler and East Gorham Streets, in the newly expanded James Madison Park. The building has since been refurbished for community use.

In 1972, neighborhood activists and community leaders set up a private, nonprofit corporation to buy a parcel of land at the corner of North Pinckney and East Gorham Streets. A boxy apartment building had been proposed for the site, once the front yard of Elisha W. Keyes. The resulting “vest pocket” park was landscaped in a manner compatible with its historic surroundings.

In 1976, “Big Bug Hill” became the city-designated Mansion Hill Historic District. Since the establishment of the historic district, many buildings have shown gradual improvement, owner occupancy has risen, and neighborhood residents have worked hard to enhance the historic character of the area. One project credited to neighborhood volunteers was the rebuilding of a stone pathway from the street end to the lakeshore at the foot of North Pinckney Street.

BUILDING ON THE PAST

Mansion Hill is among Madison’s most valuable historical, cultural and architectural resources. Its prior residents made significant contributions in the development of the city, the state and the nation in business, government, research and education. The Hill’s unique blend of architecture displays local traditions in design and construction and reflects the growth of the city itself. The preservation of Mansion Hill will require a continued commitment by residents and community leaders alike, and a recognition by the city as a whole that there is a future in the past.

(This history is an edited and condensed version of *Mansion Hill: Glimpses of Madison’s Silk Stocking District* written by Gary Tipler and printed in 1981.)

MANSION HILL NEIGHBORHOOD TODAY

The Mansion Hill Neighborhood and Historic District is a fragile area that is experiencing extreme and multiple pressures. First, its lovely old homes are primarily used for student rentals. While some renters are caring about their home, a significant number are uncaring. The many that are uncaring, coupled with the transient nature of most of the occupants, take a heavy toll on the homes. Additionally, many of the landlords are looking only at the bottom line and so defer the maintenance of these homes to the extreme detriment of their integrity, soundness, beauty and long-term viability. In too many cases owners have destroyed beautiful old porches, removed lovely detailing, eliminated original doors and covered original siding with cheap aluminum. They have often added incompatible, shoddy and out-of-scale additions to increase their cash flow. In the worst cases there appears to be

the hope and expectation by the owners that if the condition of the home gets bad enough, they will be permitted to demolish the house. In too many cases this subterfuge has been used effectively to gain approval for demolition. Over the years the number of beautiful old homes in Mansion Hill has been reduced. Even today there continue to be owners, occupants and city decisions that are contributing to this historic district’s precarious state and significant deterioration.

Another pressure on the neighborhood is increasing car traffic on neighborhood streets which diminishes the quality of life. Between the threat of neighboring homes being torn down and replaced by an out-of-scale and ugly structure and the potential for ever-increasing traffic through the neighborhood, it is challenging to attract long term renters and even more challenging to attract owner occupants to the neighborhood and district. Having residents with a longer-term commitment to the neighborhood along with additional owner-occupied homes could play a large role in stemming the deterioration of the homes that are the heart and soul of this precious link to Madison’s past.

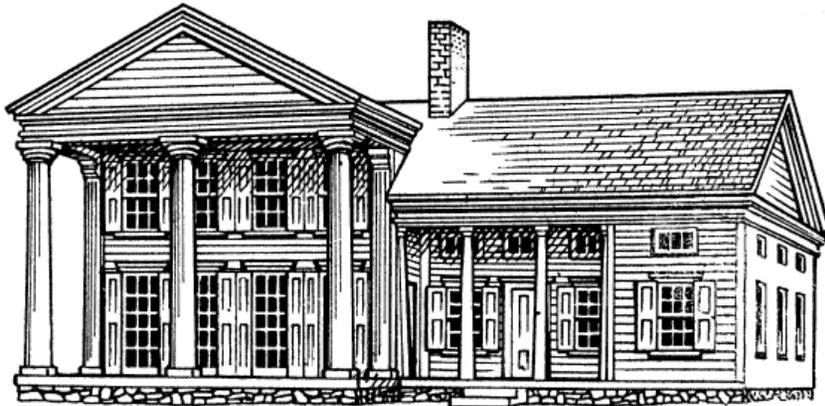
To protect this historic neighborhood for future generations, it is critical that the fabric of the neighborhood be retained. While the mansions of the neighborhood are beautiful and important to this fabric, the more modest structures are also critical to the tapestry that comprises this historic neighborhood. The Mansion Hill Neighborhood and Historic District have already lost numerous homes as well as retail and commercial structures. These are irreplaceable connections to our past. As a result, if the neighborhood is to survive as a meaningful historic district, we cannot afford as a community and society to allow any more historic structures to be demolished. Restoration of historic structures within the Mansion Hill district must be encouraged and must be done with a goal of preserving this unique treasure for future generations. Infill should be considered in Mansion Hill only where there is surface parking or non-contributing, non-historic structures as identified and agreed to by neighborhood residents. Such infill, commercial or residential, must be of the highest quality architectural design and must integrate well with Mansion Hill’s historic buildings. Expediency, short-term profit and political gain in the absence of such considerations do not have a place in the Mansion Hill neighborhood.

In conclusion, to retain the character of the Mansion Hill Historic District and Neighborhood, this means that no historic structures within this area should be torn down. Without this kind of commitment to this fragile area, the resultant loss will diminish the soul, beauty and link to the past that helps make Madison a special place.

ARCHITECTURAL STYLES OF MANSION HILL

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 common: 6 over 6, 9 over 9, and 12 over 12
- arched, tall windows with hood, pedimented or bracketed molding

MATERIALS

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

ORNAMENTATION

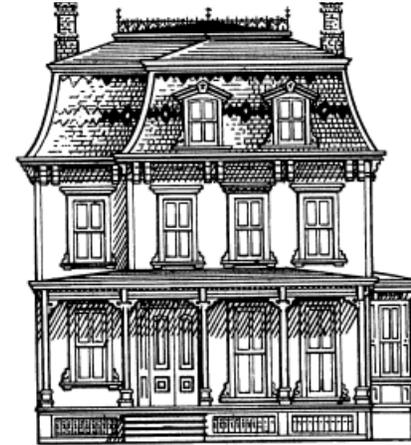
- simple architrave bands
- bracketed cornice or console brackets
- elaborate entrance and/or door surround
- corner quoins
- decorative columns or pilasters

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 Mansion Hill tend to have solid massing and simple detailing.

SECOND EMPIRE

SIGNIFICANT DATES: 1855-1885



BUILDING FORMS

- asymmetrical or symmetrical
- mansard roof
- projecting central pavilion
- molded cornices
- decorative brackets beneath eaves
- centered wing or gable
- rectangular or square tower (cupola)
- one-story porch

WINDOWS

- dormer windows on steep lower slope of mansard roof
- paired windows (sometimes triple)
- single bracketed or hooded windows
- one- or two-story bay windows
- round window or dormer in roof of cupola
- multi-paned

MATERIALS

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

ORNAMENTATION

- cresting along roof line
- patterned roof
- quoins
- belt course
- brackets
- paired entry doors

NOTES

Beneath the distinctive roofline, Second Empire houses have details that are similar to those of Italianate houses. As with Italianates, there are often brackets at the cornice line. Italianates, however, usually have more eave overhang than do Second Empire houses. The boxy roof line was considered particularly functional because it permitted a full upper story of usable space. As a result the style became popular for the remodeling of earlier buildings as well as for new construction. The Mansion Hill Historic District has two mansions that were remodeled to include the distinctive Second Empire mansard roof.

GOTHIC REVIVAL

SIGNIFICANT DATES: 1840-1880



BUILDING FORMS

- asymmetrical
- steeply pitched roof often flanked by smaller gables or dormer
- crenellated 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:

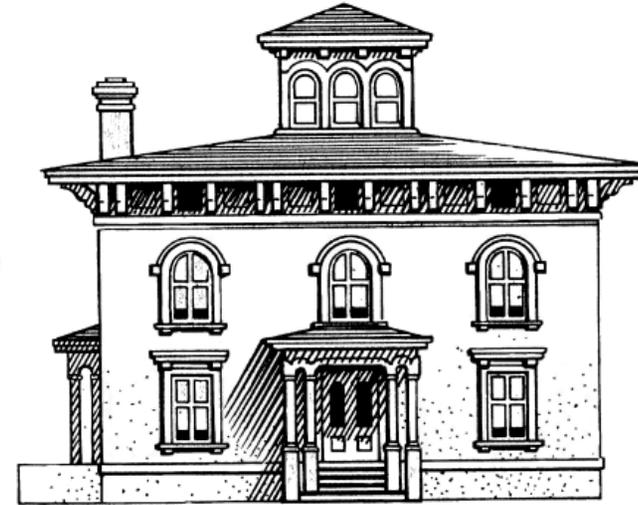
- foliated windows
- finials
- decorative bargeboards
- tracery
- carved stone
- quatrefoil
- brackets
- spindle-work

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 segmented arches
- 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

MATERIALS

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

ORNAMENTATION

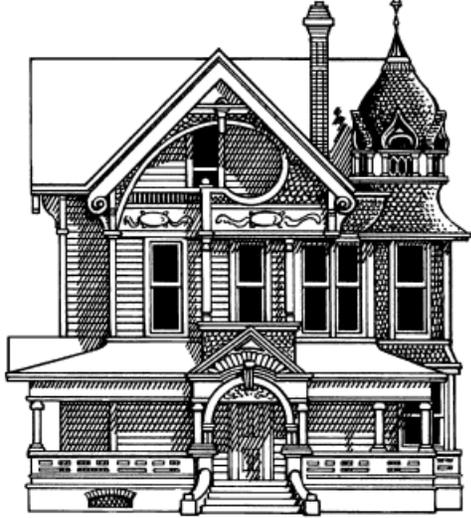
- bracketed cornice or console brackets
- arched, tall windows with hood, pedimented or bracketed molding
- decorative columns or pilasters
- corner quoins
- cresting

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.

QUEEN ANNE

SIGNIFICANT DATES: 1880-1910



BUILDING FORMS

- asymmetrical
- steeply pitched gable roof with intersecting dormer
- projecting or cutaway bays
- turret, conical tower or tower element common
- decorative covered porches

WINDOWS

- 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, possibly with terra cotta inserts
- patterned wood siding, decorative wood shingle patterns
- stone base
- slate or wood shingle roofing

ORNAMENTATION

- bracketed cornices
- console, or lace-like brackets
- spindlework
- multi-colored palette
- gable ornamentation such as fish-scale siding pattern
- dentils

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.

GEORGIAN REVIVAL

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, or flanking door

MATERIALS

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

ORNAMENTATION

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

NOTES

The Georgian Revival style encompasses many quintessential architectural features that contributed to the dominance of this style over a long period; features that evoke the Revolutionary War era. Color palettes vary by region of the country. Brick is the predominant exterior material in the Midwest. An elaborate entrance often consisted of a single panel door flanked by pilasters and topped with a pediment.

ENGLISH 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
- fanlights and/or sidelights
- Palladian

MATERIALS

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

ORNAMENTATION

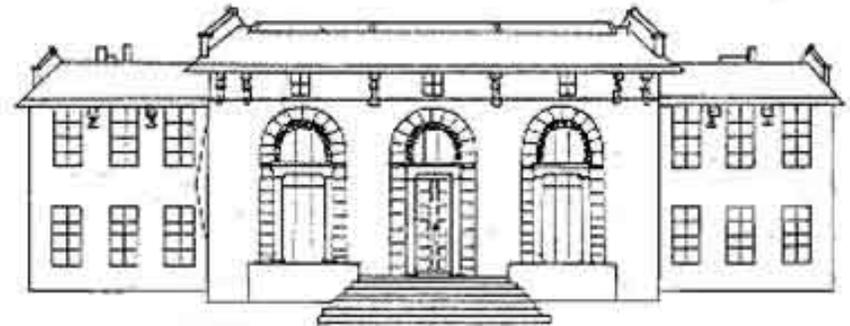
- columns or pilasters with Ionic or Doric order capitals
- bracketed cornices
- console brackets
- dentils

NOTES

The following styles of the Colonial era mingle to create the Colonial Revival style: 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.

NEO-CLASSICAL REVIVAL

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, often with shutters
- arch-top or rectangular
- elliptical fanlight
- sidelights

MATERIALS

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

ORNAMENTATION

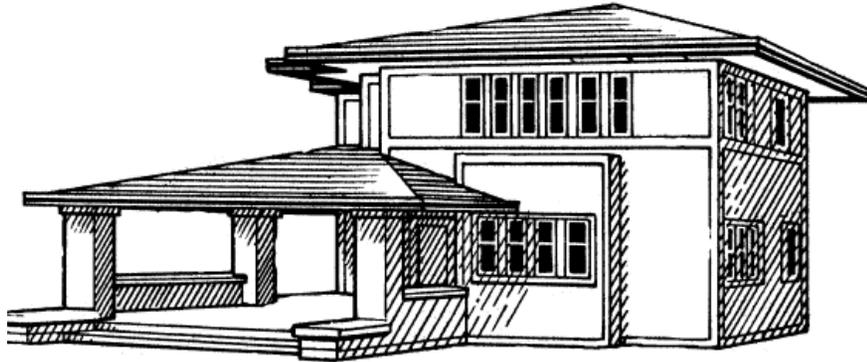
- columns or pilasters
- bracketed cornices
- plain console brackets
- Ionic or Corinthian order column capitals
- Greek key pattern
- egg and dart pattern
- roof line balustrade
- exaggerated broken pediment
- railing

NOTES

The Neo-Classical Revival style marked a return to architecture and art based on classical principles begun in Europe, the 15th 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 is a new version of classicism. Other subsets of this style include Classical Revival, Greek Revival and Jeffersonian.

PRAIRIE

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.

TUDOR REVIVAL

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 corbelling
- 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

MEDITERRANEAN REVIVAL

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 corbelling
- 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.

ART MODERNE

SIGNIFICANT DATES: 1925 – 1940



Photo by
Ben Nichols

BUILDING FORMS

- smooth, rounded wall surfaces
- flat roof with small ledge at roofline
- emphasis on the horizontal
- asymmetrical
- no cornices or eaves
- cube-like shape
- sleek, streamlined appearance with a suggestion of speed and movement

WINDOWS

- casement/corner windows or other horizontally arranged windows
- glass-block windows, often curved
- wraparound windows
- aluminum and stainless steel windows and door trim

MATERIALS

- concrete
- stucco
- brick

ORNAMENTATION

- minimal
- horizontal grooves or lines in walls (sometimes fluted or pressed metal)
- metal balustrades

NOTES

The Art Moderne style originated in the Bauhaus movement which began in Germany. Bauhaus architects wanted to use the principles of classical architecture in their purest form, designing simple, useful structures with little ornamentation. Building shapes were based on curves, triangles, and cones. Bauhaus ideas spread worldwide and led to Art Moderne, also called the International Style in the United States. Art Moderne architecture became popular just as Art Deco was fading. Art Moderne reflected the spirit of the early 20th century with its excitement over technology, high-speed transportation, and innovative construction techniques. For homeowners, Art Moderne was attractive because these simple dwellings were easier and more economical to build.

MANSION HILL NEIGHBORHOOD DESIGN STYLE LIST

At the time of the Mansion Hill Historic District national nomination there were 161 contributing buildings. Listed below are examples of the various styles and the number of these in the district.

GREEK REVIVAL - 3

Nye House	115 East Johnson
Church House	123 East Gorham (altered)

GOTHIC REVIVAL OR NEO-GOTHIC REVIVAL - 3

Cory House	107 West Gorham
Braley House	422 North Henry

ITALIANATE INFLUENCED - 30

Lawrence/Bashford House (Italian Villa subtype)	423 North Pinckney
White/Delaplaine House	130 East Gilman
Fox/Van Slyke House	510 North Carroll
Tenney House	401 North Carroll
Daniels House	515 North Carroll
Bird House	215 North Pinckney
Robertson/Hobbins House	222 North Pinckney

ROMANESQUE REVIVAL - 1

Holy Redeemer Catholic Church	128 West Johnson
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GERMAN ROMANESQUE REVIVAL - 2

McDonnell House	424 North Pinckney
Gates of Heaven	300 East Gorham

RICHARSONIAN ROMANESQUE REVIVAL - 1

FRANK BROWN RENTAL HOUSE	137 EAST GORHAM
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SECOND EMPIRE - 4

Kendall House	104 East Gilman (transformed from an earlier style)
Van Slyke/Richardson House	28 East Gilman (transformed from an earlier style)



Original Kendall House, 104 E. Gilman St. Built in 1855. Originally styled in the Italianate mode by August Kutzbock with a low-hipped roof and cupola. Wisconsin Historical Society WHI(X3)33389

QUEEN ANNE OR QUEEN ANNE INFLUENCED - 54

Campbell House	125 East Gilman
Holy Redeemer Parsonage	120 West Johnson
Brown House	134 East Gorham
Steensland House	315 North Carroll
Thuringer House	315 North Pinckney
Stevens House	128 West Gilman

GEORGIAN REVIVAL - 1

First Church of Christ, Scientist	315 Wisconsin
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COLONIAL REVIVAL - 6

Schumaker/Bollenbeck House	104 West Gorham
Loeprich House	317 North Pinckney
Goodman Rental House	516 North Pinckney



Kendall House 104 E. Gilman St. was restyled in 1873 with a mansard roof to adapt it to the then popular Second Empire style.

Wisconsin Historical Society
WHI(D487)12090



Kendall House 104 E. Gilman St. today having lost its porches and much of its architectural detail.

Photo by
Ben Nichols

NEO-CLASSICAL REVIVAL - 4

Winterbotham House	15 East Gilman
Masonic Temple	301 Wisconsin

PRAIRIE - 7

Wooten/Mead House	120 West Gorham
Beecroft House	514 North Carroll
Mautz House	110 West Gilman (Craftsman influenced)
First Unitarian Society Parsonage	504 North Carroll
Keeley House	109 East Gorham
Weaver House	17 West Gilman
Blued Apartments	141 West Gilman

TUDOR REVIVAL - 5

Hart House	412 Wisconsin
Swenson House	149 East Gilman

DUTCH COLONIAL REVIVAL - 3

Jackson House	415 North Carroll
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MEDITERRANEAN REVIVAL - 3

Pinckney Apartments	204 North Pinckney
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ART MODERNE - 5

Quisling Towers	1 East Gilman
Quisling Clinic	2 West Gorham
Edgewater Hotel (original portion)	666 Wisconsin

Chapter II

REPAIR, REHABILITATION AND RESTORATION

GENERAL PRINCIPLES

Alterations to existing buildings and property include: a change in building materials, the addition or elimination of an architectural feature, a repair that reconstructs any part of an existing building, an addition that extends or increases floor area or height of any building, or the construction of an appurtenance or accessory building.

Materials, scale, shapes and sizes of openings, the overall design, and other elements combine to give a house its distinctive visual character. Some properties have later alterations that also contribute to their visual and historic character. In addition, consideration must be made for how the property fits into its adjacent streetscape. These distinguishing original qualities of a building, structure, or site, and its environment should not be destroyed. The removal or alteration of any historic material or distinctive architectural feature should be avoided.

Deteriorated architectural features should be repaired rather than replaced whenever possible. In the event replacement is necessary, the new material should visually match as closely as possible the existing material being replaced in design, color, texture, and, if possible, composition. Replacement of missing architectural features is encouraged. Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historic, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings or structures.

THE EIGHT MOST COMMON MISTAKES

1. Don't destroy the evidence. Make tracks.
2. Don't over-restore.
3. Don't make a building that never was.
4. Don't remove paint and varnish if woodwork was originally painted.
5. Don't sandblast. Avoid destructive repointing.
6. Don't assume that it can't be fixed.
7. Get the design right.
8. Get help. Don't barge ahead.

(From Morgan Phillips. *The eight most common mistakes in restoring houses and how to avoid them*. Nashville: American association for state and local history, 1979. 8 pp. Illus., biblio. Technical leaflet 118. Reprinted from *Yankee magazine*. December 1975.)



Foundation covered with stucco. Stone should be exposed/repaired.

Photo by Ledell Zellers

FOUNDATIONS

ABOUT FOUNDATIONS

The foundation is the base upon which a building is constructed. Foundations can be constructed of a variety of stone and/or masonry materials, and they protrude from the ground varying distances. The primary considerations to keep in mind when maintaining or repairing a foundation include structural integrity, weather tightness, and general appearance. Each of these items is important in maintaining your property in excellent condition with maximum curb appeal.

FOUNDATION RECOMMENDATIONS

- Keep vines and other plantings off foundation walls. Roots and stems can damage mortar joints and advance existing deterioration and cracks. Additionally, plantings can retain unwanted moisture, which may further damage foundations.
- Maintain an appropriate slope away from the building to drain water away from foundation walls. Avoid storing soil, firewood and other materials directly adjacent to the foundation, as these can create water problems.
- Painting stone and masonry foundation walls is not recommended. In order to maintain the original design intent of the building, the natural masonry or stone foundation should be left exposed. This will help maintain the natural movement of moisture through the masonry.
- Refer to masonry maintenance recommendations for tuck-pointing and repair issues.
- It is important to connect downspouts to underground drains, or to provide extensions that deposit the water away from the foundation onto a spill block or other appropriate material.
- Stone and masonry foundations should not be covered with stucco or siding. This will not only dramatically change the appearance of the foundation, but it has the potential of trapping moisture and thereby accelerating damage.



Poorly tuck-pointed brick

Photo by Gene Devitt

MASONRY

ABOUT MASONRY

The use of masonry usually denotes quality construction and longevity. However, all masonry projects need maintenance to provide a long, useful life. The most common cause of deterioration of a masonry structure is the freeze/thaw effect of moisture intrusion, and to a lesser extent, the action of chemicals in an urban environment.

Capillary action, often called rising “damp,” causes stone and joints to crumble. This cause for deterioration can carry itself up through the foundation and the courses of brick in the

walls. Improper drainage is the major cause. Also, poor flashing and course caps can permit water into the brick and stone at any point in the structure. A damp-proof course can help eliminate this capillary action. This tedious method involves moving a few bricks at a time and adding a waterproof membrane before replacing the bricks in the wall.

Conduct annual examinations to look for areas of water collection such as the base of windowsills, around gutters, and adjacent to penetrations into the brick or masonry surfaces. High quality, masonry caulk that would remain flexible and minimize the effect of movement between wood and brick surfaces is an option.

