

*Guidelines for Renovations and Additions to Historic Buildings*  
**Building on Hartford's Historic Heritage**



City of Hartford, Connecticut  
Eddie A. Perez, Mayor

# Acknowledgments

## OFFICE OF THE MAYOR

Eddie A. Perez, Mayor  
Lee Erdmann, Chief Operating Officer  
Matthew Hennessy, Chief of Staff

## DEPARTMENT OF DEVELOPMENT SERVICES

John F. Palmieri, Director, Development Services Department  
Roger J. O'Brien, Director of Planning, PhD, AICP  
Kenneth Schwartz, Chief Staff Planner, AIA, AICP

## CONSULTANTS

James Vance & Associates, Architects  
James Vance, AIA  
John Wilcox, AIA  
Graphic Design, Laura Augustine

## MEMBERS OF THE HARTFORD CITY COUNCIL

Veronica Airey-Wilson  
John Bazzano  
James Boucher  
Elizabeth Horton-Sheff  
Kenneth H. Kennedy, Jr.  
Hernan LaFontaine  
Robert Painter  
Calixto Torres  
Rosezina Winch

## MEMBERS OF THE

## HISTORIC PRESERVATION COMMISSION

Allen Ambrose, AIA  
Jonathan E. Clark  
Catherine Connor  
David Ransom  
Lynn Ferrari  
Greg Secord, Chairman

## MEMBERS OF THE ADVISORY COMMITTEE ON HISTORICAL PRESERVATION GUIDELINES

Gilbert Addo  
Sandra Bobowski  
Robert Guliano  
Chris Hartley  
John Harris  
Joseph Hewes  
Bill Jordan  
Sally Katz  
Tai Soo Kim  
Laura Knott-Twine  
Catherine MacKinnon  
Tony Matta  
Carlos Mouta  
Rafie Podolsky  
Romulo Samaniego

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"Clapboards-Illustration," "Corbel-Illustration," "Cresting-Illustration," "Dentil-Illustration," "Double-Hung Window-Illustration," "Gingerbread-Illustration," "Half-timbered construction-Illustration," "Lintel(a)-Illustration," "Mansard Roof-Illustration," "Rusticated Stone-Illustration," "Cornice-Illustration," "Pediment-Illustration," from AMERICAN ARCHITECTURE: AN ILLUSTRATED ENCYCLOPEDIA by Cyril M. Harris. Copyright © 1998 by Cyril Manton Harris. Used by permission of W.W. Norton & Company, Inc.



**OFFICE OF THE MAYOR  
550 MAIN STREET  
HARTFORD, CONNECTICUT**

June 2006

To the Residents of the City of Hartford:

I am pleased to provide this resource book to homeowners and commercial and industrial property owners. The guidelines will assist you in maintaining and enhancing the rich architectural heritage of the City. I congratulate all who worked to produce this resource.

Historic Preservation efforts help maintain and increase residential property values as well as contribute to the overall appearance of our City. Historic Preservation efforts can be an economic development tool in our business districts. Historic Preservation often is a catalyst to economic growth.

I encourage residents and commercial property owners alike to call upon the City Planning staff and the Historic Preservation Commission to assist you in your use of these guidelines.

*Very truly yours,*

Eddie A. Perez  
Mayor



# Introduction

The City of Hartford has a rich architectural heritage. The historic significance of our neighborhoods and our downtown were chronicled by the Hartford Architecture Conservancy more than 30 years ago.

There are more than 4,000 buildings within our city that contribute to our rich heritage.

In 2005, a special Historic Preservation Ordinance Task Force worked to bring about our Historic Preservation Ordinance. The guidelines included in this booklet are intended to assist residents in meeting the requirements of that ordinance as well as to guide overall design of developments in historic districts.

At the same time, the guidelines will serve to assist residents and City officials in building a better Hartford together. The acknowledgement page lists all those who have participated in this effort.

For forms and procedures relating to renovations and alterations to historic buildings, new or existing buildings in historic districts or any proposed demolition of a historic building or any building in a historic district, please contact the **City Planning Division, 250 Constitution Plaza, Hartford, CT 06103-1822, 860-757-9040, [www.hartford.gov/development/planning](http://www.hartford.gov/development/planning)**



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## Why Preservation?