The next most destructive force on brick and stone, after water, is the use of improper mortar in repair situations. Brick and stonemasons matched the joint mortar to the structural material when building brick and stone buildings and foundations. However, subsequent repair using inappropriate mortar can cause the structural material to deteriorate at a considerably faster rate. This is easily noticeable when one can see bricks that have had

their corners popped out or have crumbled, but the mortar joints stay intact. This is also very evident on sandstone foundations where one can see large, concrete patches remaining, but the surrounding sandstone has washed away.

Many of the Mansion Hill neighborhood’s older foundations are made of sandstone, a soft and porous substance. Soft mortar, with higher limestone content, must be used when repairing those joints. The same rule applies when tuck-pointing older brick buildings. The new mortar can be tinted to match the previous mortar with the various colored dyes available at masonry stores. Experimenting with a few colors prior to application will help. In addition, different sand textures can be used to match the texture of the existing mortar, which may have contained seashells.

Though a masonry building is not maintenance free, masonry based structures have stood the test of time, millennium to millennium.

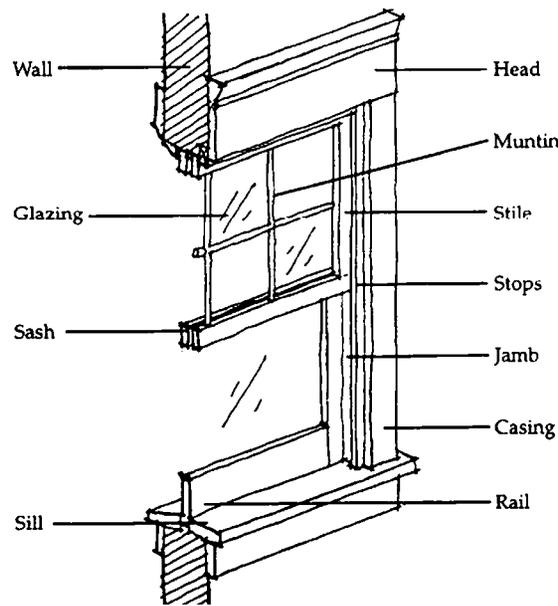
MASONRY RECOMMENDATIONS

- Masonry that has not been painted in the past should not be painted, especially window lintels and sills and other stone trim.
- Tuck pointing materials should match color, texture, and hardness of existing product.
- Consider not cleaning masonry; the darkened, weathered surface is a part of the building’s history that ought to be preserved. If one does decide to clean masonry, begin with the gentlest effective technique – first hand scrubbing with a natural bristle brush and plain water before using potentially harmful and more expensive mild soap or detergents. If one uses a spray, it should be low-pressure.
- Caulk potential water infiltration points around sills and also other areas of a “different material” for example wood, plates, sills, etc.
- Sealants, such as silicone, may seal in moisture and hasten damage.
- Water-repellent coatings are appropriate in some instances for protecting masonry surfaces as they are different from waterproofing coatings and are formulated to be vapor permeable, or “breathable”. They do not seal the surface but act as a barrier that continues to allow the appropriate level of moisture to pass through the surface.
- Stucco coating a historic building is not an appropriate treatment if it has not previously had a stucco finish.

WINDOWS

ABOUT WINDOWS - TO REPAIR OR REPLACE?

Evaluating the architectural or historical significance of windows is the first step in planning for window treatments. You must consider four basic window functions: admitting light to the interior, providing fresh air and ventilation, providing a visual link to the outside world, and enhancing the visual appearance of the building. No single factor should be ignored. Upon review of all the factors, the windows should be considered significant to your building if they: 1) are original; 2) reflect the original design intent for the building; 3) reflect period or regional styles or building practices; 4) reflect changes to the building resulting from major periods or events or; 5) are examples of excellent craftsmanship or design.



Double-Hung Window Components

The next step in determining repair or replacement is to evaluate the physical condition of the windows. At a minimum, one should note:

- 1) window location
- 2) condition of the paint
- 3) condition of the frame and sill
- 4) condition of the sash
- 5) glazing problems
- 6) hardware and
- 7) the overall condition of the window

The inspection of deteriorated windows should consider several contributing factors such as poor design, moisture, vandalism,

insects and lack of maintenance. Moisture, however, is the primary factor in wood window decay. All window units should be inspected to see if water is entering around the edges of the frame, and if so, the joints or seams should be checked for cracked, loose or missing sections that allow water to saturate the wood, especially at the joints. The sill should be examined to insure that it slopes downward away from the building and allows water to drain off. In addition, it may be advisable to cut a drip-line along the underside of the sill.

One clue to the location of areas of excessive moisture is the condition of the paint. After noting areas of paint failure, the next step is to inspect the condition of the wood, particularly at the points identified during the paint examination. If severe deterioration exists in these areas, it will usually be apparent on visual inspection, but other less severely deteriorated areas of the wood may be tested by using a small ice pick.

Unless the condition of the window clearly indicates replacement, retention and repair of original windows is recommended. It is more practical than most people realize – many windows are unfortunately replaced because of lack of awareness of techniques for evaluation, repair, and weatherization. Wood windows which are repaired and properly maintained will have greatly extended service lives while contributing to the historic character of the building. An excellent source for additional information is Preservation Brief 9: The Repair of Historic Wooden Windows. (<http://www2.cr.nps.gov/tps/briefs/brief09.htm>)



Window showing signs of deterioration and rot.

Photo by Ledell Zellers

EXISTING WINDOWS

One of the most common existing windows in the Mansion Hill neighborhood is a wood double-hung unit. Its primary function was to let in daylight and fresh air at a time when electric lights and central heating were new technologies and air conditioning was unheard of. Windows installed in new houses are generally smaller compared to those in older homes because of the availability of artificial light and central air conditioning.

Generally, the actions necessary to return a window to “like new” condition will fall into three broad categories: 1) routine maintenance procedures, 2) structural stabilization, and 3) parts replacement. Before undertaking any of the repairs mentioned in the following sections, all sources of moisture penetration should be identified and eliminated and all existing decay/fungi destroyed in order to arrest the deterioration process.

REPAIR CATEGORY 1: ROUTINE MAINTENANCE

Routine maintenance required to upgrade a window to “like new” condition normally includes the following steps: 1) some degree of interior and exterior paint removal, 2) removal and repair of sash (including re-glazing where necessary), 3) repairs to the frame, 4) weather-stripping and reinstallation of the sash, and 5) repainting.



Inappropriate replacement window (top) that does not fill window opening resulting in partially covered window opening. Fully covered window opening (bottom).

Photo by Gene Devitt

USEFUL TIPS

- Safe and effective techniques for removal of paint, such as scraping, chemicals, stripping and the use of a hot air gun are discussed in "Preservation Briefs: Number 10: Exterior Paint Problems on Historic Woodwork" which can be found on the Internet at: www2.cr.nps.gov/tps/briefs/presbhom.htm
- Improve sash action with application of bar soap along the jamb guides.

**REPAIR CATEGORY 2:
STABILIZATION**

Three techniques for repair of partially decayed or weathered wood are described below that can be used to waterproof, patch, build-up, or consolidate and then paint the windows to achieve a sound condition, good appearance and greatly extended life. Be sure to number all pieces of each window to be removed for repair for ease of reconstruction.

ONE – WATERPROOF AND PATCH

- Dry the wood.
- Treat decayed areas with fungicide.
- Waterproof with 2-3 applications of boiled linseed oil (24 hours between each application).
- Fill cracks and holes with putty.
- Paint after a "skin" forms on putty.

TWO – BUILDUP

When surface weathering exists, buildup surfaces with wood putty or homemade mixtures, such as sawdust and resorcinol glue, or whiting and varnish. These mixtures can be built up in successive layers, then sanded, primed and painted.

THREE – CONSOLIDATION

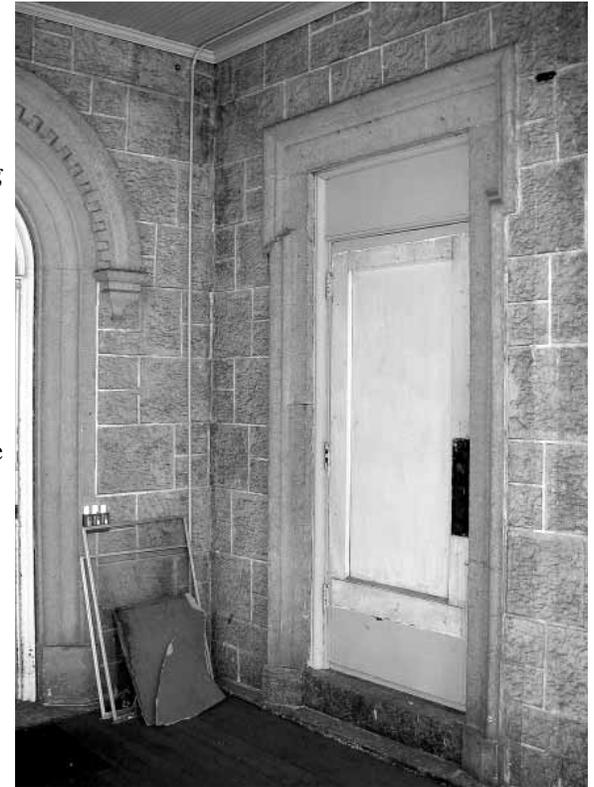
Strengthen and stabilize by consolidation, using semi-rigid epoxies which

saturate the porous, decayed wood and then harden. The surface of the consolidated wood can then be filled with a semi-rigid epoxy-patching compound, sanded and painted.

**REPAIR CATEGORY 3: PARTS
REPLACEMENT AND SPLICES**

When parts of the frame or sash are so badly deteriorated that they cannot be stabilized, there are methods that permit the retention of some of the existing or original fabric. These methods involve replacing the deteriorated parts with new matching pieces or splicing new wood into existing members.

Another alternative may be considered if parts replacement is required and that is sash replacement. If extensive replacement of parts is necessary and the job becomes prohibitively expensive, it may be more practical to purchase new sashes, which can be installed into the existing frames.



Covered Window

Photo by Simon Anderson

REPLACEMENT WINDOWS

Deteriorated architectural features should be repaired whenever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design, color, texture, and other visual qualities.

Repair or replacement of missing architectural features should be based on accurate duplications of features, substantiated by historical, physical, or pictorial evidence rather than on conjectural designs or the availability of different architectural elements from other buildings and structures.

Unfortunately, a common weatherization measure, especially in larger buildings, has been the replacement of historic windows with modern,



Same window as previous illustration with hand crafted replacement double hung window replicating original window. Photo by Ledell Zellers

double-paned windows. The intention is to improve upon the thermal performance of the existing windows and to reduce long-term maintenance costs. In fact, a historic wooden window with a high quality storm window added should thermally outperform most new double-glazed windows. Marketers are convincing people that a sandwich of glass is somehow more protective than two single panes 2-3 inches apart, one of which is the original wooden sash with high quality old-growth timber. The evidence is clear that adding exterior or interior storm windows is a viable alternative to replacing the historic windows and it is the recommended approach to preservation

retrofitting. While it rarely occurs, if the historic windows are severely deteriorated and unable to be repaired, then replacement windows may be warranted. The new windows, should be of wood and should closely match the historic windows in size, number of panes, muntin shape, frame, color and reflective qualities of the glass.

WINDOW RECOMMENDATIONS

- Retain and repair existing window, including sash, glass, lintels, sills, and architraves.
- Visually duplicate material, design, location, size, and hardware if windows or sash must be replaced.
- Avoid introducing non-original window openings to an existing structure. Instead of spending money replacing original siding/trim to match new openings, purchase custom-size windows.
- Do not cover or block existing window openings with siding or other material.
- Skylights are appropriate additions to an existing structure only if located out of sight from the front street and sidewalk.
- Retain and repair original window trim in order to maintain the aesthetic value of

your windows. Use a minimum of 3 ½" wood or clad casing at jambs and 5 ½" at head.

- Replace glazing with glass of similar color and reflectance. Single pane glazing, circa 1800s, are available with the period's "imperfections".
- Avoid the use of plastic, canvas, or metal strip awnings and fake shutters.

ABOUT STORMS AND SCREENS

Storm windows and doors are practically requirements in Wisconsin. They will add greatly to the comfort of any home, but the popular raw aluminum storms add little to the appearance of any house. Wooden storm windows and doors have been used for many years and are still available from building material outlets as well as salvage dealers. They not only look more appropriate than aluminum, but also are more energy efficient since wood is a better insulator than metal. If you require a storm window system that can be left in place all year, consider installing interior storm windows. With properly installed interior storm windows, you can gain energy advantages without obscuring historic windows and frames.

If you already have raw aluminum storms on your building, now is the time to consider painting them in a manner to match the color scheme of your building. "Raw" aluminum storms can be painted in a variety of paints designed for use on metal. The color should match that of the inner window sash or door for the most attractive effect. Take the time to look around at attractive properties in the neighborhood to help you make your decision of a trim color appropriate for your house.

If possible, keep the original storm door. A carpenter can insert new pieces to match the original if it is worn or deteriorated. If a door must be replaced



Restored window retaining the arch and detailing. Mansion Hill Inn, 424 N. Pinckney Photo by Simon Anderson



Storm door of insufficient height and inappropriate style

Photo by Gene Devitt

and another historic one cannot be found, the best choice is a simple, wood door with true panels with simple molding.

STORM AND SCREEN RECOMMENDATIONS

- Repair original storms before considering replacement.
- If replacement is necessary, consider salvage storms or new wood storms as opposed to aluminum combination storms.
- Consider using an interior storm. This unit has the convenience of a standard aluminum storm without the unsightliness. Proper ventilation is a must when considering interior storms.
- Newly installed storms, whether wood or painted aluminum should either have the same divisions as the windows being covered or be a single pane of glass with a narrow enough frame to avoid covering any of the glass of the window.
- When storm doors are installed, they must be

of simple design, preferably in wood and with a full-height glass section that permits full view of the main door. Decorative features such as stick-on "strap" hinges, scalloped edges around window openings, and "crossbuck" panels must be avoided.

- Heavy, ornate metal security grille doors should not be used. Acceptable security doors will have the appearance of ordinary storm doors.

ENTRY DOORS

ABOUT ENTRY DOORS

Doors are the welcoming committee to the building into which they open. They set the initial reaction to the structure and establish the mood for the entire building. In general a screen door or storm door is not required by ordinance and should not be used if it covers/obscures the beauty of the original door.

Some of the homes in Mansion Hill have doors with transoms. A number of larger homes have doors with Italianate features including doors with windows, some with beveled or leaded glass. In keeping with the ornate

character of Italianate architecture, door hardware is often large and decorative.

Some houses have double doors. These original double doors add significantly to the integrity and appearance of the historic home.

Queen Anne buildings, rather than focusing on doors, emphasize overall composition as well as dormers, turrets, chimneys, brickwork, and siding patterns. Usually the doors, which are up to four feet wide, have large single panes of glass. With low-profile molding and trim, they are as likely to be painted as stained or varnished. Door hardware is generally low key.



Appropriate storm door of simple design permitting view of main door.

Photo by Gene Devitt

ENTRY DOOR RECOMMENDATIONS

- Retain original doors as they add significantly to the appearance of historic homes. If elements must be replaced due to deterioration, replace them in kind – matching materials, details, and finish as closely as possible.
- Use plain rectangular panes of clear glass with a simple muntin profile where appropriate. Avoid using stained or leaded glass in transoms, sidelights, or door windows, unless physical, photographic, or written evidence shows that these materials were actually used.
- Replace broken door glass with plain clear glass and avoid multiple or diamond-paned, "Coke bottle," or bullseye glass in doors. While some doors (especially from the 1880s on) had beveled or leaded glass in decorative patterns, most doors with windows had plain, clear-glass windows.
- Replace inappropriate replacement doors from earlier renovation work with salvaged, solid-core doors that respect the architectural features of the building.
- Adjust the door frame rather than planing down the edges of the door to make a tighter fit and improve alignment. Following corrections, the addition of a new deadbolt should be with a minimum of a 1" throw on the bolt.
- Verify permitted glazing of entry doors into multi-family properties with local building inspector. Safety glass may be required in lieu of traditional glazing.
- Weather seal existing doors with copper rather than plastic weather seals.
- Restore existing thresholds by re-sanding, staining, and varnishing rather than



replacement with alternative materials.

- Loose panels on existing panel doors should be removed and re-glued to provide a long-term solution.

PAINTING AND SIDING

ABOUT PAINTING

A historic building is either enhanced by or a victim of the choice of color which is applied to it. Color often contributes to that first, immediate emotional response to a building. The details that comprise the architectural features of a building can either be heightened or lost in the choice of color.



The colors that are applied to historic homes should be chosen with thoughts of both the time period in which the home was erected and the style of the building. For example, different color choices would be appropriate for different building styles such as bungalow versus Victorian versus Art Deco, etc.

The shades of color chosen must be carefully scrutinized prior to application to ensure they are appropriate to the home to which

they are applied. A properly painted home breathes new life into the neighborhood recreating the aura of the past and a friendly welcome to the future. Whether the property is a single-family home or a multiple unit residence or a commercial building, new paint creates renewed interest in the neighborhood for residents of the future.

Various resources are available to assist the property owner in choosing appropriate colors for their building. First, a myriad of books have been written detailing color options and assisting the reader in determining appropriate colors for the style of the building which they are painting, including ideas for accenting their basic color choice for window, doorways, ornate woodwork, etc. Books can also give examples and ideas for approaching the project, minimizing time lost and dollars spent needlessly. An additional publication source includes videos





Doors play a big role in establishing the character of the home and reflect its distinctive architecture.

Photos by Ledell Zellers and Simon Anderson

that show the beauty of many buildings enhanced by proper coloring.

The second source of information is the Wisconsin Historical Society located at 816 State Street in Madison. The people in the Historic Preservation office are extremely helpful and knowledgeable with photographs, locations and resources for all types of building rehabilitation and restoration.

The third option is commercial paint stores. Most stores have brochures with examples of historical houses. Paint stores also have color fans that they will give or lend

to you. Quality paint stores may also have personnel that have had experience with other customers and are willing to advise you of colors that have worked out well in past applications. After a color has been selected, it is often judicious to purchase a small quantity of the paint and apply it to various parts of the building. This will help to determine how it looks under a variety of conditions such as shade or sun and its general curbside appeal.

A fourth option is to hire a private paint consultant to do the legwork for you. Be sure to retain final approval or veto on the colors chosen. A private paint consultant should be well versed in the appropriateness of colors for individual structures. The color consultant could have been certified through education and training or have earned the title through many years of actual experience. The best paint consultants combine both training and experience.

The fifth option for color choice is probably the messiest. It involves painstakingly removing the accumulated layers of paint that are on the structure to determine the original paint color at the time of construction or at a time significant in the building's history. This method is not always

reliable because the color may have faded, the previous owners may not have respected the authenticity of the structure, or the paint may have been stripped at a prior time and there is no longer a trail to uncover the original paint.

The sixth option is to take photographs of your structure, enlarge them, make multiple copies, and colorize them with various color choices. This can also be accomplished using a computer program designed for architects, carpenters and painters. This method is probably the most underused method, but can yield the best "trial and error" results without the cost of actual paints. Knowledgeable friends can be consulted for opinions.

This is similar to applying swatches and samples to the side of the structure. Changes, either major or subtle, can be done with minimal effort.

In summary, the colors applied to the structure need to be well chosen to complement the beauty of the structure, to minimize any flaws or defects and to sustain the life of the building. Colors can also be used to enlarge or decrease the visual size of the building to which they are applied. The colors of a historical building must be chosen to harmonize with the building itself, its age, and its character.



Paint colors appropriately emphasizing architectural details, 125 E. Gilman

Photo by Gene Devitt

PAINTING RECOMMENDATIONS

- The removal of aluminum or vinyl siding and the restoration of original wood siding are encouraged.
- Use proper preparation and painting techniques for the most durable and cost-effective finish for your wood clapboards. Refer to the appendix for the appropriate reading material.
- Identify, retain, and preserve wood features that are important in defining the



Siding covers important features of the historic home.

Photo by Gary Tipler

overall historic character of the building, including siding, wood details, and even paint colors.

- Avoid painting surfaces that have never been painted. For example, stone lintels and sills so common in Mansion Hill should remain unpainted.

ABOUT SIDING

Over the years, a variety of so-called “maintenance-free” sidings have been sold as a substitute for original wood clapboards. However, asbestos, asphalt, perma-brick, as well as aluminum and vinyl siding have all proven to have limitations as to their long-term durability, insulation value, and appearance quality. Many building owners are again investing in paint and wood conservation

to improve the beauty and durability of their buildings. This is particularly important with buildings of architectural or historical significance.

The wooden clapboard, if properly maintained, is an excellent and nearly permanent siding material that adds to the aesthetic and economic value of the building. Consider a long-term investment in painting and wood conservation rather than an application of vinyl siding which is likely to cost 2-3 times more than a good paint job on wood siding.

While vinyl siding has gained in popularity, in most cases, this type of siding substantially changes a building’s character by hiding important ornamental details and potentially destroying original proportions and texture. Keep in mind that vinyl often does not render a building maintenance-free, rather it may simply hide, or even encourage, deterioration such as rot or termite infestation if the underlying structure is left damp or sources of moisture are left unchecked.

SIDING RECOMMENDATIONS

- Keep and maintain the original wood siding and make appropriate repairs.
- Carefully inspect for moisture, insect infestation, structural defects and other problems that may be present. These problems should be addressed and the building pronounced “healthy” before repairing original siding or residing with any material.
- Do not damage or remove the original siding.
- Exercise every care to retain architectural detail. Do not remove, cover or add details.
- If replacement siding is needed, duplicate the appearance of the original siding in color, size, and style.

PORCHES AND ENTRANCES

ABOUT PORCHES AND ENTRANCES

Porches and verandas are basic elements in the design of many older homes. When they are removed, significantly altered, or enclosed, houses of this era look naked or inappropriate. Apart from their important functions as shelters from the sun and weather, porches provide a perfect showplace for woodwork and detail that help define the character of a home.