- To protect and enhance the attractiveness of the City
- To protect and enhance neighborhood character
- To stabilize and increase property values

## Why Preservation Guidelines?

- To promote responsible preservation practices
- To create a mechanism to identify, preserve and enhance historic buildings
- To provide a resource of information and expertise for educational purposes
- To foster appropriate use and wider public knowledge and appreciation of areas, sites, structures and features



*Detail of The Richardson Building on Main Street*

# Summary of the Secretary of the Interior's Standards for Rehabilitation

- **Preserve** the distinguishing character of your property. Removal or alteration of historical materials or architectural features should be avoided.
- **Repair** rather than replace deteriorated architectural features whenever possible.
- **Duplicate** original features by matching them in composition, design, color, texture and other visual qualities whenever replacement is necessary.
- **Honor** the proportions, scale, color, texture and quality of the original when new materials are introduced.
- **Treat** with sensitivity distinguishing stylistic features and examples of skilled craftsmanship, which are scarce today.
- **Provide** a use for your building compatible with the original use so that minimal alteration to the building and its environment is necessary.
- **Give** careful consideration before removing additions and alterations made after your building was built. They may have value as part of the history of the building.
- **Recognize** your building as a product of its time. Alterations to create earlier appearances, for example adding colonial windows to Victorian houses, is inappropriate.
- **Preserve** the essential form and integrity of the original building when making new additions and alterations.
- **Design** new additions to be compatible in size, scale, color and material, but not to mimic previous styles.



*The Linden Building on Main Street*



## Steps to Achieving the Standards

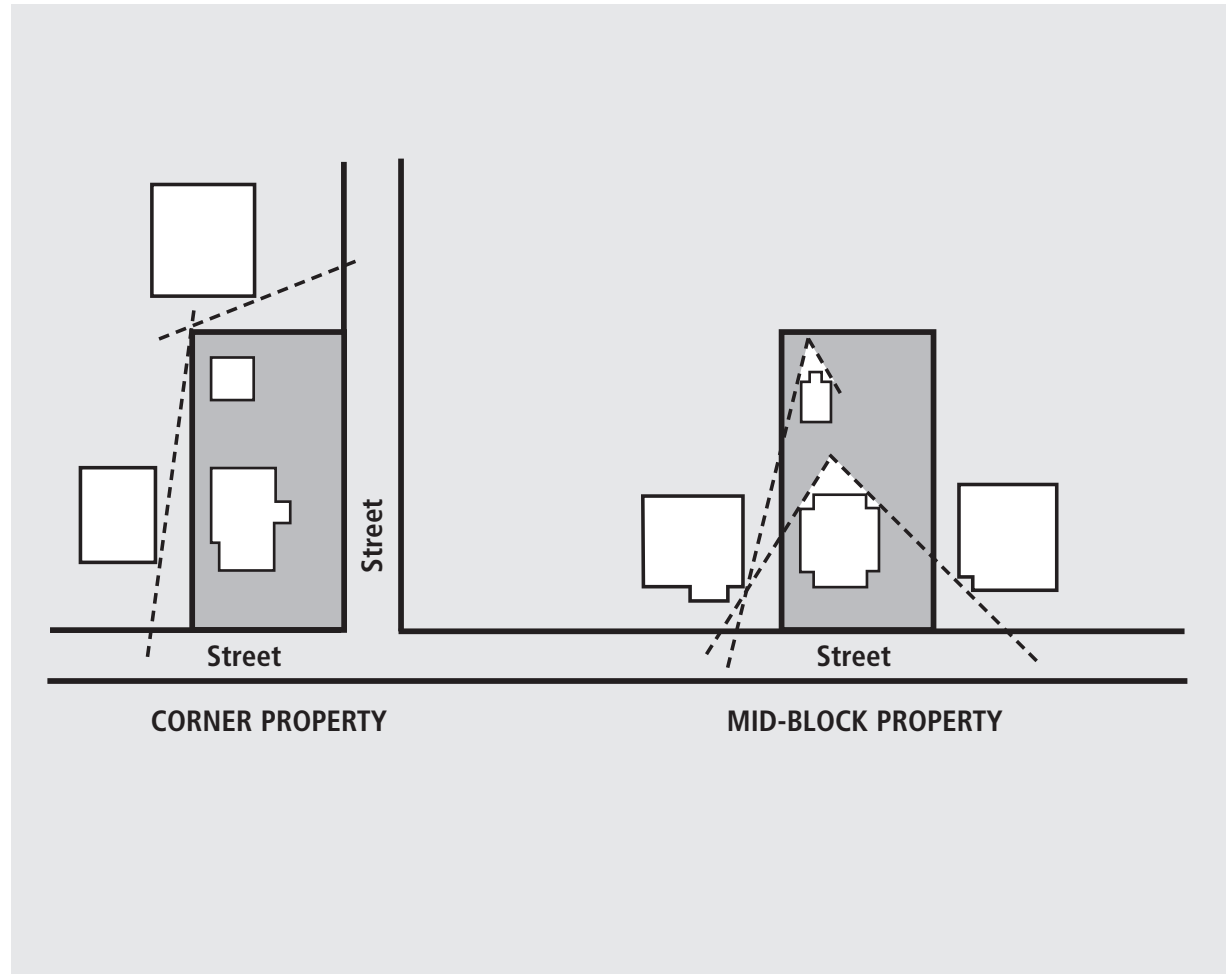
- Identify the style of your building, if you can (pages 7–14).
- Identify parts of the building that will be visible from the street and that are significant, such as porches, windows, surface materials and the shape of the roofline (page 5).
- Repair, protect and maintain the historic features and materials. Replace missing character-defining features with elements and materials which match the original as closely as possible (pages 15–22).
- Design and construct your alterations and additions to complement and enhance your existing building (pages 27–30).