The front porch and its components can be the most significant architectural feature of a building and can help define the residential characteristics of the neighborhood. While the size of the porch is important, the materials and design are more crucial to the residential quality a neighborhood desires. In many cases, the porches in existence at the time of their initial construction were much larger than what exist today. Because of their exposure to the elements they deteriorated rapidly. Many owners decided the easiest solution is to make the porch smaller to serve merely as a shelter for entrance. This visually impairs the desirability of the property itself and takes away the friendly feel important in today’s neighborhoods. With modest repairs, the porch can be a show place for woodwork details and other architectural embellishments that help define the character of the building.

Unfortunately, in its exposed position the porch is susceptible to rot and other damage. Ornamented parts of the porch may present particular problems in getting replacements. However, it may be possible to salvage replacement parts for your porch, and a handy person can reproduce most porch woodwork with access to power tools, like a router and lathe. It should also be noted that lumberyards usually stock turned porch posts and spindles that may be appropriate for your porch.

Every attempt should be made to identify, retain, and preserve the functional and decorative features of the porch and entrance to the building



Rehabilitated front porch adding to the interest and character of the home. 110 E. Johnson St.

Photo by Gene Devitt

that are so critical in defining overall historic character. Sensitivity to the original design will maintain or increase the value and appeal of the building.

In many communities, city codes will permit you to rebuild your porch in the exact configurations that exist at present. Madison codes were altered over the years and the current setback and sideyard requirements will not, in some cases, permit the expansion of your porch to return it to its original design.

If you want to rebuild your porch, take the initial drawings or sketches to the Landmarks Commission (if in the local historic district) and the Madison building inspection department to see if you will encounter any problems. Do not start your porch without this necessary first step. In most cases, you will need to have an engineer/architect prepare drawings for the Landmarks Commission and building inspection department's review. This is necessary because of landmark ordinances and because of the structural and safety requirements needed for a new porch.

The following discussion of porches is from the ground up. First, proper footings need to be set 4' below grade because of the frost considerations in our climate. A significant number of the structural problems that have occurred to porches are the result of improper piers. Often, the piers were made of rubble that included bricks or large chunks of sandstone. Over the years, the material deteriorated and the porch settled causing the porch structure to twist and deteriorate. If possible, the posts above the pier that

support the porch should be made of brick. This can be the case whether your existing foundation is sandstone or brick. The brick should coordinate with the rest of your building. If brick is not an option, structural treated posts should be used to support the deck. The post should be wrapped with cedar for a more visibly desirable finish. Care should be taken in the placement of the post to allow for proper installation of the skirting material. Use of concrete is also acceptable if it is not visible.

A properly primed and painted wood skirt should be used. Skirt variations are many, as a walk through of any of our older neighborhoods would attest. The large (3"-4") openings available in commercial latticework are not acceptable. Smaller opening diagonal latticework, square latticework, or a variation of 1" to



Historic porch adding beauty and interest to the home.

Wisconsin Historical Society



Same house as above with the porch removed diminishing the character and beauty

Wisconsin Historical Society



Inappropriate steps with open risers and out-of-character railings

Photo by Ledell Zellers

4" vertical boards are appropriate. Often, it is easy to create a frame that can be screwed in place. In any case, the skirt should be removable to allow for access under the porch deck for future repairs.

The preferred material for the porch steps is stone or concrete. While not encouraged, if wood is used, the steps should have closed risers and may be of treated material for durability. However, if treated wood is used it must be painted. Stair rails should match porch rails in design and scale. The use of ornamental railings is discouraged if such railings were not used originally. If railings are required by ordinance due to the height of the

stairs, they should be in character with the house.

The porch deck should be tongue-and-groove fir for an easily sweepable deck area. The deck should have a slight slope away from the house to prevent pooling of water. Gluing and nailing the deck boards will minimize warping. The ends of the porch deck should be well sealed after cutting, since this is where most deterioration has occurred on decks. Various factory molded pieces such as dentils, crowns, etc. can be fabricated from wood or a polyethylene type product that can be easily installed and painted. In any case, all of the corners and angles that are subject to direct water penetration should be well caulked prior to painting.

The supporting structure of the deck should be made up of treated beams per code for your specific porch. Columns and posts should be of the style relevant to your building. Fiberglass and wood posts are options, though, carpenters prefer wood posts. The columns can be purchased from any local, quality lumberyard and the clerk can help you with the various designs.

The bases and capitals are usually fiberglass to withstand damage from snow shovels and to prevent rot. The columns must also be vented to reduce future rot. In most cases, this venting is incorporated into the column and its components.

Rails are usually the most noticeable portions of the porch. Many of the porch railings merely need repair utilizing the proper rails and balusters. This alone can make a major impact on the visual elements of the porch. Use appropriate materials and spacing for the style of the building. Avoid using inappropriate stock pieces designed for newer suburban tract homes.

A carpenter can help you design rails appropriate for your building that would minimize water penetration and be appropriate for your building. None of the wood surfaces exposed to view should remain unpainted. Taking pictures of porches you like is one way to study what to do with your porch in all these areas.

The porch roof should be sufficient to hold the loads expected. If it is anticipated that it will be used as a deck above, prepare that structure accordingly. If not, a rubber roof adhered to the deck and properly flashed will provide a longer life than rolled roofing. In any case, the use of gutters, attractively incorporated into the roofline, will help protect the porch elements and carry water properly away from the building. In most cases, the porch roof will need to be modified at the hip to avoid the shed appearance of a shallow pitched roof. The ceiling of porches should be made of bead board materials purchased at the lumberyard.



Treated lumber deck detracts from otherwise attractive historic entrance.

Photo by Ledell Zellers



Deteriorating original 19th century porch. Photo by Ledell Zellers

The urge of low maintenance tempts one to use artificial materials on the porch. However, the use of vinyl or aluminum on the fascia, crown and ceiling will detract from the quality of the rest of the porch. The use of wood, properly primed and painted (two final paint coats) will also increase the color options. In addition, the warmth of real wood creates a more welcoming entrance to a residential dwelling.

In summary, identifying, retaining, and preserving the functional and decorative features of your porch and entrance to your property is crucial. This contributes to defining the overall character of your building

and the neighborhood. Being sensitive to the original design will increase your building's value and appeal.

PORCHES AND ENTRANCES RECOMMENDATIONS

- Before demolishing an existing porch, make sure you can rebuild that porch or possibly enlarge it to its original dimensions through discussions with building inspection and zoning departments.
- Avoid using wrought iron, metal pipe posts and railings, or unpainted lumber to replace historic features.
- When adding handrails to porches or stoops, avoid drilling or cutting original stone materials. Instead, try to mount handrails in the ground adjacent to steps.
- Maintain the architectural elements already in existence on your porch and, if possible, duplicate those that would have existed including appropriate materials, roof form, detailing, scale, size and ornamentation.
- Because of their character-defining role, it is not appropriate to enclose historic front porches. Preserve the open character of a porch.
- Hire an architect or engineer to help with the structural elements and code questions.
- Use tongue-and-groove fir for the decking for a surface that can be easily swept.
- Use cedar for balusters, rails and most trim pieces because of its ability to resist warping.
- Match the original proportions and spacing patterns of balusters.

- Install gutters and downspouts to carry water away from the steps and foundations.

ARCHITECTURAL DETAILS

ABOUT ARCHITECTURAL DETAILS

Architectural details play several roles in defining the character of a historic structure. They add visual interest, distinguish certain building styles and types, and often showcase superior craftsmanship. Features such as window hoods, brackets and posts exhibit materials and finishes often associated with particular styles and therefore their preservation is important.

Preserving original architectural details is critical to the integrity of the building. Where replacement is required, one should remove only those portions that are deteriorated beyond repair. Even if an architectural detail is replaced with an exact copy of the original, the integrity of the building as a historic resource is diminished and therefore, preservation of the original material is preferred.

Using a material to match that employed historically is always the best approach. However, a substitute material may be considered for a detail when it appears similar in composition, design, color and texture to the original. In the past, substitute materials were employed as methods of producing architectural features. Many of these historic “substitutes” are now referred to as traditional materials. For example, a stamped metal cornice on a commercial building was a substitute for stone. Just as these historic substitutes offered advantages over their predecessors, many new materials today hold promise. However, these substitute materials should not be used wholesale, but only when it is absolutely necessary to replace original materials with stronger, more durable ones. Substitute materials may be considered when the original is not available, where the original is known to be susceptible to rapid decay, or where maintenance access may be difficult. Another factor which may determine the appropriateness of using substitute materials for architectural details is their location and degree of exposure. For example, lighter-weight materials may be inappropriate for an architectural detail that would be exposed to intense wear. For example, it may be wise to avoid using a fiberglass column on a front porch where it may be accidentally damaged. Conversely, the use of fiberglass to reproduce a cornice on a second story may be successful.

ARCHITECTURAL DETAIL RECOMMENDATIONS

- Preserve significant architectural features. Repair only those features that are deteriorated.
- Patch, piece-in, splice, consolidate or otherwise upgrade the existing material, using recognized preservation methods whenever possible.
- Isolated areas of damage may be stabilized or fixed using consolidants. Epoxies and resins may be considered for wood repair and special masonry repair



Architectural details add enormously to the style and character of a historic neighborhood. 28 E. Gilman Photo by Gene Devitt

components also may be used.

- When disassembly of a historic element is necessary for its restoration, use methods that minimize damage to the original material. Document its location so it may be repositioned accurately.
- Remove only the portion of the detail that is deteriorated and must be replaced.
- Match the original in composition, scale, and finish when replacing materials or features. If the original detail was made of wood, for example, then the replacement material should be wood, when feasible. It should match the original in size and finish, which traditionally was a smooth painted finish.
- Repair or replacement of missing or deteriorated features should be based on original designs. The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's heritage.
- When reconstruction of an element is impossible because there is no historical

evidence, develop a compatible new design that is a simplified interpretation of the original, and maintains similar scale, proportion and material.

- Do not guess at "historic" designs for replacement parts. Where "scars" on the exterior suggest that architectural features existed, but there is no other physical or photographic evidence, then new features may be designed that are similar in character to related buildings.
- It is acceptable to use salvaged materials from other buildings only if they are similar in style and detailing to other features on the building where they are to be installed.
- Replace only those portions of architectural elements that are beyond repair. Replacement elements should be based on documented evidence. Use the same kind of material as the original when feasible. A substitute material may be acceptable if the form and design of the substitute itself conveys the visual appearance of the original material. For example, a fiberglass cornice may be considered at the top of a building.



Poorly maintained roof

Photo by Ledell Zellers

ROOFS, GUTTERS AND DOWNSPOUTS

ABOUT ROOFS, GUTTERS AND DOWNSPOUTS

As the roof goes, so goes the house. A well-maintained roof and drainage system can preserve your structure; deteriorated roofing, missing flashing, and clogged gutters will cause water infiltration problems.

Most of Mansion Hill roofs are of the gable or hip variety. There are also some mansard and gambrel roofs. The steep roofs are a characteristic of the urban, northern climate. This design allowed for quick drainage because the roofing materials used in prior years were not as weatherproof as today's products. Many of the roofs had cedar shakes as their primary material. Other common historic roofing materials include standing-seam metal roofs, slate and terra cotta tiles. Some roofs still have cedar shakes as their primary material and some have not only the cedar shakes, but also anywhere from one to three additional asphalt layers over the top. Over time asphalt shingles have replaced most historic roofing material.

When removing asphalt shingles and the cedar shingles, you most likely will find rows of one-by-six or one-by-eight boards with large gaps between them. This was the method of roof decking when attaching cedar shingles. The advisable way of preparing for new shingles is to put new exterior grade plywood as a decking over the entire surface. Merely adding strips of wood to the gaps on the existing roof decking causes an uneven base for shingles and shortens the life of the roof. Care must be taken when removing the old



A variety of roof lines add to the distinctive streetscape of Mansion Hill.



Photos by Ledell Zellers



materials so as not to destroy the attractive crown molding that may be nailed to the shingles at the gable ends.

When selecting shingles, one should compare the difference in costs of the 20, 25, or 30-year shingles that are on the market. Colors should be compatible to the exterior surface of the building. When selecting shingle



colors, it is very easy to have your roofer lay a half square of shingles on the roof so that you can view it from the ground.

The new drip edge that will be installed should match the color of the fascia. In addition, any other flashing and metal work that is needed to secure and waterproof the roofing materials and deck should be coordinated with the trim color and the roof.



Problem Gutters.

Photos by Ledell Zellers

If possible, ridge venting should be examined as a possibility for venting the attic. Otherwise, install a minimum of one square foot of free venting area for each 300 square feet of floor area in the attic. Locate the color-coordinated vents to minimize visual impact. Equally important is to have soffit vents that will create draft through the attic area. The greatest cause for early deterioration of a roof is improper venting of the attic space.

Dormers are very visible and can be a very attractive feature on large roof surfaces. They help break the mass surface area. Often, they have detail and trim pieces that must be maintained when doing any roof work or gable end repairs.

Any skylights or other additions to the roof area must be away from public view.

Gutters and downspouts should be kept clean to prevent water from entering under the shingles and fascia. This can cause rot and also be an attractive entrance for rodents. If your gutters are hidden gutters (Yankee gutters), they should be carefully maintained. They can be repaired with the help of a carpenter or roofing contractor and can be relined with rubber or metal to prolong their life. If you have this type of gutter, you should do a thorough inspection every two years.

Galvanized gutters should be painted the color of your trim. Traditional half-moon gutters may be repaired and should be looked at as a desired option unless the majority of your gutter system is very poor. Aluminum gutters

come in a myriad of colors and a few styles. You should select the color and style appropriate to your building and to your trim/fascia colors. Avoid strap hanging the gutters over the shingles unless it is absolutely necessary because of the poor structure of your rafters and fascia. If straps must be used, they should be primed and painted.

ROOFS, GUTTERS AND DOWNSPOUTS RECOMMENDATIONS

- When repairing the roof or reroofing, retain and preserve original roof form, pitch, overhang, and significant features such as chimneys, dormers, turrets, cornices, balustrades, and widow's walks.
- Preserve and maintain original roof details such as decorative rafter tails, crown molding, soffit boards, or cresting. If replacement is unavoidable, the new detail should match the original.
- Maintain traditional gutter and downspout systems. For example, repair concealed or built-in gutters rather than replacing them with exposed gutters.
- Where exposed gutters and downspouts are to be replaced or installed, install them so that no architectural features or details like crown molding are damaged or removed.
- Gutters and downspouts should be painted unless they are made of copper.
- If you must replace your gutters and/or downspouts, try to match the original materials and profiles.
- Coordinate your gutters and downspouts with the building; match paint colors with trim
- When replacing the roof, it should be taken down to the wood decking. This will offer the opportunity to inspect the roof deck thoroughly. The replacement shingles should match the color and style of the original.
- When re-roofing, pay careful attention to the method of venting. Use ridge vents where appropriate; standard roof vents should be located out of sight from the street.
- Proper venting will help to insure the longevity of your insulation, as well as your roof deck and framing.

CHIMNEYS

ABOUT CHIMNEYS

In many cases, a large chimney is an integral element to the exterior appearance of an older building. The masons of yesteryear created many unique designs. When rebuilding or tuck pointing an existing chimney, care should be taken to match the mortar as closely as possible to the existing mortar.

Many of the chimneys in Mansion Hill are stone. The remainder are brick. An often-overlooked area on the brick chimney is the chimney cap. This helps seal the chimney bricks from direct erosion and the damaging freeze/thaw cycle. If a concrete cap is not in place, at least a convex ridge of mortar should cover the top layer of brick to deflect water away from inside the bricks.

Tile chimney liners were not in popular use until the 1920s. Therefore, many of existing chimneys have no liners whatsoever. They were especially subject to deterioration above the roofline from the freeze/thaw cycles



Chimney that has been "remuddled".

Photo by Simon Anderson

of our climate. This deterioration was further accelerated with the advent of energy efficient furnaces that did not generate enough heat in the chimney flu. Furnace gases condensed and started a chemical reaction to deteriorate the mortar even further. This problem can be rectified with a properly sized chimney liner that your heating contractor could install. If you have installed a side vent furnace, you should still have a new flu for the gas water heater. Even if you are using the chimney for both appliances, you should seriously look into installing a chimney liner before your chimney deteriorates. If you cannot detect deterioration from

the exterior with a pair of binoculars, open your chimney clean-out door and look for an accumulation of mortar chips.

When having chimney maintenance conducted, look at the flashing. This metal should be flashed into the mortar joint and sealed. A visual inspection of the roof can help point out any problems. A trip to the attic on a sunny day may also point out some problems. In any case, a set of binoculars is indispensable in looking for defects. Perhaps you could go to the upper floors of a neighboring building and get a closer look at your roof and chimney area.

CHIMNEY RECOMMENDATIONS (SEE ALSO INFORMATION CONTAINED IN THE MASONRY SECTION ABOVE)

- Do not shorten or remove original chimneys when they become deteriorated.
- Preserve the shape, size, materials and details of chimneys. Maintain chimney details such as brick corbelling, terra cotta chimney pots, and decorative cap.
- When tuck pointing, match existing mortar color, texture, and hardness.
- A chimney cap is necessary on brick chimneys to avoid water infiltration.
- Many old chimneys are deteriorated from the inside and will need a liner.
- Binoculars are valuable in checking the condition of all exterior surfaces and components of the chimney.
- Carefully inspect flashing around the chimney. Deteriorated flashing can result



Same chimney as previous illustration which has been rebuilt with the addition removed and the new stone inserted. Dentils yet to be cut.

Photo by Simon Anderson

in chimney damage, roof damage and damage to plaster ceilings where there is water incursion.

- Construct new or replacement chimneys of historically appropriate materials such as brick or stone. It is not appropriate to use substitute materials that simulate brick or stone.
- If metal chimney caps or other covers are necessary, install them so they do not diminish the original design of the chimney or damage historic materials.

“When we build, let us think that we build forever. Let it not be for present delight nor for our use alone. Let it be such work as our descendants will look upon with praise and thanksgiving in their hearts.”

John Ruskin, 1849

Chapter III

STREETSCAPE AND LOT FEATURES

FENCES, RETAINING WALLS AND SCREENING

Originally ornate fences in Mansion Hill were designed to keep stray animals out of yards. They were often made of wood, although there were a few iron mesh fences atop retaining walls of dressed sandstone. Where any of these early fences survive, they should be preserved. In a situation where the original fence is missing, a new fence may be used if it is similar in character to one seen traditionally.

Fencing is currently most commonly used to identify property lines between parcels and to screen parking lots, bicycle storage racks, and waste containers. Commonly used materials are finished wood, wrought iron, galvanized steel, brick, stone, and textured concrete block.

Front yard fencing should be limited to decorative wrought iron or painted wood picket similar to the fences found in older neighborhoods. Front yard fencing includes all fencing from the front of the house (not the porch) to the front sidewalk. The fence height should be kept to a 3-foot maximum. No chain-link, pressure treated wood, wood privacy or split rail fences are acceptable.

Side/rear yard fencing, if visible from the street, should be decorative wood (chain link fencing is not acceptable if visible from the street). Side/rear yard fencing should be considered to provide security and privacy, and are limited, by zoning code, to six feet maximum height.

FENCES, RETAINING WALLS AND SCREENING RECOMMENDATIONS

- Preserve original fences. Replace only those portions that are deteriorated beyond repair. Replacement elements should match the existing fence.
- New fences should be ornamental and of the period of the primary structure. A wood picket-type fence is an appropriate replacement in most locations. A simple wire or metal fence, similar to traditional "wrought iron," also may be considered.
- New fence components should be similar in scale with those seen traditionally. Fence columns or piers should be proportional to the fence segment.
- A fence which is located forward of the front building façade should not be taller than three feet from natural grade.
- A privacy fence or security fence up to six feet may be used in back yards and side yards, but not forward of the front facade of a building. Consider using lattice, or other transparent detailing, on the upper portions of the fence.
- "Rustic" lumber and pressure treated lumber may not be used in the front yard.
- Screening should be used to block the view of trash areas and bicycle racks. When appropriate, plantings are recommended for this purpose in lieu of fences.
- Preserve original retaining walls. Replace only those portions that are deteriorated beyond repair. Any replacement materials should match the original in color, texture, size and finish.

- Painting a historic masonry retaining wall, or covering it with stucco or other cement-type coatings, should be avoided.
- Maintain the historic height of a retaining wall. Increasing the height of a wall to create a privacy screen is inappropriate.
- Where a new retaining wall is required, it should be constructed of materials similar to those found in existing walls. The most common materials are stone, stone-textured concrete, and standard concrete. New concrete walls are acceptable only if existing adjacent walls are constructed of concrete.

TERRACES, PRIVATE YARDS, WALKWAYS AND PLANTINGS

Terraces are generally the band of grass between the curb and the sidewalk,

or between the street and front property line. Be aware that this is City property, not private property, and work in this area must be approved by the city engineering department. A strip may contain street trees if it is wide enough to support the root system. Traditional trees planted in this area were fast-growing trees such as silver maples and elms. This coupling of grass terraces and street trees provides a rhythm along the block, as well as shade for pedestrians. This tradition should be continued. An alternative to grass is a hardy ground cover. Placing paving materials in the terrace should be avoided, although in rare instances brick may be considered where a hard surface is needed. Terrace areas should not be left as uncovered soil.

While most historic plant materials in private yards have been replaced over time, some specimens may survive. Common historic plants in Mansion Hill from the Victorian era include honeysuckle, mock oranges and bridal wreaths which were used as foundation plantings near the homes, often placed at corners, or framing doorways, porches and windows. A favorite of the late Victorian garden was a clump of tall grasses, such as pampas, symmetrically



A rare historic fence surrounds "Period Garden Park" in the Mansion Hill District. Photo by Ledell Zellers



Paved front yard invites parking and detracts from the home and neighborhood.

Photo by Ledell Zellers

grouped with large-leaved and large-petaled flowering plants.

A yard serves as a buffer between adjoining property, structures, and activities and provides recreational space. A well-kept yard with its shrubbery and plant beds advertise that the homeowner is proud of the home and neighborhood.

Some general criterion for creating a planting scheme for the yard include the following. Plant materials should be selected for their ability to thrive in an urban setting and for the specific site conditions where they will be placed (e.g. shade, sunlight, space, wind, slope). Existing trees in good health should

remain. Plants should be selected based on their mature height and shape in relationship to the space available for planting and their relation to existing trees on adjacent lots. Plant material installed with a greater size has an immediate significant visual impact.