*A Tudor Revival house on Prospect Avenue*

# Defining “Visible from the Street”

The shaded areas are considered visible from the street(s) and are therefore subject to these guidelines.







# *Introduction to Hartford Styles*



*A Bungalow on Ridgefield Street*



*An 1896 Duplex on Imlay Street*



*The Linden on Main Street*

# Introduction to Hartford Styles



*Alden Street*

## GREEK REVIVAL 1820 TO 1860

- Larger vertical window panes — 2/2, 2/1
- Symmetrical placement of windows
- *Gables* facing street, *triangular pediments*
- Columned *porticos*, recessed entries
- Supporting *pilasters* at corners
- Wide *entablatures* and moldings



*Allen Place*

## GOthic REVIVAL 1830 TO 1860

- Tall narrow windows, vertical panes
- Asymmetrical plan, *bay windows*
- Steeply pitched roofs, tall *dormers*
- Pointed arch *porticos*
- Decorative woodwork
- Jigsaw *gingerbread*
- Variety of *shingle/clapboard/brick* patterns

# Hartford Styles



Wethersfield Avenue

## ITALIAN VILLA 1830 TO 1880

- Style based on Italian country villas
- Windows often have *lintels* or wood *window hoods*.
- Shallow roofs — *eaves* and *gables* have *brackets*.
- First floors have taller windows, *attics* have short windows below *eaves*.
- L-shaped single family plan
- Arched *porticoes* with classical details
- Central towers or *widow's walks*



Wethersfield Avenue

## ITALIANATE 1840 TO 1880

- Compact, rectangular plan, often stacked multi-family, 2 to 6 units
- Windows have arched or flat *lintels* or wood *window hoods*.
- Shallow pitched roofs with large *overhangs* and *brackets*
- First floors have taller windows, *attics* have short windows below *eaves*.
- Arched *porticoes* with classical details



# Hartford Styles



Fairfield Avenue

## SECOND EMPIRE 1860 TO 1890

- Double pitched *mansard* roofs pierced with dormers
- Tall, low-arch windows, central towers
- Shallow roofs above *mansard* with *eave brackets*
- French *scroll* ornamentation
- Molded *window caps*
- Ornate cast iron and wrought iron railings or *cresting*