Concrete, gravel, mulch (except around plantings), plastic grating, or artificial lawns are not acceptable for ground cover.

At the foundation, provide plantings for the entry of a building; keep in mind that an upright or columnar planting will frame the entrance nicely. These plantings can often be a continuation of the foundation landscaping.

Screening, generally medium to large-scale shrubs planted in dense rows, can be used to define private spaces, storage areas, and waste receptacles. Shrubs kept to a 3-foot maximum height planted in place of front yard fencing, can provide a front yard buffer.



Attractively landscaped side yard that enhances the home and neighborhood.

Photo by Ledell Zellers

TERRACE, PRIVATE YARD, WALKWAY AND PLANTING RECOMMENDATIONS

- Placing paving materials in the terrace should be avoided, although in rare instances brick may be considered where a hard surface is needed.
- Terrace areas should not be left as uncovered soil.
- Preserve historic elements of the yard to provide an appropriate context for historic structures. The front yard should be maintained in a traditional manner, with planting material and sod, and not covered with paving, for example.
- Preserve and maintain mature landscaping on site, particularly landmark trees and shrubs.
- Protect established vegetation during construction to avoid damage.
- If a tree must be removed as part of the addition or alteration, replace it with species of a large enough scale to have a visual impact in the early years of the project.
- Use new plant materials that are compatible with the existing structures and the character of the neighborhood.
- Do not place plants or trees in locations that will obscure significant architectural features or block views to the building.
- Avoid introducing plantings that are out of scale or inappropriate to the neighborhood.
- Do not plant climbing ivy or trees too close to a building. New trees should be no closer than the mature canopy size to prevent potential damage by branches to the structure and root damage to the foundation.
- While fences (see above) may be used for screening, shrubs planted in dense rows can be an effective way to accomplish this goal. However, it is not appropriate to plant a hedgerow that will totally block views into the front yard.
- Base decisions for new site work on actual knowledge of past appearances as found in photographs, drawings, newspapers, and tax records. If changes are made, they should be carefully evaluated in the light of the history of the property.
- Maintain positive drainage away from the building.
- For walkways to the front door, use paving materials that are similar to those



Lighting focuses on entry, does not glare onto adjacent properties and is a warm tone, 1 Langdon St.

Photo by
Ledell Zellers

used historically for the building style. Concrete, brick or stone may be appropriate depending on the building style.

- Building entrance steps should be of concrete, stone or brick. Wood steps are not appropriate.

SITE LIGHTING

Original lighting in Mansion Hill was gas. Today's lighting is used primarily for security and to provide lighting for pedestrians at night. Exterior lighting may also be used to highlight significant architectural features of your building. While most sites will not be required to provide lighting, those properties with larger areas of parking should review the requirements of the City Planning Department.

The quality of the lighting provided will determine whether it enhances your property or creates an eyesore for your neighbors or passersby. Fixtures used should respect the character of the property and, if possible, match fixtures from an earlier period. Minimally, you should maintain a neutral style of lighting that does not distract from the architectural features that are being lit. Gentle lighting of the site and/or building without calling attention to the fixtures used are often key to a successful exterior lighting solution.

SITE LIGHTING RECOMMENDATIONS

- Site lighting should be shielded to avoid glare onto adjacent properties and should be directed downward rather than outward.
- Focus lighting on walks and entries, rather than up into trees. Keep it to a human scale.
- Avoid mixing lamps with different color "temperatures". Provide an even quality of light, preferably at low levels of illumination. Color temperature should be close to incandescent rather than mercury vapor, sodium or fluorescent.
- Use fixtures in character with the building.
- Rewire existing historic exterior fixtures that may be reused rather than installing new fixtures, which are less likely to match the original style of the building.

- To illuminate parking areas, use fixtures mounted to the side of the building or on poles that use materials in harmony with the building style. Avoid mounting on buildings if it would damage stone or brickwork. Avoid glare to areas outside of your site by maintaining fixtures that are directed downward rather than outward.
- Provide direct lighting of building identification number for the benefit of visitors and emergency response personnel.
- Highlight stained glass windows with exterior illumination.

PARKING AND DRIVEWAYS

Parking and driveways detract from the historic nature of the neighborhood. As a result these areas should be dealt with as sensitively as possible.

Parking areas should not be located in front of a building. This is not allowed by zoning code, although some long-established parking has been grandfathered in. In addition, it is poor site planning and detracts dramatically from the appearance of a property. Grandfathered front parking should be landscaped heavily to soften its negative impact and alternative paving materials should be considered. Softening and screening this impact can be accomplished through the use of plants, fences, walls, or a combination thereof.

Typically, hard surfaces within building sites are constructed of concrete or asphalt. While clearly functional materials, these media offer little opportunity for interesting colors, textures or patterns. For visual diversity, particularly at the front of a building, using pavers allows the parking area to act as a foyer or patio. The use of other materials or methods as outlined below is encouraged.



Shrubbery used to screen parking.

PARKING AND DRIVEWAY RECOMMENDATIONS

- Parking areas should be constructed and located in a manner not to detract from the building.
- Parking areas should not be located in front of a building.
- All lots of more than three spaces shall be screened and/or landscaped. This is required by Madison zoning ordinance. (Sec. 28.04(12)(b))
- All parking areas shall have canopy-shade trees that are at least 2" – 2 ½" caliper. The number is mandated by Madison ordinance. (Sec. 28.04(12)(b)1.)
- Screening of parking shall be of material compatible with the buildings and the neighborhood. To adequately visually screen parking areas the screening should be at least four feet (two feet adjacent to a driveway) but a maximum of six feet. (Sec. 28.04(12)(d))
- Surface parking areas should be landscaped using trees, shrubs and other appropriate plantings. The number of stalls as outlined in the zoning code determines the amount of landscaping required. (Sec. 28.04(12)(b)2.)
- All side and rear yard parking areas are required by code to be paved if they were built since 1966.
- The use of brick, stone, granite or pavers (some have openings for grass) for driveways and parking areas is encouraged.

Chapter IV

NEW CONSTRUCTION

INTRODUCTION

Historic buildings in the Mansion Hill Neighborhood and the local or national Mansion Hill Historic Districts should not be destroyed to be replaced by new structures. The Mansion Hill area is one of Madison's oldest historic areas. To protect this historic neighborhood for future generations, it is critical that the fabric of the neighborhood be retained. While the mansions of the neighborhood are beautiful and important to this fabric, the more modest structures are also critical to the tapestry that comprises this historic neighborhood. The Mansion Hill Neighborhood and Historic District have already lost numerous homes as well as retail and commercial structures. These are irreplaceable connections to our past. If the neighborhood is to survive as a meaningful historic district, we cannot afford as a community and society to allow any more historic structures to be demolished. Downtown Madison is undergoing significant change, particularly regarding the many new options for downtown living. A conscientious effort must be made to balance change and growth with the retention of the historical aspects that make our downtown special. Restoration of historic structures within the Mansion Hill district must be encouraged and must be done with a goal of preserving this unique treasure for future generations. In cases in Mansion Hill where there are non-contributing, non-historic structures as identified and agreed to by neighborhood residents, or surface parking, the Mansion Hill Neighborhood believes that any new development, commercial or residential, must be of the highest quality architectural design and must integrate well with Mansion Hill's historic buildings. Expediency, short-term profit and political gain in the absence of such considerations do not have a place in downtown preservation and development.

SCALE

Scale, an abstract concept, becomes very real when experienced in place. It deals with the relationship between things with regard to their size. We recognize the concept in our language when we use phrases such as "bigger than a breadbox" or "as big as a house". Our eye naturally sorts out and categorizes things according to their relative size to one another. We often hear of "human scale" in connection with discussions of architecture. This refers to the comfort and sense of hospitality which we experience when among buildings and neighborhoods. Buildings which have human scale are



Building which is out of scale with surrounding historic homes.

Photo by Ledell Zellers



New construction which is sensitive to scale, massing, and rhythm of surrounding historic homes.

Photo by Ledell Zellers

generally composed of parts and pieces which seem natural and accessible to people. A brick, for instance, can be picked up in one's hand, whereas a pre-cast concrete panel would require a hoist. A brick wall would provide an experience of many human scaled pieces, and would likely be more pleasant

to one who is seeing the wall up close. A wall made up of large pieces would seem less comfortable, especially if it also lacked opening such as windows and doors.

Of course, cities are not made up of buildings of uniform size, and there are many instances of transitions, as well as juxtapositions between large and small buildings. Where this is done successfully, attention to scale becomes even more important. A hierarchy of parts develops where each part relates to its surrounding components in a progression of scales that keeps all in balance.

SCALE RECOMMENDATIONS

- When considering new construction in the Mansion Hill Neighborhood, it is crucial to consider the scale of the surrounding historic buildings. New construction should be designed to have a scale compatible with the existing built environment. Because of the importance of scale, and the tendency of developers to “overbuild” for the surroundings, these criteria strongly recommend that new structures in the Mansion Hill Neighborhood and Mansion Hill Historic District, not exceed a height of 25 feet to the eaves with a maximum total height of 35 feet. The pitch of the roof beyond 25 feet should be in harmony with historic homes in the Mansion Hill area.
- A number of techniques can be utilized to coordinate the scale of the new development with the existing scale. Designers should consider the height, the continuity of building face, and the mass and articulation of buildings in the surrounding area. Subdivide larger masses into smaller “modules” that are similar in size to the historic buildings on the surrounding sites.
- Design a front elevation to be similar in scale to the surrounding buildings.
- A successful proposal will be a creative, quality design that stems from and shows a relationship to the existing historic neighborhood in general, as well as to directly adjacent neighbors.

STREET PRESENCE

Street presence is a concept regarding the character that a building has in specific relationship to the public right of way. Much of the character of a building is immediately recognizable from the street and sidewalk on which the building is situated.

Setbacks (discussed in detail later), as well as articulation of the street face are specific tools used to modify the presence of a building to the street. Each of these items should be addressed in a manner consistent with the immediate neighbors to the proposed project.

STREET PRESENCE RECOMMENDATIONS

- For projects developed in the Mansion Hill Neighborhood, it is imperative that proposals have a street presence with a quality and appearance consistent to that of the neighborhood.
- Substandard materials and designs must be avoided so that the tradition of building quality in the Mansion Hill Neighborhood can be retained and even upgraded.
- The presence of a development should be compatible with its context, not overshadowing nor undermining, the existing character of the neighborhood.



Historic Gilman streetscape showing proportion and rhythm of rooftops and windows.

Photo by Ledell Zellers

- Use materials that appear similar in scale and finish to those used historically on the site.
- Use roofing materials that are similar in appearance to those seen historically.

PROPORTION AND RHYTHM

Proportion and rhythm are two design concepts that together can be used to project a more appropriate design that relates directly to the specific concept surrounding a proposed development. Proportion speaks of the relative size of adjacent elements within a proposed design (i.e. height, width, window size, façade). A successful design will take cues from existing buildings within the neighborhood to develop a language of elements with pleasing proportions that can coexist harmoniously with existing buildings in the neighborhood.

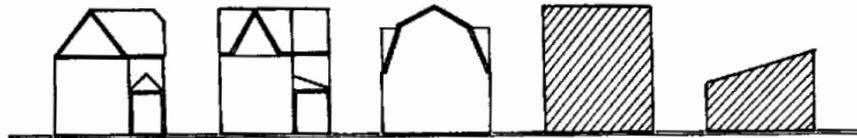
Similarly, rhythm is a design concept that if applied appropriately, will enhance the appeal and compatibility of a proposed design. Rhythm speaks to the patterns and spacing of articulation that is inherent in every design. Successful use of rhythm in a development will provide sufficient articulation and appropriate spacing of massing so as not to detract from the existing block face within the area immediately adjacent to the proposed development in question.



Appropriate residential project which is sensitive to the detailing of historic homes.



Inappropriate residential infill project which is not sensitive to the roof style, pattern and detailing of historic homes.



Roof shapes should be in harmony with surrounding historic buildings. Shaded structures are incompatible.

PROPORTION AND RHYTHM RECOMMENDATIONS

- Orient new buildings in a manner that is similar to the orientation of neighboring buildings.
- A building should appear to have one primary entrance that faces the street. The entrance to the structure should be at an appropriate residential scale and visible from the street.
- Use roof forms that are similar to those used historically such as gable and hip roofs. The use of flat roofs should be avoided.
- Exotic building and roof forms that would detract from the visual continuity of the street are discouraged.

- On a residential structure, eave depths should be similar to those seen traditionally in the context.
- Design the spacing, pattern, proportion, size and detailing of windows, doors, and vents to be compatible with existing historic examples within the neighborhood.



Addition to an outbuilding in the same style as demolished wing using appropriate brick.

Photo by Ledell Zellers

MATERIALS AND COLOR

Materials provide scale and texture. The character of the Mansion Hill Neighborhood draws upon the use of natural materials of human scale. In housing, wood clapboard siding and brick are most typical. The better-preserved structures still show the use of trim around windows and openings. Transitions between floor levels are often expressed with horizontal trim pieces. Eaves and soffits are expressive of the shelter they provide, often generous in proportion. These elements are useful in new construction as in existing and are encouraged. The seamless continuity afforded by modern synthetic materials is not appropriate in an older neighborhood.

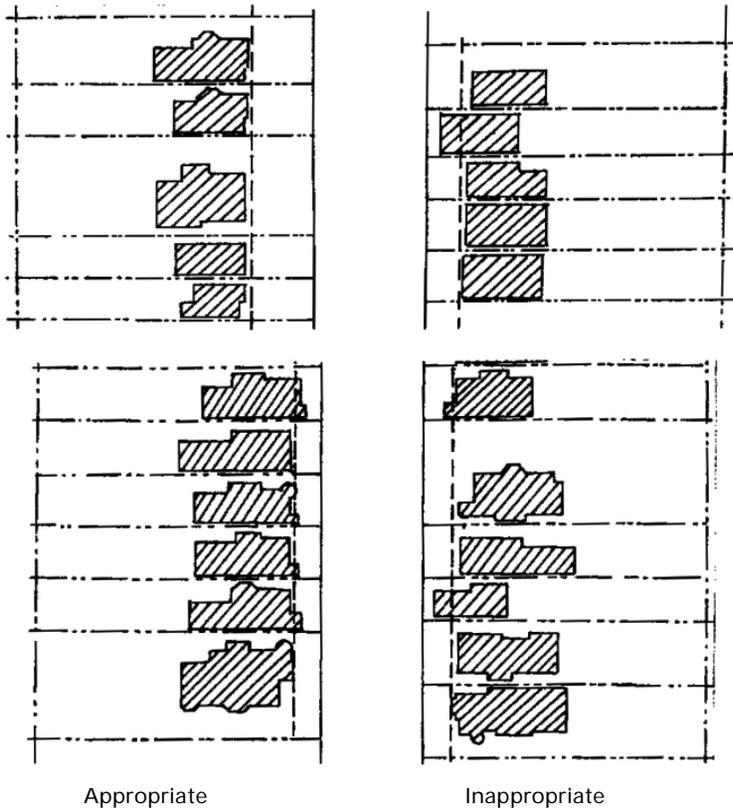
Color should be a natural extension of the architectural style and of the materials utilized. Texture will come primarily from natural materials such as stone, brick and wood.

MATERIAL AND COLOR RECOMMENDATIONS

- Use materials that were typically used historically such as brick, stone and wood clapboard siding.
- Do not use vinyl or aluminum siding.
- Use of highly reflective materials is discouraged.
- Choose colors that are consistent with colors traditionally used.

SETBACKS AND SIDEYARDS

Zoning ordinances stipulate minimum setbacks and sideyards. There are several conditions throughout the Mansion Hill Neighborhood, so they need to be verified for each property. The setbacks are meant to create and preserve a semi-private visual zone along the street. Continuity of the street is an important element in building a neighborhood, so consistent setbacks are crucial.



Setbacks for new construction should be consistent with adjacent structures.

Sideyards create adequate space between buildings so that fire separation can be maintained and so that windows can be placed on the sides of buildings. Though views from these windows may not be very appealing because of small sideyards, the opportunity to admit light and natural ventilation is very important.

SETBACK AND SIDEYARD RECOMMENDATIONS

- Keep the front setback of the new structure within the average range of setbacks on the block.
- Maintain similar side yard setbacks to those seen traditionally on the block.

We will probably be judged not by the monuments we build, but by those we have destroyed.

New York Times Editorial, October 30, 1963

Chapter V

ACCESSORY STRUCTURES INCLUDING GARAGES

“OUT-BUILDINGS”

Accessory structures include garages, carriage houses and sheds. Traditionally these structures were important elements of residential sites. Because secondary structures help interpret how an entire site was used historically, their preservation is strongly encouraged.

When a secondary structure is determined to be historically significant, it should be preserved. This may include keeping the structure in its present condition, rehabilitating it or adapting it to a new use so that the building continues to serve a function. Many of the materials used traditionally in secondary structures are those employed in the construction of primary buildings. In preserving or rehabilitating secondary structures, it is important that the character-defining materials be preserved. Changes of the accessory structures, as with other changes in the historic district, require approval of the Landmarks Commission.

The accessory structure is very often a utilitarian building. Placed towards the rear of the property, it may not easily be seen from the street. In constructing a new accessory structure, consideration should be given to its placement relative to its affect on activities in the backyard and to the relationship to the activity they support (e.g. a garage near the alley for access).

“OUT-BUILDING” RECOMMENDATIONS

- Retain the original materials and features of historic garages and outbuildings including windows, doors, siding, trim and latticework. If replacement of an element is necessary, match the original in design.
- Design new garages and outbuildings to be compatible with the main structure on the lot in material and design using existing historic outbuildings in the neighborhood as an example.
- Limit the size and scale of garages and accessory structures so that the integrity of the original structure or the size of the existing lot is not compromised or significantly diminished.
- When treating a historic secondary building, respect its character-defining features. These include its primary and roof materials, roof form, windows, doors, and architectural details.
- If a secondary structure is not historically significant, then its preservation is optional. However a non-historic secondary structure should not be maintained or remodeled in such a way as to detract from the primary structure.
- Traditionally, a garage was sited as a separate structure at the rear of the lot; this pattern should be maintained. In the historic district any proposal to attach an accessory structure is reviewed by the Landmarks Commission on a case-by-case basis.
- A garage door should be compatible with the character of the historic structure.
- A wood-clad hinged door is preferred on a historic structure. If an overhead door



Historic carriage house behind Stevens House at 401 N. Carroll St.

Photo by Ledell Zellers

- is used, the materials should match that of the secondary structure. If the existing doors are hinged, they can be adapted with an automatic opener.
- Avoid moving a historic secondary structure from its original location.
 - A new accessory building's size and scale should be secondary to the primary structure. The amount of remaining "green space" must meet minimum zoning requirements based on number of bedrooms.
 - Newly constructed garages, storage buildings and trash enclosures should be located to the rear of the property. They should be located to minimize their view from the street. Where visible from the street, accessory structures should be of similar detail and material of the primary structure.
 - Bicycle and trash enclosures should be accessible from the rear alley, if one exists.

“These old buildings do not belong to us only, they belong to our forefathers and they will belong to our descendants unless we play them false. They are not in any sense our own property to do as we like with them. We are only trustees for those that come after us.”

William Morris, Oxford, England 1876

Chapter VI

ADDITIONS

ADDITIONS

Many historic buildings in Madison, including secondary structures, experienced additions over time as the need for more space occurred. In some cases, owners added a wing onto a primary structure for use as a new bedroom, or to expand a kitchen. Typically the addition was subordinate in scale and character to the main building. The height of the addition was usually lower than that of the main structure and was often located to the side or rear, such that the original primary façade retained its significance. The addition was often constructed of materials that were similar to those used on the original structure. In some cases, owners simply added dormers to an existing roof, creating more usable space without increasing the footprint of a structure.

An addition may have taken on historic significance itself. It may have been constructed to be compatible with the original building and it may be associated with the period of historic significance, thereby meriting preservation in its own right. Such an addition should be carefully evaluated before developing plans that may involve its alteration. In contrast, more recent additions usually have no historic significance. Some later additions in fact detract from the character of the building and may obscure significant features, particularly enclosed porches. Removing such noncontributing additions should be considered.

When planning an addition to a historic building one should minimize negative effects that may occur to the historic building fabric. While some destruction of historic materials may be a part of constructing an addition, such loss should be minimized. Locating an addition such that existing side or rear doors may be used for access, for example, will help to minimize the amount of historic wall material that must be removed. The addition also should not affect the perceived character of the building. In most cases, loss of character can be avoided by locating the addition to the rear. The overall design of the addition also must be in keeping with the design character of the historic structure as well. At the same time, it should be distinguishable from the historic portion, such that the evolution of the building can be understood. This may be accomplished in a subtle way, with a jog in the wall planes or by using a trim board to define the connection. Keeping the size of the addition small, in relation to the main structure, also will help minimize its visual impacts. If an addition must be larger, it should be set apart from the historic building, and connected with a smaller linking

element. This will help maintain the perceived scale and proportion of the historic portion. In historic districts, one also should consider the effect the addition may have on the character of the area, as seen from the public right-of-way. For example, a side addition may change the sense of rhythm established by side yards in the block. Locating the addition to the rear could be a better solution in such a case.

ADDITION RECOMMENDATIONS

- Preserve an older addition that has achieved historic significance in its own right. Such an addition is usually similar in character to the original building in terms of materials, finishes and design.
- A more recent addition that is not historically significant may be removed.
- Design a new addition with an appearance that is consistent with the historic character of the primary building.
- Design a new addition in a way that it does not destroy, cover or obscure historically significant features of the original building. For example, loss or alteration of architectural details, cornices and eave lines should be avoided.
- Design a new addition to be recognized as a product of its own time. An addition should be made distinguishable from the historic building, while also remaining visually compatible with these earlier features.
- Design an addition to be compatible in size and scale with the main building. An addition that is shorter than or similar to the height of the primary building is preferred.
- If it is necessary to design an addition that is taller than a historic building, set it back substantially from significant facades and use a "connector" to link it to the historic building. A one-story connector is preferred. The connector should be a minimum of 10 feet long between the addition and the primary building. The connector also should be proportional to the primary building.
- Place an addition at the rear of a building or set it back from the front to minimize the visual impact on the historic structure and to allow the original proportions and character to remain prominent.



The added mansard roof of the Keenan House at 28 E. Gilman St. has gained historical significance of its own.

Photo by Gene Devitt



Newer addition that has not gained significance and could be removed.

Photo by
Ledell Zellers

- When planning an addition to a building in a historic district, preserve historic alignments that may exist on the street. For example, align the new rooflines at approximately the same height as the rooflines and porch eaves on historic buildings.
- The roof form and slope of a new addition should be in character with the historic building. If the roof of the historic building is symmetrically proportioned, the roof of the addition should be similar. Typically, gable, hip and shed roofs



A compatible addition to the American Exchange Bank at N. Pinckney St. and E. Washington Ave.

Photo by
Ledell Zellers

- are appropriate. Flat roofs are generally inappropriate for additions on residential structures with sloped roofs.
- Eave lines on the addition should be similar to those of the historic building.
- On a new addition, use exterior materials that are compatible with the historic materials of the primary building. The new materials should be either similar or subordinate to the original materials.
- Rooftop additions should be avoided.
- The addition of dormers should be subordinate to the overall roof mass and should be in scale with historic ones on similar historic structures. Dormers should be located below the primary structure's ridgeline, usually by at least one foot.
- Additions that radically change the proportion of built area to green area on the site are not appropriate.

“Whatever is goode in its kinde ought to be preserv’d in respect for antiquity, as well as our present advantage, for destruction can be profitable to none but such as live by it.”

-Nicholas Hawksmoor, on the rebuilding of All Souls College, Oxford, 17 February 1715

Chapter VII

INTERIOR REHABILITATION

INTERIORS

The interior floor plan, which is the arrangement of rooms and the planned sequence of movement through these spaces, is probably the most important interior aspect of a historic building to evaluate before considering changes. Some rooms may have become obsolete for modern uses. These may include a pantry, small enclosed porch, or large storage closet that may be more useful if added to a small kitchen or bedroom to increase their square footage. Built-in features, like cabinets and window seats, need to be considered along with unusual applied finishes or decorative features. Wallpapers, paint color, hardware, light or plumbing fixtures, balustrades, decorative tin or plaster ceilings, and wood graining are some of the historic interior features that need to be evaluated as to their value prior to considering removal or replacement.

All buildings contain primary interior spaces, such as the living room or dining room in residential architecture. Secondary interior spaces, such as kitchens, bathrooms, hallways, or utility areas, are rooms that are used to service the primary spaces. After an evaluation, if you decide extensive changes to your interior are essential, it is better to alter secondary interior spaces while preserving as many aspects of primary spaces as possible. The Secretary of the Interior's Standards for Rehabilitation and the National Park Service's Preservation Brief #18, *Rehabilitating Interiors in Historic Buildings*, are available from the Madison Public Library and on the Internet. These publications are excellent sources of information to help you rehabilitate your historic home.

INTERIOR REHABILITATION RECOMMENDATIONS

- Avoid radically altering a floor plan or interior arrangement of spaces.
- The insertion of additional floors, dropping ceilings, adding new walls, or removing original walls is not desirable.
- Avoid painting previously varnished surfaces or removing plaster, or wood to expose masonry walls.
- Do not install new decorative material that covers up or disguises character-defining interior finishes or details.
- Do not strip interiors of original doors, windows, woodwork or light fixtures.
- Avoid destructive methods like sandblasting to remove finishes.
- When removing a deteriorated interior feature that is irreparable - like a tin ceiling, wainscoting or interior trim - replace it with a compatible material that replicates the historic look.
- Protect significant interior features like mantels, balustrades and flooring during rehabilitation to avoid gouging, scratching or denting.



Ceiling detail in the McDonnell/Pierce House at 424 N. Pinckney St. Such features should be retained.

Photo by
Simon Anderson

ELECTRICITY AND PLUMBING

When restoring the mechanicals of an old house, the biggest mistake people make is not accessing their needs and not having an appropriate plan. Consulting with experts and talking with other homeowners is an important step in determining needs and avoiding mistakes.

Among the mechanical needs in restoration are heating and cooling, plumbing, electricity, gas, phones, cable TV, and providing for empty conduits to accommodate future needs.

Most homes in Mansion Hill were built without electricity and with primitive or no plumbing. Homes were lit with natural gas. As electricity became more available, both electric and gas lines were installed in case one source failed. Most of the gas piping, although disconnected, is still in the walls of the old houses.

Many homes were initially heated by gravity hot air. As time went on this system was replaced by hot water or steam heat. The gravity hot air tubes were plastered over but still exist in the walls and may be used for ducting for air-conditioning or other utility runs.

In the 1860s, rainwater was collected in cisterns for use in homes. In some cases, it was pumped into large holding tanks at roof level. Gravity was then used to carry the water through the home and later into the lake.



Staircase in the McDonnell/Pierce House 424 N. Pinkney St. Another feature that should be retained.

Photo by Simon Anderson

In the 19th century water supply piping was frequently made of lead. In most cases all the old lead piping has been replaced. However, because of the serious health hazard it presents, one should confirm that it is no longer in use. Cast iron was also commonly used for water supply and waste lines, but the minerals in water contributed to corrosion of these pipes. In about 1900, water pipes began being made of galvanized steel. Later, copper pipes became commonly used for water, however, cast iron waste pipes are often still in use. If a major renovation is planned, old pipes should probably be changed because it will be significantly more expensive to do after the new work is completed. Be sure pipes

are insulated or are in a part of the building that receives adequate heat so they don't freeze. Another problem sometimes encountered in older homes is inadequate water pressure. This situation may indicate that the supply lines coming into the home are not large enough for modern needs. Again, it is important to consult with a professional before beginning plumbing work.

Vents and traps on waste lines may not meet present code requirements. One should consider converting them immediately since there may be a risk of a sewer gas explosion. If previous renovation work was done be sure that galvanized pipe is not joined directly to copper pipe and be sure if plastic pipes were used that it adheres to plumbing codes.

For electrical work, it is advisable to get several expert opinions before proceeding. MG&E will also make a house call and assist in assessing wiring needs.

ELECTRICITY AND PLUMBING RECOMMENDATIONS

- Replace any remaining lead pipes.
- Avoid concealment of pipes behind decorative plaster finishes.
- Provide local shut-off valves to assure adequate access for repair.
- For safety, thoroughly check old gas piping systems before any interior demolition as one occasionally finds stubbed-off nineteenth-century wall scones that have been improperly disconnected from the gas service that is still in use for other purposes.
- For safety, assure that electrical wiring is sound and adequate for current demand.



Many homes in Madison have knob-and-tube wiring still in active use.

Photo by Simon Anderson

Usually, terrible things that are done with the excuse that progress requires them are not really progress at all, but just terrible things."

-Russell Baker

Chapter VIII

RETAIL AND INSTITUTIONAL STRUCTURES

RETAIL AND INSTITUTIONAL STRUCTURES

The heart of Madison centers around the Capitol Square area and the surrounding retail, office and institutional establishments. It is one of the first areas that developed in the early days of the city and its character reflects a rich heritage. It is the image that many carry with them of Madison. Each historic building significantly contributes to the integrity of the district and the downtown and preservation of these historic commercial, retail and institutional resources is, therefore, crucial. This will be especially important as new development continues.

While the Mansion Hill neighborhood has very few remaining historic retail buildings, those that remain should be carefully preserved. They have features associated with traditional commercial designs. Ground level floors of the buildings were oriented to pedestrian views, with large display windows highlighting the goods and services offered for sale inside. Recessed entries were also typical. A horizontal band of molding usually separated the ground floor from upper portions of the facade and the parapet was capped with a decorative cornice. These elements combined to establish a horizontal emphasis along the street.

The original arrangement of parcels significantly affects the visual character of the area. The city was platted on a system which combined streets radiating from the Capitol and a grid system of lots and blocks. Buildings were typically sited parallel with lot lines. The layout of early buildings, streets and sidewalks still can all be seen in this system and should be maintained.

Buildings create a strong edge to retail streets because they traditionally aligned on the front lot line and were usually built out to the full width of a parcel. This uniform wall of building fronts is important to the historic integrity of the district and should be preserved.

In contrast, institutional buildings such as churches, the Masonic Temple and schools often had a set back more in harmony with and in the scale of residential structures. This streetscape can be most clearly seen in the Mansion Hill neighborhood on Wisconsin Avenue. This traditional streetscape should be maintained.

Traditionally, most commercial storefronts were two stories in height with some significant buildings being 3-stories tall. Each block contained a mix

of these heights, but an overall sense of unity in scale was established. In larger projects, a mix of 2- and 3-story modules should be used to maintain variety in heights. In Mansion Hill, commercial storefronts were found along Pinckney Street on the Square and on Mifflin Street. Some of these remain and should be preserved and restored. The character of this area should be maintained as a pedestrian-oriented environment. Streets, sidewalks and pathways should encourage walking, sitting and other pedestrian activities. Buildings should be visually interesting to invite exploration of the area by pedestrians. Existing walking routes should be enhanced. Therefore, maintaining the characteristics of traditional storefronts is important.

The street-level features of traditional Madison commercial buildings are clearly distinguishable from the upper floors. First floors are predominantly fixed plate glass with a small percentage of opaque materials. Upper floors are the reverse; opaque materials dominate, and windows appear as smaller openings puncturing the solid walls. These windows are usually double-hung. The street level is generally taller than the upper floors. Storefronts of 12 to 14 feet high are typical, whereas second floors of 10 to 12 feet are typical.

Patterns are also created along the street by the repetition of similarly sized building elements. For example, the repetition of upper story windows across some building fronts creates a unifying effect. In particular, windows,



Appropriately restored traditional storefront on N. Pinckney St.

Photo by Ledell Zellers



Wisconsin Avenue institutional (rather than retail) structures which have a unique street presence Photo by Ledell Zellers

details, ornaments and cornice moldings reoccur frequently. These details also have substantial depth, such that they cast shadow lines and add a three-dimensional feel to the facade. They combine to form a composition for each building that has variations of light and dark, solid and void, rough and smooth surfaces. This variety within an overall composition is an essential characteristic and should be incorporated in new designs.

Most primary entrances to buildings are recessed, providing a shaded area that helps to define doorways and to provide shelter to pedestrians. The repetition of this feature along the street contributes to the human scale of the area, and should be continued in future projects.

A strong alignment of horizontal elements exists that reinforces the overall two-story scale of the district. Alignment is seen at the first floor level with moldings that are found at the top of display windows; at upper floor levels, alignment is found among cornices, windowsills and headers. This alignment of horizontal features on building facades is one of the strongest characteristics of the street and should be maintained in new construction.

Many buildings on corner lots exhibit special features that add accents. Corner entrances, towers and storefront windows that extend along intersecting street facades are examples. These elements are appropriate in many corner lot locations and should be encouraged. These locations often served as focal points for public activity and therefore sitting areas and

other gathering spots are appropriate. The architectural designs for corner lots should encourage such activities.

Traditionally the hub of Madison and the center of commercial and cultural activity, the Capitol Square and surrounding area should remain so. Designs for new construction should reinforce the retail-oriented function of the street and enhance its pedestrian character. While new construction should be compatible with the historic character of the district, designs should not copy early styles but instead should seek creative new solutions that convey the community's continuing interest in exploring innovations. At the same time, the fundamental principles of traditional design must be respected. This means that each project should strike a balance in the design variables that are presented in the following pages.

The Urban Design Commission must review changes to retail and institutional buildings.



Illustration of an appropriate commercial infill project with sympathetic styling.

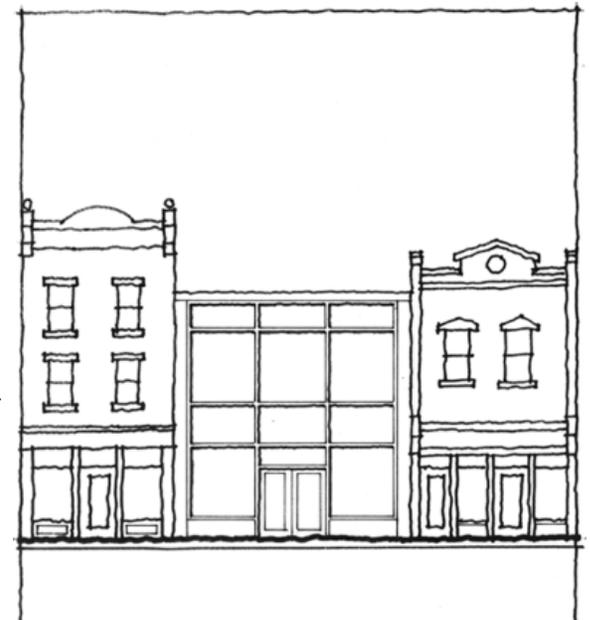


Illustration of an inappropriate commercial infill project.

RETAIL AND INSTITUTIONAL STRUCTURES RECOMMENDATIONS

- Respect the established City grid in all projects.
- Orient a new building parallel to its lot lines, similar to that of traditional buildings, including appropriate setbacks in harmony with the streetscape.
- Orient a primary entrance toward the street. Buildings should have a clearly defined primary entrance. For most commercial buildings, this should be a recessed entryway.
- Do not orient a primary entrance to an interior court.
- Providing secondary public entrances to commercial spaces is also encouraged on larger buildings.
- Maintain the average perceived scale of two to three-story buildings at the sidewalk on the Square. For institutional buildings on Wisconsin Avenue the perceived scale at the street should be no more than two-stories.
- Consider dividing larger buildings into "modules" that are similar in width to buildings seen historically.
- Where buildings are planned to exceed one lot width, use a change in design features to suggest the traditional building widths. Changes in facade material, window design, facade height or decorative details are examples of techniques that may be considered. These variations should be expressed throughout the depth of the structure such that the composition appears to be a collection of smaller buildings.
- Use flat rooflines as the dominant roof form on retail buildings.
- Avoid removal of historic storefront materials (original plate glass, stone columns and piers, original doors, trim, etc.) Make every effort to preserve such elements, even if they are not complete storefronts.
- Avoid wood-shingled mansards, permanent aluminum canopies, diagonal wood siding, brick storefronts, and board-and-batten surfaces.
- Contemporary interpretations of traditional building styles are encouraged. A contemporary design that draws upon the fundamental similarities among historic buildings without copying them is preferred. This will allow them to be seen as products of their own time and yet be compatible with their historic neighbors.
- The literal imitation of older historic styles is discouraged. Avoid "theme" restorations (Victorian, Colonial, Bavarian) or any attempt to create a false history for a building. Any reconstruction of a storefront should be based on physical evidence or historic photographs of the building.
- Develop the ground floor level of all projects to encourage pedestrian activity. Consider using storefronts to provide pedestrian interest along the street. Storefronts should maintain the historic scale and key elements such as large display windows and transoms.
- Large storefront display windows, located at the street level, where goods or services are visible from the street, are particularly encouraged. The primary building entrance should be at street level.
- Maintain the distinction between the street level and the upper floor. The first floor of the primary facade should be predominantly transparent glass.
- Upper floors should be perceived as being more opaque than the street level. Upper story windows should have a vertical emphasis.
- Highly reflective or darkly tinted glass is inappropriate.
- Express the traditional distinction in floor heights between street levels and upper levels through detailing, materials and fenestration. The presence of a belt course is an important feature in this relationship.
- Maintain the repetition of similar shapes and details along the block.
- Maintain the pattern created by recessed entryways that are repeated along a block.
- Set the door back from the front façade approximately 4 feet. This is an adequate amount to establish a distinct threshold for pedestrians.
- Where entries are recessed, the upper floor(s) should maintain the building line at the sidewalk edge.

- The general alignment of horizontal features on building fronts should be maintained.
- Typical elements that align include window moldings, tops of display windows, cornices, copings and parapets at the tops of buildings.
- When large buildings are designed to appear as several buildings, there should be some slight variation in alignments between the facade elements.
- Special features that highlight buildings on corner lots may be considered such as developing both street elevations to provide visual interest to pedestrians.
- Corner entrances, bay windows and towers are examples of elements that may be considered to emphasize corner locations.
- Storefront windows, display cases and other elements that provide visual interest to facades along side streets are also appropriate.

"A country without a past has the emptiness of a barren continent and a city without old buildings is like a man without a memory."

– Graeme Shankland, British Architect and Planner.

Chapter IX

MISCELLANEOUS

INSPECTION CHECKLIST

Judith L. Kitchen in her book *Caring For Your Old House: A Guide for Owners and Residents* describes the way to properly inspect an older home before purchase, before rehab work begins, and on an annual basis thereafter. The following checklist was developed using her recommendations.

Complete an exterior inspection first and then move on to an interior inspection. According to Kitchen, when conducting an exterior inspection, “Start at the roof and work downward.” She recommends using binoculars if it would be dangerous to go on the roof itself. During an interior inspection, Kitchen recommends starting in the attic.

Kitchen recommends inspecting the house at different times of the year and in various types of weather. For example, during a hard rain some problems may be obvious that aren’t evident on a sunny day after a dry spell.

Record what you find accurately by making notes and sketches and by taking photographs. In addition to pencils, paper, binoculars, and a camera with a flash, take along a flashlight, pocketknife, and magnet.

Finally, don’t hesitate to hire professionals especially when looking at systems such as wiring and heating and cooling.

EXTERIOR INSPECTION

Roof

- Chimneys
- Ventilators
- Vent pipes
- Parapets
- Copings
- Ridges
- Valleys
- Roofing and flashing around each of the above
- Missing mortar
- Missing roofing
- Missing flashing
- Low spots where water can collect
- Mold or moss
- Eaves
- Gutters
- Downspouts
- Icicles or ice and snow buildup

EXTERIOR WALLS

- Stains
- Vines and residue from vines
- Moss and mildew
- Damaged masonry
- Damaged siding
- Unusual gaps in the siding
- Cracks in the masonry
- Missing mortar
- Paint failure
- Insect damage
- Bulges
- Areas out of plumb

FOUNDATION

- Missing or loose sections
- Cracks
- Shifts in the masonry
- Plants including roots, shrubs, trees, and vines near the walls
- Dampness
- Downspouts drainage

WINDOWS AND DOORS

- Hoodmolds
- Arches
- Lintels
- Jambs
- Sills
- Sashes
- Deteriorated materials
- Glass
- Caulking
- Weather stripping
- Paint

OTHER

- Low spots on the house site
- Old wells
- Old cisterns
- Porches
- Bay windows

INTERIOR INSPECTION

ATTIC

- Wet areas
- Ventilation
- Interior area of places that have exterior problems
- Rafters
- Other structural members
- Insulation

ROOMS

- Water damage
- Damaged or loose plaster
- Peeling wallpaper

- Paint failure
- Level floors
- Interior area of places that have exterior problems

WINDOWS

- Ease of operation
- Sash cords
- Hardware

MANTELPICES AND STAIRWAYS

- Soundness of wood
- Metal elements on mantel pieces

BASEMENT

- Structural member soundness
- Dry rot
- Termite or other pest infestation
- Past or present structural problems
- Needed supports
- Insulation/proper vapor barrier
- Moisture on floors/walls
- Ventilation
- Water supply pipes: condition and material
- Leaks
- Pipes: Location of vertical runs (Near an exterior wall it may be a problem with our harsh winters.)

HEATING, COOLING AND VENTILATION SYSTEMS

- Age
- Service records
- Temperature in each room
- Radiators/registers

ELECTRICAL SERVICE AND WIRING

- Type
- Date
- Amps
- Number of outlets in each room and area
- Condition of wiring

Chapter X

APPENDIX

GLOSSARY

A

AGGREGATE

The solid material used with lime, cement, water or other binders to form a mixture such as **mortar**, concrete or plaster; usually sand, crushed stone or gravel but may be any material, including broken brick, sawdust or shells.

ARCHITRAVE

In the classical orders, the lowest member of the **entablature**; the beam that spans from **column** to column, resting directly upon their **capitals**. Also the ornamental moldings around the faces of a door jamb or lintel of an opening.

ART GLASS

A type of **leaded glass** window in which scenes or patterns are produced by using pre-colored cut glass, rather than **stained glass**. Opalescent, drapery and textured glass are manipulated and layered to achieve a desired affect.

ASHLAR

A square or rectangular cut building stone.

ASYMMETRICAL

Lack of **symmetry**; the two halves of a building façade are not exactly the same or mirror images of one another.

AWNING WINDOW

A window in which the opening **sash** is hinged at the top; when the window is open, the bottom sash projects out at an angle.

B

BALUSTER

One of a number of short vertical members used to support a stair handrail or a **coping**.

BALUSTRADE

A railing assembly composed of a handrail, which is supported by **balusters**.

BANISTER

A slender **baluster** used in a **balustrade** or in a railing at the edge of a staircase or within a light well in a building. In the plural form, “the banisters” refers to all of the balusters, rails and newel posts within a single stairway. This term is more commonly used than the more formal **balustrade**.

BARGEBOARD

The decorative board attached to the projecting **portico** of a **gable roof**; the same as a vergeboard. This detail is often extremely ornate.

BATTLEMENT

A wall with alternating higher and lower sections to provide protection for the defenders of medieval fortifications; also a decorative **parapet** located on top of a wall or roof **ridge**.

BAY WINDOW

A polygonal window unit that projects from an exterior wall. This protrusion begins at the ground level and moves upward at least one floor level.

BEDDING PLANES

Natural sedimentary layers that form stone, usually millimeters thick; these thin layers should be laid parallel to the ground.

BELT COURSE

A continuous horizontal band on an exterior wall also called a string course. This course often lines up with the floor level locations.



Brackets

Photo by Gene Devitt

BRACKETS

The supporting members of wood, stone or metal often used for both decorative and structural purposes and generally found under projecting features such as **eaves** and **cornices**.

BROKEN PEDIMENT

A **pediment** that has been split apart in the center; the gap is often filled with an urn, a cartouche, or other ornament.

C

CAME

Metal strips generally “U” or “H” shaped profiles, used to hold glass pieces together to form a **leaded glass** window; originally lead, but zinc, brass, copper and lead ores are also used.

CASEMENT WINDOW

A window **sash** which swings open along its entire length, usually on hinges fixed to either side of the opening; opens like a door.

CAPITAL

The topmost portion of a rounded or rectangular column or pilaster.

CHECKING

Cracking of wood along the grain, caused by rapid drying after the initial sawing process or due to uneven settlement of the building.