Wethersfield Avenue

## QUEEN ANNE 1875 TO 1915

- Variety of forms, textures, materials, colors
- Asymmetrical, complex plans
- Projections, *bay windows*, towers
- 12/12 pitched roofs, dormers
- Encircling porches, *leaded stained glass*
- Decorative woodwork, brickwork, *terra cotta*, *rusticated* foundations

# Hartford Styles



*Kenyon Street*



*Park Terrace*

## NEO-CLASSICAL REVIVAL 1875 TO 1915

- Variation on Queen Anne with classical detailing
- Triangular *pediments*, *classical columns*, *Palladian windows*
- Third story *pediment* overhangs over *bay windows* are common.
- Wide front *porches* with low *slope roofs*
- *Piers* at ends of *balustrades* are common.

## “PERFECT 6” 1880 TO 1920

- Six units stacked 3 high and 2 wide.
- Typical wide, ornamental *cornice*, double *bay windows* and central front balconies
- Rear wood exit stair and balcony
- Typically *running bond brick façade*

# Hartford Styles



Prospect Avenue

## TUDOR REVIVAL 1890 TO 1920

- Brick or stone first story common with top stories of *half timber* and *stucco*
- Tall molded chimneys
- Large windows with *leaded glass*
- Heavy *buttresses*
- Arched doorways, multiple *gabled roofs*
- Contrasting *sills* and *lintels*



Fairfield Avenue

## BUNGALOW (ARTS AND CRAFTS) 1890 TO 1940

- Low pitched *hip* or *gable hip roofs* with surrounding *verandas*
- Roof may have *eyebrow windows*.
- Exterior materials include field stone and *rough sawn shingles*.
- Vertical windows, typically arranged around chimneys or doors
- Broad *eave overhangs* with *exposed rafters* underneath



# Hartford Styles



*Kenyon Street*

## COLONIAL REVIVAL 1900 TO 1930

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- Rectangular plan, two or three story
- Symmetrical *façade*, balanced windows and *dormers*, center entry
- *Hip* or *gabled roofs* parallel to the street
- A few well chosen classical details — *Doric columns*, *entablatures*, *Palladian windows*
- *Flemish* or *American bond brickwork*
- Doorways with *sidelights* and *porticos*



*Westerly Terrace*

## GEORGIAN REVIVAL 1900 TO 1930

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- Small window panes — 9/9 or 12/12
- Windows aligned symmetrically in columns and rows
- Decorative *dentil\** moldings
- Paneled doors with *pilasters* and transoms
- Side gabled roofs

# Hartford Styles



*G. Fox & Company, Main Street*



*The Richardson, Main Street*

## DOWNTOWN COMMERCIAL BUILDINGS

- Three or more stories; often mixed use with pedestrian related functions at street level
- Styles vary. Typically architect-designed, typically *masonry* or stone exterior walls, flat or shallow pitched roofs
- Significant structures may be individually listed on National or State register.

## CULTURAL, HISTORIC AND ARCHITECTURAL LANDMARKS

- Fifty or more years old
- Individually listed on the Historic Register
- Styles vary. Typically architect designed
- Historic landmarks are designated by the National Park Service.

# *Repairing, Preserving and Replacing Your Building's Exterior Elements*

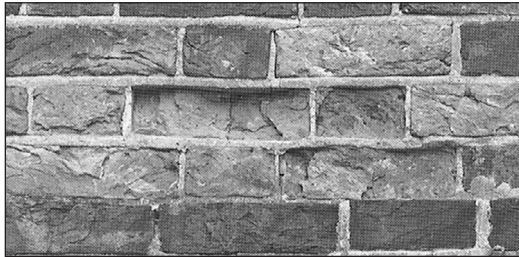


# Repairing, Preserving and Replacing Your Building's Exterior Elements

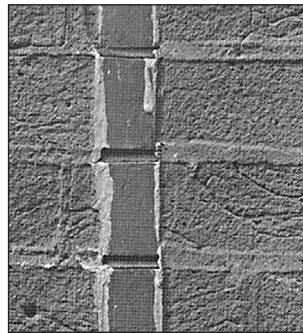
## MASONRY WALLS (Brick, Stone, Tile and Concrete)

Although *masonry* and stone are durable materials, they can be damaged easily by improper cleaning. Always clean *masonry* with the gentlest effective means.

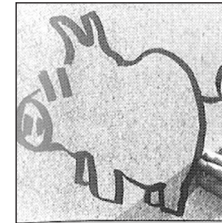
Graffiti removal without damaging the *masonry* can be difficult, sometimes requiring expert advice. One source of such expertise is Unique Industries of Wheat Ridge, Colorado. They publish a free manual containing recipes and techniques for cleaning graffiti and other stains from all types of *masonry* surfaces. To request a free copy of the manual call (800) 274-4121.



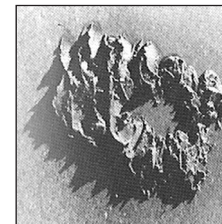
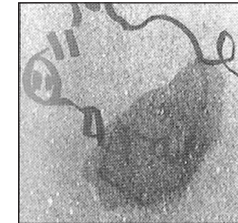
MASONRY DAMAGED BY POWER WASHING



MASONRY DAMAGED BY SANDBLASTING



GRAFFITI REMOVAL WITH IMPROPER SOLVENTS CAN LEAVE A PERMANENT STAIN.



PROPER MASONRY GRAFFITI REMOVAL USING ABSORPTIVE PASTE CONSISTING OF PAPER PULP MIXED WITH A SOLVENT. IT LITERALLY ABSORBS THE GRAFFITI OFF THE WALL.



## MASONRY WALLS

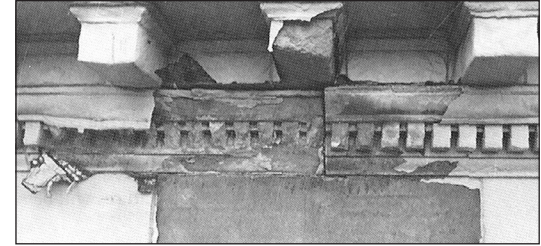
*Masonry* absorbs water. Abrasive cleaning and some waterproofing products change the rate of absorption. This may allow moisture to penetrate the stone or brick and cause it to deteriorate during freeze/thaw cycles.

### MASONRY AND WATER DAMAGE

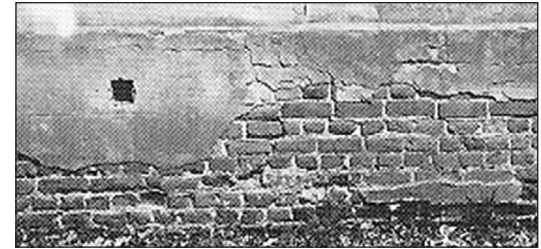
- Most *masonry* damage is caused by water. Repair flashings and drains first.
- Avoid the use of water repellents to repair water penetration problems. Find the source of the water.
- Repair *masonry* with recognized preservation patching materials such as Jahn 70 (polymer modified resurfacing grout).
- Replace units that cannot be repaired.

### MASONRY REPLACEMENT

Replace units with materials as close to the original as possible. *Masonry* walls should be constructed using *masonry* units and mortar of consistent strength throughout to avoid cracking. Used brick is not necessarily better than new brick as the hardness of the brick may be unknown and inconsistent with the original.



MASONRY DAMAGED BY WATER



MASONRY WALL IN NEED OF REPOINTING

### MASONRY REPOINTING

- Rake joints by hand to avoid damaging adjacent masonry edges.
- Repoint with mortar of similar strength to original recipe and of similar color and tooling.