CHEVRON

A decorative pattern in the form of a flattened, inverted “V”.

CHIMNEY POTS

An extension at the top of a chimney above the masonry; usually a decorative terra cotta cylindrical, octagonal or spiral shape.

CHROMA

The intensity of color, often indicating the degree of departure from white.

CLAPBOARDS

A traditional wooden siding material made of overlapping horizontal wedge-shaped boards.

CLINKER BRICK

An over-fired brick that “clinks” when struck, generally much darker in color than other bricks.

COFFERING

A ceiling or underside of a projecting overhand with deeply recessed panels, often highly ornamented. The panel form can consist of squares, rectangles or octagons.

COLONETTE

A small **column**, usually decorative.

COLONNADE

A number of **columns** arranged in order usually at equal intervals, supporting an entablature and typically one side of a roof.

COLORATIONS

Arrangement of color.

COLUMNS

On buildings, a relatively long, slender structural compression member such as a post, pillar or strut; usually vertical and supporting a load.

COMMON BRICK

A brick for general building purposes, not especially treated for texture or color; wide range of quality. This term also refers to a standard brick size and shape; typical dimensions are 3½” to 3-3/5” x 8” x 2¼”.

CONICAL TOWER/ROOF

A roof with a circular plan that tapers upward to a point, used on towers.

CONSOLE BRACKET

A thick ornamental bracket with parallel, plane sides, typically carved with elaborate decoration or sculpture.

COPING

A protective cap, top or cover of a wall, **parapet**, **pilaster** or chimney; may be flat but is often beveled to shed water protecting material below from water damage.

CORBEL(ING)

One or more courses of masonry built out from the face of the wall in a staggered pattern.

CORNICE

A term generally referring to the horizontal, projecting molding that crowns the top part of a wall.

CUPOLA



Corbel(ing)

Photo by Gene Devitt

A small structure projecting above a roof.

CREAM CITY BRICK

Indigenous to southeastern Wisconsin, this brick is known for its unusual golden-yellow color. This color is a natural result of an unusually high amount of calcium and magnesium resulting in clay that was soft and golden-yellow in tone once fired in a brick kiln.

CRENELLATED

Having a **parapet wall** in the form of a **battlement**.

CRESTING

Wood or metal ornament used to trim the **ridge** of a roof.

CROSS-GABLE ROOF

Two **gable roofs** that intersect at right angles.

D

DALLE DE VERRE

A thick slab of cast colored glass that is cut or broken and cemented into a panel with an epoxy adhesive.



Dentils

Photo by Simon Anderson

DELAMINATION

A condition of stone in which the outer surface splits apart into laminae or thin layers and peels off the surface; may be a natural condition in some sedimentary stones such as limestone or sand stone; can occur from vertical placement of the bedding planes.

DENTILS

In classical **cornices** and **entablatures**, one of a series of small, decorative blocks that alternate with a blank space; typically rectangular with moldings above and below.

DESIGN CRITERIA

Criteria developed by preservation commissions and architectural review boards to identify design concerns in an area and to assist property owners to ensure that rehabilitation and new construction respect the character of designated buildings and districts.

DORMER

A vertically set window on a sloping roof; also the roofed structure housing such a window.

DOUBLE-HUNG WINDOW

The most common type of wooden window in older buildings. Composed of two glazed units, each called a **sash**, that slide vertically by each other in separate channels.

E

EASTLAKE STYLE

An architectural style characterized by rich, geometric ornamentation and heavy **brackets**, especially scrollwork, in the style of stylized plants; most often seen as a variation of the Italianate, Stick Style or Queen Anne styles; after Charles Lock Eastlake, a 19th century English furniture designer and architect.

EGG & DART PATTERN

A convex molding with a series of egg-shaped (ovoids) alternating with barbed arrowheads, darts point downward.

EAVE(S)

The projecting overhand at the lower edge of a roof.

EFFLORESCENCE

A white, powdery substance sometimes found on mortar joints and brick surfaces caused by salts leaching out of the brick's interior or from slats applied to surfaces around the brick.

ENTABLATURE

In classical architecture, the entire band of horizontal elements about the **column capitals**; from bottom to top, the **entablature** is composed of the **architrave**, **frieze** and **cornice**.

F

FAÇADE

The street or entrance elevation of a building.

FACE BRICK

Brick made of selected clays or treated to produce a higher grade with a desired color or texture.

FANLIGHT WINDOW

Semi-circular window over a door or window with radiating **muntins** or **tracery** in the form of an open fan.

FASCIA

A horizontal piece covering the joint between the top of a wall and the projecting **eaves**.

FLASHING

Strips of metal installed in roof areas vulnerable to leaking, such as valleys,

chimneys and other junctions. Also used at the top of window and door openings.

FLAT ROOF

A roof with a significantly low pitch; may be a true horizontal plane ("dead-level") or have a low pitch (typically not more than 1 to 20).

FINIALS

An ornament that terminates the point of a spire, pinnacle, etc.

FIXED SASH

A window or an area of a window which does not open; glazing directly in a fixed frame that does not open.

FOLIATED WINDOW

Decorated with foils, especially Gothic style tracery; sculptural decoration the form of a cluster of stylized leaves.

Flashing

Photo by Simon Anderson



FRACTABLE

A gable end coping that rises to the peak in multiple steps or curves.

FREEZE-THAW ACTION

The forces exerted on building materials from the movement caused by the expansion and contraction of water as it freezes and thaws.

FRIEZE

That flat, middle portion of an entablature; may be decorated.

G

GABLE ROOF

The triangular part of an exterior wall created by the angle of a pitched roof.

GAMBREL ROOF

A roof shape characterized by a pair of shallow pitch slopes above a steeply pitched slope on each side of a center ridge.

GLAZING

The transparent or semi-transparent glass or plastic in which light passes through a window.

GLAZING SEALANTS

Silicone, polyurethane or putty used at the edges of a pane of glass to prevent air and water leaks.

GREEK KEY PATTERN

A classical Greek style border decoration composed of various repetitive patterns of winding lines that turn at right angles.

H

HIPPED ROOF

A roof that slopes inward from all exterior walls; has a shorter **ridge** than the length of the building above a rectangular plan.

HISTORIC

Mentioned, celebrated or having influence in history.

HOOD MOLDING

The projecting **molding** of the arch over a window or door, whether inside or outside; also called a drip stone.

HOPPER WINDOW

A bottom-hinged window sash that tilts inward and rests at an angle when opened; air enters the room at the top of the **sash**.

HUE

The actual color, a particular variety of color; shade; tint.

I

ICE DAMMING

A build-up of snow and ice at the **eaves** of a sloping roof; often causes gutter and roofing damage.

INSULATING GLASS

A factory prepared “sandwich” of two sheets of glass with a sealed air space in between that reduces heat loss.



Keystone

Photo by Ledell Zellers

K

KEYSTONE

The central stone of an arch.

L

LANCET WINDOW

A narrow window with a sharp, pointed arch; usually seen on Gothic Revival buildings.

LEADED GLASS WINDOW

Glass held in a **sash** by lead **comes**; types include **art glass** or **stained glass**.

LIGHT(S)

An individual pane of glass within a **sash** or an opening that lets light into the building.

LIMESTONE

A rock of sedimentary origin composed principally of calcite or dolomite or both; used as a building stone or crushed-stone **aggregate** or burnt to produce lime.

LINTEL

A horizontal structural member over an opening that carries the weight of the wall above it; usually of steel, stone or wood.

M

MANSARD ROOF

A type of roof with a steeply pitched, nearly vertical, lower plane topped by a low sloping or flat deck; originated in France to avoid taxes for additional floor levels.

MASONRY

Units of brick or cut stone separated with mortar.

MODILLION

One of a series of scroll-shaped brackets supporting the corona of a cornice.

MOLDING

A decorative band or material with an ornamental profile; generally used on **cornices** and as trim around door and window openings; sometimes spelled moulding.

MORTAR

Mixtures of sand **aggregate**, lime and cement, mixed with water; used for bonding brick and stone together.

MULLION

A vertical member separating windows, doors or panels set in a series. Mullion is also the definition of a vertical framing member in the middle of a paneled door that runs between two rails.

MULTI-PANED CONFIGURATION

The number of individual glass **panes** in a **sash**. Common configurations are 1/ (over) 1, 2/2, 4/4, 6/6, 8/8, 9/9, and many others.

MUNTIN

A horizontal strip separating panes of glass in a **sash**.

MUTULE(S)

A sloping flat block on the soffit of a Doric order **cornice**; occurs over each triglyph and metope of the frieze.

N

NARTHEX

A long arcaded porch or vestibule forming an entrance into a church.

NAVE

The long narrow main part of central aisle of a church, extending from the entrance to the transept or choir.

O

ORDER

A type of column or entablature forming the unit of a style. The most common orders found in architecture are based on the ancient Greek orders: Doric, Ionic and Corinthian.

ORIEL WINDOW

In Medieval English architecture, chiefly residential. Derivatives: (a) a bay window **corbeled** out from the wall of an upper story; (b) a bay projecting, inside or out, extending the room; (c) a window bay or porch at the top of exterior stairs.

OXIDE-JACKING

Bowing or cracking caused by the outward pressure exerted by metal that has expanded from corrosion; usually caused by water infiltration.

P

PALLADIAN WINDOW

A window of large size, characteristic of the neoclassic style, divided by **columns** or piers resembling **pilasters**, into three lights. The middle one is wider than the others and is sometimes arched.

PARAPET WALL

The projecting edge of an exterior wall above the roof surface.

PARTY WALL

A wall used jointly by two parties under easement agreement; erected upon a line dividing two parcels of land, each of which is a separate real estate entity; a common wall.

PEDIMENT

The enclosed triangular space in the **gable** of a classical style building or any similar form above a door, window or **portico**.

PERGOLA

An open grid, supported by rows of **columns**, for growing vines; most often a series of wood beams supporting battens; may be attached to a building or freestanding.

PIGMENTED STRUCTURAL GLASS

A material that could be applied to both the exterior and interior; the glass could be sculpted, cut, laminated, curved, colored and textured. Often applied over existing architecture to remodel older buildings. A veneer of pigmented structural glass was thought to define a building's architectural character as new and up-to-date. Pigmented structural glass also complemented the 1930s silvery metal accents and affinity for slick shiny surfaces.

PILASTER

A shallow rectangular pier articulated like a **column** that is mounted on a wall surface.

PIVOTED WINDOW

A window that swings open on pivots at the top or bottom, can push out or pull in.

PORTICO

A porch or covered walkway consisting of a roof supported by **columns**.

PORTLAND CEMENT

A hard cement used alone or a **mortar** additive; not appropriate for use on historic brick or stone except as a small component of a mortar mix.

PRESERVATION

The protection of all original historic materials from physical deterioration or disintegration because of natural forces or human activity. Focus is placed on the maintenance and repair of existing features rather than replacement.

PRESSED BRICK

A sharp-edged, smoothed-surfaced brick, which has been molded under pressure; especially used for exposed surface work.

Q

QUATREFOILS

A four-lobed pattern divided by cusps; looks similar to a four leaf clover. Used as a decorative pattern and a window shape.

QUOIN

The stones or brick which visually reinforce an external corner or edge of a building. This detail is often distinguished by variations in material and color from the wall face.

R

RAKED MORTAR JOINT

A recessed, tooled mortar joint; often used on only the horizontal joints in Prairie Style architecture.

REHABILITATION

Renewing the use of an older building while preserving the original architectural features and character.

REMODELING

Reusing an old building by removing and destroying its original features and substituting new features to give it a new appearance unlike its original look or materials.

REPOINTING

The act of removing deteriorated mortar and replacing it with new mortar.

RESTORATION

The rejuvenation or replication of historic architectural features to match exactly the original appearance.

RIDGE

The apex or upper most part of the peak of a roof.

RIDGECAP, RIDGE CAPPING

Any covering such as metal or wood shingles used to cover the **ridge** of a roof.

ROMAN BRICK

A thin, long brick typically 3½ to 3-5/8 x 11½ to 11-5/8 x 3½ to 3-5/8.

ROSE WINDOW

A circular window with tracery radiating in petal-like shapes.

ROSETTE

A circular ornament decorated through carving, painting or molding to resemble a stylized rose.

RUSTICATION, RUSTICATED

A type of masonry work in which the individual stone blocks have a roughened surface that is emphasized by recessed or beaded joints.

S

SASH

A wood or metal frame composed of rails and stiles into which glass windows panes are set.

SEGMENTAL ARCH WINDOW

A window with a shallow curved arch formed by the segment of a circle.

SETBACK

The distance required between the building and property line.

SHED ROOF

A roof with a single slope, also known as a lean-to or pent roof.

SHIPLAP SIDING

An overlapping, flush joint at the long edges of two boards. This weathertight joint for siding and sheathing is formed by a continuous, rectangular notch on the opposite sides of both edges of each board.

SILL

The bottom member of a window frame. Also, the heavy timber member resting on the foundation to which the wall studs are attached.

SINGLE-HUNG WINDOW

A window with one fixed sash and one vertically sliding sash; typically the sliding sash is the one on the bottom.

SLAB GLASS

See Dalle de Verre.

SPALLING

A condition of **masonry** in which the outer layer or layers of material begin to break off unevenly, or peel away in parallel layers from the larger block of



Spalling

Photo by
Ledell Zellers

masonry; common in natural stone, brick and **terra cotta**. Spalling is usually caused by freeze-thaw cycling of moisture trapped beneath the surface, which forces out the layers of masonry. This condition can be brought on by improper mortar repairs.

SPANDREL

A commonly used term used to describe a panel below a window.

SPINDLE

A wood architectural element that has been turned on a lathe.

SPINDLE-WORK

A decorative screen formed by a series of turned wood spindles.

STAINED GLASS WINDOW

A glass stained with a preparation of silver salts that stains the glass yellow; also known as a window with a painted scene or script on the glass that is then fired onto the glass. **Art glass** windows, made out of solid colored glass, are often mistakenly called “stained glass”. A true stained glass window is a product of a painter rather than a glazier.

STICKWORK

Raised banding on an exterior wall, similar in appearance to half timbering.

STEEL FRAME CONSTRUCTION

Construction in which the structural supporting elements consist of combinations of steel beams, steel girders and steel columns, joined together at their intersections.

STOOP

A platform or small porch, usually of several steps, at the entrance to a building.

STRING COURSE

A projecting horizontal molding separating parts of a wall surface, especially in masonry construction; types include lintel course, still course; also known as the belt course.

SWAN-NECK PEDIMENT

The upper part is convex, the lower part is concave, much like a swan's neck.

SYMMETRICAL

Half of the building façade is the mirror of the other half.

T

TERRA COTTA

A hard, unglazed fired clay; used for ornamental work and roof tile. During the 1910-30s, this material was made into **masonry** units hung from the steel frames of buildings.

TERRAZZO

A marble **aggregate** concrete that is cast in place or precast and ground smooth; used as a decorative surfacing on floors and walls.

TRACERY

The curvilinear open shapes of stone or wood creating a pattern within the upper portion of a Gothic window; similar patterns applied to walls and panels in the form of **mullions**.

TRANSOM WINDOWS

A small window, sometimes movable, located over a door or another window, built on or hinged to the lintel.

TRAVERTINE

A variety of **limestone** deposited by springs; it is usually banded and commonly coarsely cellular. This stone is used as a building stone, especially

for interior facing and flooring; some varieties are sold as marble in the building trade.

TRIPLE-HUNG WINDOW

A window with three vertically sliding **sashes** that allow the unit to open to two-thirds of its height.

TUCKPOINTING

Many contractors will use this term to mean the grinding out and removal of deteriorated mortar, which is then replaced with new **mortar**. The term "repointing" more accurately describes this type of work. In some cases, a contractor will define this term 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 which definition to which your contractor is referring.

TURRET

A small tower usually found at the corner of a structure.

TYPE "N" MORTAR

A mortar mix comprised of one part **Portland cement**, 1¼ parts lime and 7 to 9 parts sand with a small **aggregate**; appropriate for historic buildings for use with brick and most stones.

V

VERNACULAR

A building built without being designed by an architect or someone with similar training; often based on traditional or regional forms.

W

WINDOW GLASS

Clear smooth glass used for glazing ordinary windows.

WYTHE

A wythe refers to one unit thickness of a **masonry** unit or brick.

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RESOURCES

FINANCIAL INCENTIVES – PROGRAM 1 HOMEBUYER'S ASSISTANCE LOAN PROGRAM (CITY OF MADISON)

A special program in targeted neighborhoods to help you buy a home and fix it up with a portion of your financing provided by city funds at below market rates.

Who can qualify for funds? Any homebuyer who:

1. Will be owner/occupant, and
 2. Has a combined annual income of not more than \$76,750*, and
 3. Can provide a 5% cash down payment
- * subject to change annually. Ask for current limit.

Who else can qualify? A developer who agrees to sell the property to an owner/occupant who also meets the income and down payment requirements listed above. Please call 608-266-6505 for more information.

Which neighborhoods are eligible? Homes in quite a few downtown and close-in neighborhoods qualify for home-buyer's assistance funding. If you are uncertain whether a particular home is within the target area, please ask.

What kinds of homes qualify? Any one, two, three or four-unit buildings which meet the following criteria:

1. Must be in need of rehabilitation of at least 5% of the purchase price, and
2. Must have a purchase price which reflects the fair market value of the property, and
3. Must be suitable for owner/occupancy or feasible for conversion to owner/occupancy.

How does homebuyer's assistance work? The program provides loans to eligible buyers to finance a portion of the acquisition and rehabilitation cost of an eligible property. The additional funds needed for purchase will be provided by a conventional home mortgage loan (first mortgage).

What is the interest rate of the loan? The current rate is 5.5%, but is subject to change as the city's borrowing rate changes. Please ask for the current rate.

How much money can I borrow from the city? The maximum loan under the program cannot exceed 30% of the home's acquisition and rehabilitation cost. The maximum loan amount is \$20,000 for a single-family home and \$10,000 per additional unit up to a maximum of \$50,000 for a four-unit. Private lenders provide the balance through a first mortgage. However, the combination of the first mortgage and the homeowner's assistance loan cannot exceed 95% of the after-rehabilitation value of the property.

What is the term of the loan? The maximum term of the loan is 20 years and may be assumed by an income-eligible buyer. The loan is due in full when:

1. You sell the property, or
2. You vacate the property

Example: you have found a qualifying single-family home in the target area. It is offered for sale at \$70,000. An inspection shows that it needs \$10,000 of rehab work.

You need:

\$70,000	cost of property
\$10,000	rehabilitation costs
<u>\$ 1,000</u>	closing costs
\$81,000	total costs

You can finance it as follows:

\$4,050	your 5% minimum down payment
\$20,000	30% city homebuyer's assistance (up to a maximum loan of \$20,000)
<u>\$56,960</u>	65% (minimum) first mortgage
\$81,000	

FINANCIAL INCENTIVES – PROGRAM 2

HOUSING REHABILITATION SERVICES PROGRAM - INSTALLMENT LOANS (CITY OF MADISON)

A special program in targeted neighborhoods to help you bring your home up to city safety and energy codes with installment financing provided by city funds at below market rates.

Who can qualify for rehabilitation loans? Any owner/occupant of a residential property containing four or fewer units who has not already received a low-interest housing rehabilitation loan. Non-profit housing corporations and non-profit housing cooperatives may be eligible.

Which neighborhoods are eligible? Homes located in areas on the target area map.

What is the interest rate of the loan? Currently, the rate for installment loans is 5.5%, but is subject to change as the city's borrowing rate changes. Please ask for the current rate. Interest rates will vary depending on your income and the size of your family. Current income limits and interest rates have been established by the Madison Common Council and are as follows:

Maximum income by family size persons in family	5.5% interest rate	8.0%
1	\$43,000	\$53,750
2	\$49,100	\$61,350
3	\$55,300	\$69,100
4	\$61,400	\$76,750
5	\$66,300	\$82,875
6	\$71,200	\$89,000
7	\$76,100	\$95,125

How much money can I borrow from the city? As a single-family homeowner, you can borrow a minimum of \$1,000 up to a maximum of \$16,000. As an owner/occupant of a 2, 3, or 4 units, you can borrow an additional \$3,000 for each additional unit up to a maximum of \$25,000.

What is the term of the loan? The loan is to be repaid in monthly installments, which include principal and interest. The term for repayment of the loan is based on the amount borrowed and can vary from 4-20 years.

Are there any conditions to the loans? Yes. You must agree to correct all code items in accordance with the City of Madison minimum housing and property maintenance codes. You must also bring your property up to energy efficiency levels prescribed by the Madison Energy Code.

FINANCIAL INCENTIVES – PROGRAM 3

HOUSING REHABILITATION SERVICES PROGRAM - DEFERRED PAYMENT LOANS (CITY OF MADISON)

A special program in targeted neighborhoods to help you bring your home up to city safety and energy efficiency codes with federal funds at below market rates.

Who can qualify for deferred payment loans? Any owner/occupant of a single-family property who has not already received a city low-interest housing rehabilitation loan.

Which neighborhoods are eligible? Homes located in areas on the target area map.

What is the interest rate of the loan? Currently, a one-time 10% interest charge is added to the principal loan amount which is paid upon sale, transfer, or when you move from the property. No monthly payments are required.

Maximum income by family size			
1 person	\$33,450	4 persons	\$47,800
2 persons	\$38,250	5 persons	\$51,600
3 persons	\$43,000	6 persons	\$55,450

How much money can I borrow from the city and what is the term of the loan? You may borrow up to \$16,000 and the loan is due when you sell, transfer, or move from the property.

FINANCIAL INCENTIVES – PROGRAM 4
RENTAL REHABILITATION PROGRAM (CITY OF MADISON)

A special program in targeted neighborhoods to help bring your rental properties up to city safety and energy efficiency codes with city funds at below market rates.

Who can qualify for rental rehab loans? The owner of any non-owner occupied rental property containing up to four units. Seventy-five percent of the tenants must have incomes, which do not exceed those for the deferred payment loan. There are no income limits for the borrowers.

Which neighborhoods are eligible? Call to determine whether your property is located in the target area.

What is the interest rate and term of the loan? The loan must be paid back over a term of 15 years or less. The current rate is 5.5%, but is subject to change as the city's borrowing rate changes. Please ask for the current rate.