# WOOD SIDING AND TRIM

## RECOMMENDED

Repairing wood shingles and siding

- Retains the richness and detailing of the original design
- Maintains the ventilation of the siding surface, which preserves wood framing within the walls
- May be less expensive and require no more maintenance with today's quality paints than aluminum or vinyl siding

## APPROPRIATE MATERIALS

- Stucco
- Brick
- Stone
- Wood clapboards
- Wood shingles
- Fiber cement clapboards or shingles

## NOT RECOMMENDED

Enclosing existing wood siding in vinyl or aluminum siding

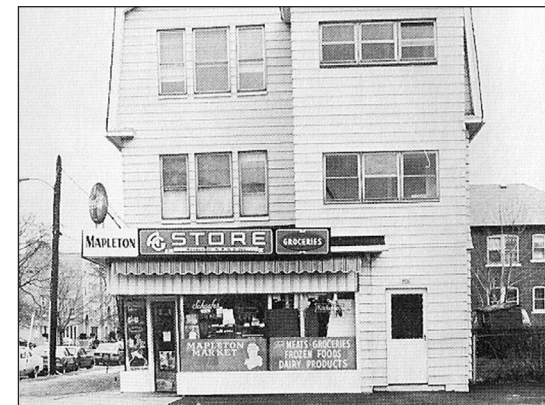
- Covers historical detail
- Traps water vapor in old walls encouraging rot and mold
- Requires replacement to renew the look each 20 years or so
- Is difficult to repair if dented or cracked
- If vinyl siding is used, try to avoid covering wood detail and be sure to vent behind vinyl or aluminum siding.

## INAPPROPRIATE MATERIALS

- Asbestos shingles
- Imitation brick or stone
- Metal siding
- Vinyl siding
- Concrete block
- Plywood or masonite siding
- Liquid vinyl siding
- EIFS (Exterior Insulation and Finish System)



RESIDED BUILDING USING APPROPRIATE MATERIALS.



INAPPROPRIATE USE OF ALUMINUM SIDING.

# WINDOWS AND DOORS

## RECOMMENDED

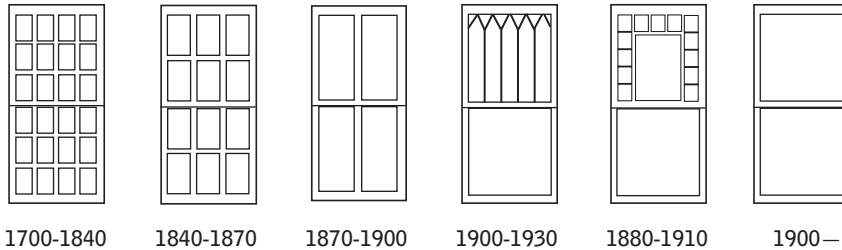
- Survey the condition of windows and doors including *sash*, glazing, wood *stiles* and *rails*, moldings, panels and trim.
- Identify your style of doors and windows.
- Consider repair and restoration first. Replace only when repair is not possible.

- Replace to match as closely as possible the dimensions and profiles of existing components such as stiles, rails, muntins, glazing bars (interior and exterior) and area of glass. Applied muntin frames may be acceptable. These guidelines apply regardless of the material of the new windows.

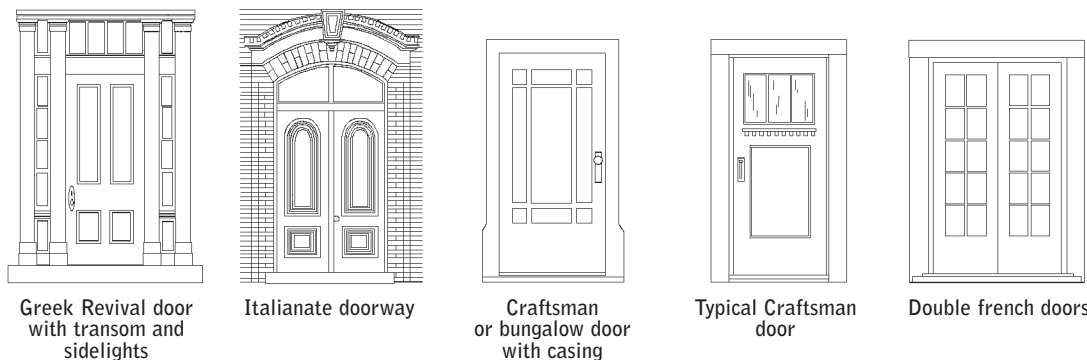
## NOT RECOMMENDED

- Changing size or location of window or door openings
- Covering window trim with metal or vinyl cladding
- Replacing easily repairable wood windows and doors with metal or vinyl windows and doors