How much money can I borrow? You can borrow up to \$16,000 for a single unit and \$3,000 per additional unit up to a maximum of \$25,000 for a four-unit building.

Are there any rent restrictions? Rents for the first year cannot exceed the HUD fair market rents for Dane County.

FINANCIAL INCENTIVES – PROGRAM 5
HISTORIC HOME OWNER'S TAX CREDITS (STATE OF WISCONSIN)

The Wisconsin Historical Society's Division of Historic Preservation (DHP) administers a program of 25% state income tax credits for repair and rehabilitation of historic homes in Wisconsin.

To qualify, your personal residence must be one of the following:

- Listed in the state or national register;
- Contributing to a state or national register historic district; or
- Be determined through the tax credit application process to be eligible for individual listing in the state register.

And you must spend at least \$10,000 on the following types of eligible work within a two-year period:

- Work on the exterior of your house, such as roof replacement and painting, but not including site work such as driveways and landscaping;
- Electrical wiring, not including electrical fixtures;
- Plumbing, not including plumbing fixtures;
- Mechanical systems, such as furnaces, air conditioning, and water heaters; and
- Structural work, such as jacking up floors.

If you cannot meet the \$10,000 minimum investment requirement within the two year period, when you apply, you may request a five-year expenditure period.

FINANCIAL INCENTIVES – PROGRAM 6
HISTORIC PRESERVATION TAX CREDITS FOR INCOME-PRODUCING
HISTORIC BUILDINGS (STATE OF WISCONSIN)

Owners of historic income-producing properties in Wisconsin may be eligible for two income tax credits that can help pay for their building's rehabilitation. The Wisconsin Historical Society's Division of Historic Preservation (DHP) administers both programs in conjunction with the National Park Service (NPS). The programs are:

Federal Historic Preservation Credit. This program returns 20% of the cost of rehabilitating historic buildings to owners as a direct reduction of their federal income taxes.

Wisconsin Supplemental Historic Preservation Credit. This program returns an additional 5% of the cost of rehabilitation to owners as a discount on their Wisconsin state income taxes. Owners that qualify for the Federal Historic Preservation Credit automatically qualify for the Wisconsin supplement if they get NPS approval before they begin any work

STATE OF WISCONSIN TAX CREDIT PROGRAM INFORMATION

For more information on either of the state tax credit programs, check out the Division of Historic Preservation's web site at **www.wisconsinhistory.org** or call 608-264-6500

NATIONAL PRESERVATION RESOURCES

- The Alliance for Historic Landscape Preservation
82 Wall Street, Suite 1005
New York, NY 10005
www.mindspring.com/~ahlp
- American Association for State and Local History
530 Church Street, Suite 600
Nashville, TN 37219
(615) 255-2971
www.aaslh.org
- The American Institute of Architects
1735 New York Avenue, NW
Washington, DC 20006-5292
(202) 626-7300
www.aiaonline.com
- Association for Preservation Technology
P.O. Box 3511

Williamsburg, VA 23187
(540) 373-1621
www.apti.org

- National Trust for Historic Preservation
1785 Massachusetts Avenue, NW
Washington, DC 20036
(202) 588-6000
www.nthp.org

LOCAL/STATE PRESERVATION RESOURCES

- State Historic Preservation Office
Division of Historic Preservation
Wisconsin Historical Society
816 State Street
Madison, WI 53706
(608) 264-6500
- Madison Trust for Historic Preservation
P.O. Box 296
Madison, WI 53703
www.madisontrust.org
- Wisconsin Chapter, American Institute of Architects
321 South Hamilton Street
Madison, WI 53703
(608) 257-8477
www.aiaw.org
- City of Madison
Department of Planning and Development
Historic Preservation Office
215 Martin Luther King Jr. Boulevard
Madison, WI 53701
(608) 266-6552

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Brooklyn, NY 11217
(718) 636-0788
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**LANDMARKS COMMISSION AND MANSION HILL HISTORIC DISTRICT ORDINANCE
AND R6H GENERAL RESIDENTIAL HISTORIC DISTRICT ZONING ORDINANCE ¹**

33.19 LANDMARKS COMMISSION.

(1) Purpose And Intent. It is hereby declared a matter of public policy that the protection, enhancement, perpetuation and use of improvements of special character or special historical interest or value is a public necessity and is required in the interest of health, prosperity, safety and welfare of the people. The purpose of this section is to:

- (a) Effect and accomplish the protection, enhancement and perpetuation of such improvements and of districts which represent or reflect elements of the City's cultural, social, economic, political and architectural history.
- (b) Safeguard the City's historic and cultural heritage, as embodied and reflected in such landmarks and historic districts.
- (c) Stabilize and improve property values
- (d) Foster civic pride in the beauty and noble accomplishments of the past
- (e) Protect and enhance the City's attractions to residents, tourists and visitors, and serve as a support and stimulus to business and industry.
- (f) Strengthen the economy of the City.
- (g) Promote the use of historic districts and landmarks for the education, pleasure and welfare of the people of the City.

(2) Definitions. In this section, unless the context clearly requires otherwise:

Commission means the landmarks preservation commission created under this section.

Historic district is an area designated by the commission with the consent of the Common Council which contains one or more landmarks or landmark sites, as well as those abutting improvement parcels which the commission determines should fall under the provisions of this section to assure that their appearance and development is harmonious with such landmarks or landmark sites.

Improvement means any building, structure, place, work of art or other object constituting a physical betterment of real property, or any part of such betterment.

Improvement parcel is the unit of property which includes a physical betterment constituting an improvement and the land embracing the site thereof, and is treated as a single entity for the purpose of levying real estate taxes. Provided, however that the term "improvement parcel" shall also include any unimproved area of land which is treated as a single entity for such tax purposes.

Landmark means any improvement which has a special character or special historic interest or value as part of the development, heritage or cultural characteristics of the City, state or nation and which has been designated as a landmark pursuant to the provisions of this chapter.

Landmark site means any parcel of land of historic significance due to a substantial value in tracing the history of aboriginal man, or upon which an historic event has occurred, and which has been designated as a landmark site under this section, or an improvement parcel, or part thereof, on which is situated a landmark and any abutting improvement parcel, or part thereof, used as and constituting part of the premises on which the landmark is situated.

Visually related area for a corner parcel shall be defined as the area described by a circle drawn on a two hundred (200) foot radius, the center being the center of the corner parcel, i.e. the intersection of diagonals from the principal corners of that parcel. (Am. by Ord. 8690, 10-10-85 & 11-14-85; Am. by Ord. 13,001, 2-8-02)

Visually related area for a parcel within a block (not a corner parcel) shall be defined as the area described by a two hundred (200) foot circle drawn from the centerpoint of the streetside (front) lot line. (Am. by Ord. 8690, 10-10-85 & 11-14-85; Am. by Ord. 13,001, 2-8-02)

Zoned for Manufacturing Use shall be defined as the application of zoning categories M1 and/or M2 to an improvement parcel regardless of current use.

Zoned for Commercial Use shall be defined as the application of zoning categories C1, C2, C3, C3L and/or C4 to an improvement parcel regardless of current use.

Zoned for Residential Use shall be defined as the application of zoning categories R1, R2, R3, R4, R4A, R5, R6, OR, PCD, PUD and/or RS to an improvement parcel regardless of current use. (Sec. 33.01(2) Am. by Ord. 6470, 1-9-79)

(3) Landmarks Commission Composition And Terms. A Landmarks Commission is hereby created, consisting of seven (7) members. Of the membership, one shall be a registered architect; one shall be an historian

¹ Current as of 9/16/08. Please check for possible changes.

qualified in the field of historic preservation; one shall be a licensed real estate broker; one shall be an alderman; and three shall be citizen members. Each member shall have, to the highest extent practicable, a known interest in landmarks preservation. The Mayor shall appoint the commissioners subject to confirmation by the Common Council. Of the initial members so appointed, two shall serve a term of one year, two shall serve a term of two years, and three shall serve a term of three years. Thereafter the term for each member shall be three years.

(4) Landmarks And Landmark Sites Designation Criteria.

(a) For purposes of this ordinance, a landmark or landmark site designation may be placed on any site, natural or improved, including any building, improvement or structure located thereon, or any area of particular historic, architectural or cultural significance to the City of Madison, such as historic structures or sites which:

1. Exemplify or reflect the broad cultural, political, economic or social history of the nation, state or community; or
2. Are identified with historic personages or with important events in national, state or local history;
3. Embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period, style, method of construction, or of indigenous materials or craftsmanship or
4. Are representative of the notable work of a master builder, designer or architect whose individual genius influences his age.

(b) The commission may adopt specific operating guidelines for landmark and landmark site designation providing such are in conformance with the provisions of this paragraph.

(5) Powers And Duties.

(a) Designation. The commission shall have the power subject to subsection(6) hereunder, to recommend to the Common Council the designation of landmarks, landmark sites and historic districts within the City limits of Madison. Such designations shall be made by the Common Council based upon subsection (4) hereof. Once designated by the Common Council such landmarks, landmark sites and historic districts shall be subject to all the provisions of this ordinance. (Am. by Ord. 11,983, 12-12-97)

(b) Regulation Of Construction, Reconstruction and Exterior Alteration.

1. Any application for a permit from the Director of the Neighborhood

Preservation and Inspection Division involving the exterior of a designated landmark, landmark site or structure within an Historic District shall be filed with the Landmarks Commission. (Am. by Ord. 8081, 7-29-83)

2. No owner or person in charge of a landmark, landmark site or structure within an Historic District shall reconstruct or alter all or any part of the exterior of such property or construct any improvement upon such designated property or properties within an Historic District or cause or permit any such work to be performed upon such property unless a Certificate of Appropriateness has been granted by the Landmarks Commission or its designee(s) as hereinafter provided. The Landmarks Commission may appoint a designee or designees to approve certain projects that will have little effect on the appearance of the exterior of such properties, provided that the Landmarks Commission shall first adopt a written policy on the types of projects which can be approved by its designee(s). Unless such certificate has been granted by the commission or its designee(s), the Director of the Inspection Unit shall not issue a permit for any such work. (Am. by Ord. 8081, 7-29-83)

3. Whenever, under Paragraph 2. above, the Landmarks Commission receives an application for a project in the University Heights Historic District which proposes to erect a new primary building, an accessory building over 100 square feet in size or an addition over 100 square feet in size to the footprint of an existing building, not including decks and open porches, the Landmarks Commission shall hold a public hearing. The Commission may establish rules and procedures for the conduct of such hearings and shall see to it that a record of the proceedings is made and preserved. Notice of the time, place and purpose of such hearing shall be given by publication as a Class 2 Notice under the Wisconsin Statutes in the official City paper. Notice of the time, place and purpose of such public hearing shall also be sent by the City Clerk to the applicant, the Director of the Planning Division, the alderperson of the district in which the property affected is located, and the owners of record, as listed in the office of the City Assessor, of property in whole or in part situated within two hundred (200) feet of the boundaries of the properties affected, said notice to be sent at least ten (10) days prior to the date of such public hearing. The applicant shall immediately post a copy of such notice in a conspicuous manner in a common or central location of each rental building where all residents/occupants are likely to see the notice or mail a copy of the notice to each rental unit within the area entitled to notice. The applicant has the option of making the required mailing and may use labels purchased from the City or the applicant may pay the City to do the mailing. Failure to post the notice at least forty-eight (48) hours before the scheduled hearing or to mail a copy of the notice to each rental unit at least five (5) days before the scheduled hearing shall subject the applicant to a forfeiture of not less than fifty dollars (\$50) nor more than one hundred

dollars (\$100). Failure to post or mail such notices shall not affect the validity of the action taken on the application. (Cr. by Ord. 11,070, 12-6-94)

4. Upon filing of any application with the Landmarks Commission, the Landmarks Commission shall determine:

a. Whether, in the case of a designated landmark or landmark site, the proposed work would detrimentally change, destroy or adversely affect any exterior architectural feature of the improvement upon which said work is to be done; and

b. Whether, in the case of the construction of a new improvement upon a landmark site, the exterior of such improvement would adversely affect or not harmonize with the external appearance of other neighboring improvements on such site; and

c. Whether, in the case of any property located in an Historic District designated pursuant to the terms of Subsection (6)(d) hereunder, the proposed construction, reconstruction or exterior alteration does not conform to the objectives and design criteria of the historic preservation plan for said district as duly adopted by the Common Council.(Sec. 33.01(4)(b)3. Renumbered to 4. by Ord. 11,070, 12-6-94)

5. If the commission determines Subparagraphs a., b. and c. of Paragraph 4. above in the negative, it shall issue the Certificate of Appropriateness. Upon the issuance of such certificate, the building permit shall then be issued by the Director of the Neighborhood Preservation and Inspection Division. The commission shall make this decision within sixty (60) days of the filing of the application. Should the commission fail to issue a Certificate of Appropriateness due to the failure of the proposal to conform to the above guidelines, the applicant may appeal such decision to the Common Council. In addition, if the commission fails to issue a Certificate of Appropriateness, the commission shall, at the request of the applicant, cooperate and work with the applicant in an attempt to obtain a Certificate of Appropriateness within the guidelines of this ordinance. (Am. by Ord. 11,648, 8-20 & 8-26-96)

6. In addition to any other penalty provided in this section, should an owner or person in charge of a landmark, landmark site or structure within an Historic District reconstruct or alter all or any part of the exterior of such property or construct any improvement upon such designated property or properties within an Historic District or cause or permit any such work to be performed upon such property without first obtaining a Certificate of Appropriateness from the Landmarks Commission or its designee or should such reconstruction, alteration or other work be performed in violation of the conditions of a lawfully granted Certificate of Appropriateness, the

Landmarks Commission, after reviewing such reconstruction, alteration or other work, may order it removed if it does not comply with the requirements of Section 33.01(5)(b)4. above or may order such renovation as is necessary to make it comply with Section 33.01(5)(b)4. (Am. by Ord. 11,648, 8-20 & 8-26-96)

(c) Regulation of Demolition. No permit to demolish all or part of a landmark, or improvement in an Historic District, shall be granted by the Director of the Neighborhood Preservation and Inspection Division except as follows: (Am. by Ord. 8081, 7-29-83)

1. Scope. Any application for a permit to demolish or remove all or part of a landmark or improvement in an Historic District shall be filed with the Landmarks Commission. Such application shall be made in all cases, both when demolition or removal is planned as an isolated event and when said demolition or removal is considered in conjunction with a special development plan, a rezoning plan or a conditional use plan. No owner or operator of a landmark, or improvement in an Historic district, shall be granted a permit to demolish or remove such property unless a Certificate of Appropriateness therefor has been granted by the Landmarks Commission. (Am. by Ord. 8117, 10-3-83)

2. Procedure. Except as provided in Section 28.12(12)(d)1., the Landmarks Commission shall hold a public hearing on each application for a wrecking or removal permit and shall follow the procedures required for other hearings by Madison General Ordinance Section 28.12(9)(d) and (e). Thereafter, the Landmarks Commission may decide to grant a Certificate of Appropriateness, refuse to grant such Certificate or suspend action on same for a period not to exceed one (1) year from the date of application for said permit. Failure to issue a Certificate of Appropriateness or to issue a written determination to suspend action on the application within thirty (30) days of the application date shall be deemed a refusal to grant a Certificate of Appropriateness for the demolition or removal, provided that the determination period may be extended an additional thirty (30) days by written stipulation of the applicant and the Landmarks Commission. If the Landmarks Commission determines to suspend action on the application, the Commission and the applicant shall undertake serious and continuing discussions for the purpose of finding a mutually agreeable method of saving the subject property. Furthermore, during this time the owner shall take whatever steps are necessary to prevent further deterioration of the building. At the end of the one-year period the Landmarks Commission shall act on the suspended application by either granting or refusing to grant a Certificate of Appropriateness for the proposed demolition or removal. (Am. by Ord. 9085, 1-29-87)

3. Standards. In determining whether to issue a Certificate of

Appropriateness for any demolition, the Landmarks Commission shall consider and may give decisive weight to any or all of the following:

a. Whether the building or structure is of such architectural or historic significance that its demolition would be detrimental to the public interest and contrary to the general welfare of the people of the City and the State;

b. Whether the building or structure, although not itself a landmark building, contributes to the distinctive architectural or historic character of the District as a whole and therefore should be preserved for the benefit of the people of the City and the State;

c. Whether demolition of the subject property would be contrary to the purpose and intent of this chapter as set forth in Sec. 33.19 and to the objectives of the historic preservation plan for the applicable district as duly adopted by the Common Council;

d. Whether the building or structure is of such old and unusual or uncommon design, texture and/or material that it could not be reproduced or be reproduced only with great difficulty and/or expense;

e. Whether retention of the building or structure would promote the general welfare of the people of the City and the State by encouraging study of American history, architecture and design or by developing an understanding of American culture and heritage;

f. Whether the building or structure is in such a deteriorated condition that it is not structurally or economically feasible to preserve or restore it, provided that any hardship or difficulty claimed by the owner which is self-created or which is the result of any failure to maintain the property in good repair cannot qualify as a basis for the issuance of a Certificate of Appropriateness;

g. Whether any new structure proposed to be constructed or change in use proposed to be made is compatible with the buildings and environment of the district in which the subject property is located.

4. (R. by Ord. 11,070, 12-6-94) (Sec. 33.01(5)(c) Am. by Ord. 7027, 6-27-80)

(d) Regulation of Painting Signs on Brick Buildings. No permit to paint a sign on a brick building shall be granted by the Director of the Inspection Unit except as follows:

1. A Certificate of Appropriateness must be issued by Landmarks Commission. To qualify For a Certificate of Appropriateness:

a. the building must be designated a landmark or be in a locally-designated historic district.

b. the brick surface must have been painted previously.

c. the building must have been built in whole or in part for commercial or industrial use.

d. the sign must be an identification sign for a tenant of the building.

e. the sign shall not be illuminated.

f. the proposed sign must be of a size, style, and location that blends with the historic character of the building and/or historic district.

2. The permittee must comply with the provisions of Chapter 31, Madison General Ordinances. (Cr. by Ord. 12,313, 2-1-99)

(e) Restoration of Painted Signs on Brick Buildings. No permit to restore a painted sign of a brick building shall be granted by the Director of the Inspection Unit except as follows:

1. A Certificate of Appropriateness must be issued by the Landmarks Commission. To qualify for a Certificate of Appropriateness

a. the building must be a landmark or be in a locally-designated historic district

b. the building must have been built in whole or in part for commercial or industrial use.

c. the owner must be able to document the existence and appearance of the sign to be restored.

d. the original sign must predate 1950.

e. the restored sign must be the same size and in the same location as the original sign.

f. the restored sign must be in the same colors, if known, as the original sign.

g. the restored sign shall not be illuminated.

h. the lettering style of the restored sign shall match as closely as possible the original lettering style of the original sign, however, new words may be used.

2. The permittee must comply with the provisions of Chapter 31, Madison General Ordinances. (Cr. by Ord. 12,364, 3-30-99)

(f) Appeal. An appeal from the decision of the Landmarks Commission to grant or deny a Certificate of Appropriateness under Subsection (5)(b) and (c) may be taken to the Common Council by the applicant for the permit. In addition, an appeal from the decision of the Landmarks Commission to grant or deny a Certificate of Appropriateness for any building or demolition project requiring a public hearing, whether this determination is made upon receipt of the application for a demolition permit or at the end of the one-year period in a case where action on the application has been suspended, or to suspend action on a demolition application, may also be taken to the Common Council by the Alderperson of the district in which the subject property is located, or by 20% of the property owners within 200 feet of the subject property.

Such appeal shall be initiated by filing a petition to appeal, specifying the grounds therefore, with the City Clerk within ten (10) days of the date the final decision of the Landmarks Commission is made. The City Clerk shall file the petition to appeal with the Common Council. After a public hearing, the Council may, by favorable vote of two-thirds (2/3) of its members, based on the standards contained in this ordinance, reverse or modify the decision of the Landmarks Commission if, after balancing the interest of the public in preserving the subject property and the interest of the owner in using it for his or her own purposes, the Council finds that, owing to special conditions pertaining to the specific piece of property, failure to grant the Certificate of Appropriateness will preclude any and all reasonable use of the property and/or will cause serious hardship for the owner, provided that any self-created hardship shall not be a basis for reversal or modification of the Landmark Commission's decision. (Am. by Ord. 11,983, 12-12-97)

(g) Recognition Of Landmarks And Landmark Sites. At such time as a landmark or landmark site has been properly designated in accordance with subsections (4) and (6) hereof, the commission shall cause to be prepared and erected on such property at City expense, a suitable plaque declaring that such property is a landmark or landmark site. Such plaque shall be so placed as to be easily visible to passing pedestrians. In the case of a landmark, the plaque shall state the accepted name of the landmark, the date of its construction, and other information deemed proper by the commission. In the case of a landmark site which is not the site of a landmark building, such plaque shall state the common name of the site, and such other information deemed appropriate by the commission. (Renumbered by Ord. 11,070, 12-6-94)

(h) Sale Of Landmarks And Landmark Sites. Any party who is listed as

the owner of record of a landmark site at the time of its designation, who can demonstrate to the Common Council that by virtue of such designation he is unable to find a buyer willing to preserve such landmark or landmark site, even though he has made reasonable attempts in good faith to find and attract such a buyer, may petition the commission for a rescission of its designation. Following the filing of such petition with the secretary of the commission:

1. The owner and the commission shall work together in good faith to locate a buyer for the subject property who is willing to abide by its designation.

2. If, at the end of a period not exceeding six (6) months from the date of such petition, no such buyer can be found, and if the owner still desires to obtain such rescission, the Common Council shall rescind its designation of the subject property.

3. In the event of such rescission, the City Clerk shall notify the Director of the Neighborhood Preservation and Inspection Division and the City Assessor of same, and shall cause the same to be recorded in the office of the Dane County Register of Deeds.

4. Following any such rescission, the Common Council may not redesignate the subject property a landmark or landmark site for a period of not less than five (5) years following the date of rescission. (Am. by Ord. 11,983, 12-12-97)

(i) Other Duties. In addition to those duties already specified in this section, the commission shall:

1. Actively work for the passage of enabling legislation which would permit the granting of full or partial tax exemptions to properties it has designated under the provisions of this section in order to encourage landmark owners to assist in carrying out the intent of this ordinance.

2. Work closely with the State of Wisconsin liaison officer and the Governor's liaison committee for the National Register of Historic Places of the United States National Park Service in attempting to include such properties hereunder designated as landmarks or landmark sites on the Federal Register.

3. Work for the continuing education of the citizens of Madison about the historic heritage of this City and the landmarks and landmark sites designated under the provisions of this section.

4. As it deems advisable, receive and solicit funds for the purpose of landmarks preservation in the City of Madison. Such funds shall be placed in

a special City account for such purpose. (Renumbered by Ord. 11,070, 12-6-94)

(6) Procedures.

(a) Designation Of Landmarks and Landmark Sites. The Landmarks Commission and the Common Council may consider nominations for landmark status. An individual or group may nominate a property for consideration. If a complete, accurate application is submitted and the Commission decides to consider the nomination, a public hearing shall be scheduled At least ten (10) days prior to such hearing, the commission shall notify the owners of record, as listed in the office of the City Assessor, who are owners of property in whole or in part situated within two hundred (200) feet of the boundaries of the property affected. Notice of such hearing shall also be published as a Class 1 Notice, under the Wisconsin Statutes. The commission shall also notify the following: Department of Public Works, Parks Division, Fire and Police Departments, Health Division, Department of Planning and Community and Economic Development, and Plan Commission. Each such department shall respond to the commission within thirty (30) days of notification with its comments on the proposed designation or rescission. The commission shall then conduct such public hearing and, in addition to the notified persons, may hear expert witnesses, and shall have the power to subpoena such witnesses and records as it deems necessary. The commission may conduct an independent investigation into the proposed designation or rescission. Within ten (10) days after the close of the public hearing, and after application of the criteria in Subsection (4), above, the commission may recommend the designation of the property as either a landmark or a landmark site or recommend the rescission of such designation. After such recommendation has been made, notification shall be sent to the property owner or owners. The commission shall report its recommendation, along with the reasons for it, to the Common Council. After considering the commission's report, and considering the standards contained in this ordinance, the Common Council may designate the property as either a landmark or a landmark site or rescind such designation. The City Clerk shall notify the Director of the Neighborhood Preservation and Inspection Division and the City Assessor. The City Clerk shall cause such designation or rescission to be recorded, at City expense, in the Dane County Register of Deeds office.

If the Commission decides not to consider a nomination, the property owner or alderperson may request that the Common Council consider the nomination. The Common Council shall then refer the nomination to the Landmarks Commission for a recommendation. (Am. by Ord. 11,983, 12-12-97; Ord. 12,301, 1-15-99)

(b) For those properties listed on pages 50 and 51 of the Downtown Historic Preservation Plan, the procedure to designate a property as a landmark cannot be initiated once a completed application for a conditional use, demolition permit or zoning map amendment has been submitted. (Cr. by Ord. 12,302, 1-15-99)

(c) Voluntary Restrictive Covenants. The owner of any landmark or landmark site may, at any time following such designation of his property, enter into a restrictive covenant on the subject property after negotiation with the commission. The commission may assist the owner in preparing such covenant in the interest of preserving the landmark or landmark site and the owner shall record such covenant in the Dane County Register of Deeds office, and shall notify the City Assessor of such covenant and the conditions thereof. (Subdiv. (b) R. and (c) Renumbered to (b) by Ord. 11,070, 12-6-94)

(d) Creation of Historic Districts.

1. For preservation purposes, the Landmarks Commission shall select geographically defined areas within the City of Madison to be designated as Historic Districts and shall, with the assistance of the City Department of Planning and Development, prepare an historic preservation plan in ordinance form for each area. An Historic District may be designated for any geographic area of particular historic, architectural, or cultural significance to the City of Madison which:

- a. Exemplifies or reflects the broad cultural, political, economic or social history of the nation, state or community; or
- b. Is identified with historic personages or with important events in national, state or local history; or
- c. Embodies the distinguishing characteristics of architectural type specimens inherently valuable for the study of a period or periods, styles, methods or construction, indigenous materials or craftsmanship; or
- d. Is representative of the notable works of master builders, designers, or architects who influenced their age.

Each historic preservation plan prepared for or by the Landmarks Commission shall include a cultural and architectural analysis supporting the historic significance of the area, the specific guidelines for development and a statement of preservation objectives.

2. Guideline criteria to be considered in the development of Historic District plans are as follows:

- a. All new structures shall be constructed to a height visually compatible with the buildings and environment with which they are visually related.
- b. The gross volume of any new structure shall be visually compatible with the buildings and environment with which it is visually related.
- c. In the street elevation(s) of a building, the proportion between the width and height in the facade(s) should be visually compatible with the buildings and environment with which it is visually related.
- d. The proportions and relationships between doors and windows in the street facade(s) should be visually compatible with the buildings and environment with which it is visually related.
- e. The rhythm of solids to voids, created by openings in the facade, should be visually compatible with the buildings and environment with which it is visually related.
- f. The existing rhythm created by existing building masses and spaces between them should be preserved.
- g. The materials used in the final facade(s) should be visually compatible with the buildings and environment with which it is visually related.
- h. The texture inherent in the facade should be visually compatible with the buildings and environment with which it is visually related.
- i. Colors and patterns used on the facade (especially trim) should be visually compatible with the buildings and environment with which it is visually related.
- j. The design of the roof should be visually compatible with the buildings and environment with which it is visually related.
- k. The landscape plan should be sensitive to the individual building, its occupants and their needs. Further, the landscape treatment should be visually compatible with the buildings and environment with which it is visually related.
- l. All street facade(s) should blend with other buildings via directional expression. When adjacent buildings have a dominant horizontal or vertical expression, this expression should be carried over and reflected.
- m. Architectural details should be incorporated as necessary to relate the new with the old and to preserve and enhance the inherent characteristics of the area.

3. The guideline criteria for construction of and alterations and additions to buildings and structures in historic districts are designed to provide an understandable set of standards to ensure that alterations to the exterior of existing buildings and the creation of new buildings will be done in a manner sensitive to the character of each historic district. It is not the intent of this ordinance to discourage contemporary architectural expression that is visually compatible with its environment and otherwise meets the standards in the ordinance, to encourage the rote emulation of existing building styles or to prevent the prior lawful conforming use of buildings that are reconstructed following destruction by fire or other natural disaster. A sensitively designed building in a contemporary style may better preserve and enhance the inherent characteristics of a historic district than a mediocre adaptation of a more traditional style. (Cr. by Ord. 8690, 10-10-85 & 11-14-85; Am. by Ord. 13,001, 2-8-02)

4. Review and Adoption Procedure.

a. Landmarks Commission. The Landmarks Commission shall hold a public hearing when considering the plan for an Historic District. Notice of the time, place and purpose of such hearing shall be given by publication as a Class 2 Notice under the Wisconsin Statutes in the official City paper. Notice of the time, place and purpose of such public hearing shall also be sent by the City Clerk to the Alderman of the Aldermanic District or Districts in which the Historic District is located, and the owners of record, as listed in the office of the City Assessor, who are owners of property situated in whole or in part within the Historic District, or situated in whole or in part within two hundred (200) feet of the boundaries of the Historic District. Said notice is to be sent at least ten (10) days prior to the date of such public hearing. Following the public hearing, the Landmarks Commission shall vote to recommend, reject or withhold action on the plan. This recommendation shall be forwarded to the City Plan Commission and the Common Council.

b. The City Plan Commission. The Plan Commission shall review the Historic District plan and make a recommendation to the Common Council. The Plan Commission shall make its recommendation on the Historic District plan within thirty (30) days.

c. The Common Council. The Common Council, upon receipt of the recommendations from the Landmarks Commission and Plan Commission, shall hold a public hearing, notice to be given as noted in Subparagraph a. above, and shall following said public hearing either designate or reject the Historic District. Designation of the Historic District shall constitute adoption of the plan in ordinance form prepared for that district and direct the implementation of said plan.

(33.01(6)(d) Renumbered to (c) by Ord. 11,070, 12-6-94)

(7) Conformance With Regulations. Every person in charge of any landmark, landmark site or improvement in an Historic District shall maintain same or cause or permit it to be maintained in a condition consistent with the provisions of this section.

(8) Maintenance of Landmarks, Landmark Sites and Historic Districts.

(a) Every person in charge of an improvement on a landmark site or in an Historic District shall keep in good repair all of the exterior portions of such improvement and all interior portions thereof which, if not so maintained, may cause or tend to cause the exterior portions of such improvement to fall into a state of disrepair. This provision shall be in addition to all other provisions of law requiring such improvement to be kept in good repair.

(b) Insofar as they are applicable to a landmark, landmark site or improvement in an Historic District, designated under this section, any provision of Chapters 18 (Plumbing Code), 27 (Minimum Housing and Property Maintenance Code), 29 (Building Code), 30 (Heating, Ventilating and Air Conditioning Code) and 31 (Outdoor Signs and Outdoor Advertising Structures) of the Madison General Ordinances may be varied or waived, on application, by the appropriate board having such jurisdiction over such chapter or, in the absence of such board, by the Director of the Neighborhood Preservation and Inspection Division, provided such variance or waiver does not endanger public health or safety. (Am. by Ord. 8081, 7-29-83)

(c) Notwithstanding subdivision (a) above, sandblasting of any exterior surface of an improvement on a landmark site or in an historic district is prohibited. Other types of abrasive exterior cleaning, including but not limited to waterblasting with a sand additive, or corrosive cleaning, including but not limited to muriatic acid wash, are also prohibited unless specifically approved prior to work by the Landmarks Commission. The Landmarks Commission shall approve exterior surface cleaning projects using abrasive or corrosive cleaning methods only if the project will not adversely affect the exterior fabric of the building. (Cr. by Ord. 7923, 1-27-83)

(9) Conditions Dangerous to Life, Health or Property. Nothing contained in this section shall prohibit the making of necessary construction, reconstruction, alteration or demolition of any improvement on a landmark site or in an Historic District pursuant to order of any governmental agency or pursuant to any court judgment, for the purpose of remedying emergency conditions determined to be dangerous to life, health or property. In such case, no approval from the commission shall be required.

(10) Mansion Hill Historic District.

(a) Purpose and Intent.

It is hereby declared a matter of public policy that a specific area of the City be identified, designated, and protected because of its special character and historical interest. This area, to be called the Mansion Hill Historic District, shall be described in general by the map and specifically by the legal description on file in the City Clerk's office. The purpose and intent of this ordinance shall be to designate this area according to the creation and review and adoption procedures in Sections 33.19(6)(d)1. through 4., Landmarks Commission, of the Madison General Ordinances. (Am. by Ord. 8690, 10-10-85 & 11-14-85)

(b) (R. by Ord. 6470, 1-9-79)

(c) Criteria for Creation of Mansion Hill Historic District. In that the Mansion Hill Historic District reflects a pattern in the broad social history of Madison and in the State and the Nation, and in that elements within the District meet the other three designation criteria, namely that many of the buildings in the District:

1. Are identified with historic personages or with important events in national, state or local history;

2. Embody the distinguishing characteristics of an architectural type specimen, inherently valuable for a study of a period, style, method of construction, or of indigenous materials or craftsmanship;

3. Are representative of the notable work of a master builder, designer or architect whose individual genius influences his age;

The area described by the map and legal description shall be designated an historic district.

(d) Regulation of Construction, Reconstruction, Exterior Alteration and Demolition.

The Commission shall act in these matters specifically as they regard the Mansion Hill Historic District in the manner specified by Madison General Ordinance, Sections 33.19(5)(b) and (c).

(e) Guideline Criteria for new Development in the Mansion Hill Historic District.

1. The gross volume of any new structure shall be visually compatible with the buildings and environment with which it is visually related (visually related area).

2. In the street elevation(s) of a new building, the proportion between the width and the height in the facade(s) shall be visually compatible with the buildings and the environment with which it is visually related (visually related area).

3. The proportions and relationships between width and height of the doors and windows in new street facade(s) shall be visually compatible with the buildings and environment with which it is visually related (visually related area).

4. The rhythm of solids to voids created by openings in the facade of the new structure should be visually compatible with the buildings and environment with which it is visually related (visually related area).

5. All new street facades should blend with other buildings via directional expression. When adjacent buildings have a dominant vertical or horizontal expression, this expression should be carried over and reflected.

(f) Conformance With Regulations; Maintenance of the District; Conditions Dangerous to Life, Health and Property; Penalties for Violations; Separability.

The Mansion Hill Historic District shall be subject to the public policy guidelines established in Sections 33.19(7) through (9), and (15) and (16) of the Madison General Ordinances in all of these matters. (Am. by Ord. 10,871, Adopted 3-15-94)

(g) Reference to Plan.

The public policy guidelines in this section derive from a plan entitled “The Mansion Hill Historic Preservation Plan and Development Handbook”, City Planning Department, 1975. (Sec. 33.01(10) Cr. by Ord. 5527, 8-4-76)

28.08 RESIDENCE DISTRICTS.

(14) R6H General Residence District

(a) Statement of Purpose. The R6H district is established for the same purposes as the R6 general residence district, except that in addition its purpose is to limit the height of structures and provide side yards in areas to preserve the historic and architectural character of a neighborhood.

(b) General Requirements, Permitted and Conditional Uses, and Usable Open Space. Development in each historic district governed by this category shall conform to the ordinance for that district. Otherwise, all these provisions shall be governed by the requirements of the R6 general residence district. (Am. by Ord. 5831, 5-6-77)

(c) Lot Area Requirements. In the R6H district, lot area shall be provided in accordance with the following requirements:

1. Dwelling Units

Minimum Lot Area Per Dwelling Unit	Type of Dwelling Unit
300 square feet	Efficiency
450 square feet	One bedroom
600 square feet	Two bedroom

Plus an additional one hundred fifty (150) square feet of lot area for such additional bedroom in excess of two (2) in a dwelling unit.

2. Lodging Rooms - minimum lot area of two hundred (200) square feet per lodging room.

(d) Floor Area Ratio. In the R6H district, the floor area ratio shall not exceed 2.0 and the lot coverage by building or buildings shall not exceed forty percent (40%) of the lot area.

(e) Height Regulations. In the R6H district, no building or structure shall exceed fifty (50) feet in height. For purposes of this subdivision, height shall be the vertical distance measured from the average finished grade at the entire perimeter of the subject building or structure to the highest point of the roof in the case of a flat roof, to the deck line of a mansard roof, or to the mean height level between eaves and ridges of a gable, hip or gambrel roof.

(f) Yard Requirements. In the R6H district, front, side and rear yards shall be provided, each of which shall not be less than the following:

1. Front yard - fifteen (15) feet.

2. Side Yards.

a. One story buildings - each side yard five (5) feet.

b. Two story buildings - a least side yard of five (5) feet and a combined total of both side yards of fourteen (14) feet.

c. Three story buildings - a least side yard of seven and one-half (7 1/2) feet and a combined total of both side yards of eighteen (18) feet.

d. Four or five story buildings - each side yard ten (10) feet.

e. On any zoning lot with a lot width of less than fifty (50) feet, for each foot by which the side walls of a building exceed sixty-six (66) feet, the

required side yard shall be increased one and one-half (1 1/2) inches. Only that portion of the side wall within eighteen (18) feet of the side lot line shall be subject to this side yard penalty. (Am. by Ord. 10,539, 11-23-92)

f. On any zoning lot with a lot width of fifty (50) feet or more, for each foot by which the side walls of a building exceed eighty-five (85) feet, the required side yard width shall be increased by one and one-half (1 1/2) inches. Only that portion of the side wall within eighteen (18) feet of the side lot line shall be subject to this side yard penalty. (Am. by Ord. 10,539, 11-23-92)

g. Reversed corner lot - ten (10) feet.

3. Rear yard - thirty (30) feet.

(g) Off-Street Parking and Loading. Off-street parking and loading shall be in accordance with Sec. 28.11(3)(g) hereof.

REVIEW PROCESS FOR ALTERATIONS AND NEW CONSTRUCTION IN THE LOCAL MANSION HILL HISTORIC DISTRICT

The property owner should first ascertain if the project will require a permit. In general, most projects that cost under \$400.00; storm doors, screens and storm window; painting; driveways and sidewalks; fences and landscaping (not including decks or other structures) do not require a building permit. If in doubt, call the Building Inspection Unit at 266-6558.

Second, the owner should determine if the project is of a type that can be approved by the Landmarks Commission's designees, who are staff people at the Department of Planning and Development. These projects include changes that will not alter the appearance of the building; restoration to an earlier, documentable appearance; most re-roofings; residing with clapboard, that will not destroy decorative details; and gutters and downspouts that do not have a raw metal finish. If the project falls into one of these categories, call the Landmarks Commission staff, at 266-6552, who will then write an approval memo to the Building Inspection Unit so there will be no delay in the issuance of the building permit. The Landmarks Commission must review all other projects, including such things as windows that do not match the existing, new dormers, porch rails, decks and additions.

The Landmarks Commission staff is happy to consult with property owners on appropriate design alternatives, solutions to maintenance problems, etc. If you plan a large-scale project, you may wish to have the Landmarks Commission staff look at rough sketches or discuss ideas with you prior to the development of the final design.

Generally speaking the Landmarks Commission meets two time each month at 4:30 in the afternoon. A copy of the schedule and agenda can be obtained from the Landmarks Commission staff or on the City website. In order for the Landmarks Commission to consider a project, drawings and/or other materials that clearly explain what the project will look like when it is done should be submitted to the Landmarks Commission staff no later than 10 days before the meeting at which you wish your project to be considered. There is no fee for Landmarks Commission review.

It is best for the property owner and/or the designer or contractor to be present at the meeting to answer questions. If, for some reason, the Landmarks Commission does not approve of a particular proposal, a compromise often can be developed at the same meeting, but only if the owner or a representative is there to discuss the project.

If the project is approved, the building permit can be issued as early as the next morning. If the Landmarks Commission denies a "certificate of

appropriateness” for a project, the commission and its staff will be happy to assist the owner in developing a plan that will achieve the property owner’s goals and be sympathetic with the historic character of the building or neighborhood. If no agreement can be reached, the Landmarks Commission’s decision can be appealed to the Common Council. So far, no property owner has felt the need to do this.

MANSION HILL CRITERIA FOR NEW CONSTRUCTION

The criteria for new construction in Mansion Hill are as follows (Madison General Ordinances Sec. 33.19(10)(e):

1. The gross volume of any new structure shall be visually compatible with the buildings and environment with which it is visually related (visually related area).
2. In the street elevation(s) of a new building, the proportion between the width and the height in the facade(s) shall be visually compatible with the buildings and the environment with which it is visually related (visually related area).
3. The proportions and relationships between width and height of the doors and windows in new street facade(s) shall be visually compatible with the buildings and environment with which it is visually related (visually related area).
4. The rhythm of solids to voids created by openings in the facade of the new structure should be visually compatible with the buildings and environment with which it is visually related (visually related area).
5. All new street facades should blend with other buildings via directional expression. When adjacent buildings have a dominant vertical or horizontal expression, this expression should be carried over and reflected.

HOW TO OBTAIN A CERTIFICATE OF APPROPRIATENESS FOR A DEMOLITION

The Landmarks Commission must approve all demolitions of buildings on landmark property or in historic districts.

First, the property owner should determine whether or not the demolition request will require a public hearing. The ordinances require that the Landmarks Commission hold a public hearing on all proposed demolitions, except the following:

1. all detached garages and accessory buildings;
2. all non-residential buildings constructed after 1945

If the demolition request will require a public hearing, a letter to the Landmarks Commission explaining the reasons for the demolition should be submitted to the Landmarks Commission staff no later than three weeks before the meeting at which you wish the project discussed. This allows time to publish notices in the newspaper of record and send letters to surrounding property owners. If a new building is planned for the site, elevations and a plan showing the location of the new building should be included (see section on new construction). If the proposed demolition is exempt from the public hearing requirements, the request for review should be submitted no later than 10 days before the meeting at which you wish your project discussed. There is no fee for Landmarks Commission review.

The alderperson for the district or the property owner may appeal the

decision of the Landmarks Commission regarding demolitions. The appeal must be filed within ten days of the Landmarks Commission’s decision. The Common Council would then hold a public hearing and could, by a two-thirds vote, overrule the Landmarks Commission. In order to do this, the council would have to find that failure to grant a “certificate of appropriateness” would preclude any and all reasonable use of the property or that it would cause serious hardship for the owner, provided that the hardship was not self-created (for instance, demolition by neglect).

CRITERIA

The Landmarks Commission ordinance spells out criteria by which such projects will be reviewed (see Madison General Ordinances Sec. 33.19(5)(c)3:

- a. Whether the building or structure is of such architectural or historic significance that its demolition would be detrimental to the public interest and contrary to the general welfare of the people of the City and the State;
- b. Whether the building or structure, although not itself a landmark building, contributes to the distinctive architectural or historic character of the District as a whole and therefore should be preserved for the benefit of the people of the City and the State;
- c. Whether demolition of the subject property would be contrary to the purpose and intent of this chapter as set forth in Sec. 33.19 and to the objectives of the historic preservation plan for the applicable district as duly adopted by the Common Council;
- d. Whether the building or structure is of such old and unusual or uncommon design, texture and/or material that it could not be reproduced or be reproduced only with great difficulty and/or expense;
- e. Whether retention of the building or structure would promote the general welfare of the people of the City and the State by encouraging study of American history, architecture and design or by developing an understanding of American culture and heritage;
- f. Whether the building or structure is in such a deteriorated condition that it is not structurally or economically feasible to preserve or restore it, provided that any hardship or difficulty claimed by the owner which is self-created or which is the result of any failure to maintain the property in good repair cannot qualify as a basis for the issuance of a Certificate of Appropriateness;
- g. Whether any new structure proposed to be constructed or change in use proposed to be made is compatible with the buildings and environment of the district in which the subject property is located.

PENALTY FOR NON-COMPLIANCE

The Landmarks Commission has the authority by ordinance to issue work orders. If an owner undertakes a project without receiving a “certificate of appropriateness” for it first, the Landmarks Commission can issue a work order requiring the owner to get a “certificate of appropriateness” or else remove the work and restore the building to its appearance before alteration. The City may also undertake legal proceedings, which could result in a fine of up to \$200 per day for every day that the project is in non-compliance.