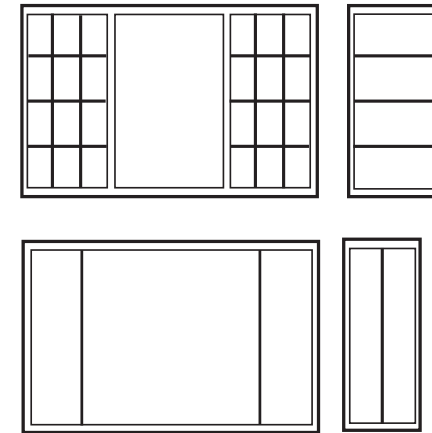
## APPROPRIATE WINDOW STYLES



## TYPICAL DOOR STYLES



## INAPPROPRIATE WINDOW STYLES



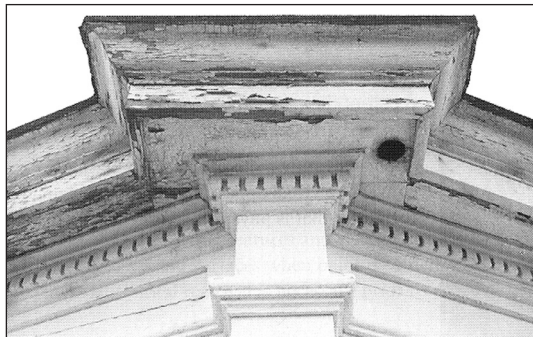
# WOOD DECORATIVE ELEMENTS

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## RECOMMENDED

Repairing wood ornaments and trim

- Retains the richness and detailing of the original design
- Protects adjacent and underlying structures
- Maintains your building's historic character and value
- Is easier to do today due to complete line of available preservation products



UNDERSIDE OF EAVE SHOWING MOISTURE DAMAGE

## RECOMMENDED

Carefully removing paint and patching existing wood elements

- Hand scrape heavily painted wood trim and siding. Do not use harsh strippers or sandblasting, which will damage the surface of the wood.
- Sand by hand or with a vibrating sander so as not to leave circular marks on wood.
- Repair only damaged wood. Do not remove and completely replace wood elements unless they cannot be repaired.
- Evaluate all painted surfaces for lead paint prior to sanding and hire licensed abatement contractors if lead paint is found. Lead paint identification kits can be found at your local hardware store.



CAREFUL PAINT REMOVAL AND REPLACEMENT OF SIDING

## NOT RECOMMENDED

Radically changing wood ornaments and trim

## RECOMMENDED

Repairing and protecting your existing roof

- Clean gutters and downspouts and replace deteriorated flashings.
- Replace roofing only with matching materials.
- Check underlying sheathing and attic for proper ventilation and detailing. Overheating is a prime cause of roof deterioration.
- Check regularly for missing or deteriorated fasteners and flashings.
- Reuse durable existing materials such as slate or tile whenever possible.



A WELL MAINTAINED ROOF (FOREST STREET)

## NOT RECOMMENDED

Removing or replacing roofing or roof elements which can be repaired

- Do not remove or replace cupolas, chimneys or dormers. Repair with similar materials wherever possible.
- Do not install modern elements, such as skylights, antennae or equipment where visible from the street.



ROOF ELEMENT WHICH CAN BE REPAIRED



# ENTRANCES AND PORCHES

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## RECOMMENDED

- Retain and repair porches.
- Replace missing porch features.
- If necessary to enclose porches, enclose behind columns and railings and use divided glass to fill the original open area.



APPROPRIATE PORCH ENCLOSURE (TREMONT STREET)

## NOT RECOMMENDED

- Applying inappropriate new materials
- Enclosing open porch areas that were not originally enclosed, creating an opaque façade



INAPPROPRIATE NEW MATERIALS

## NOT RECOMMENDED

- Removing porches and not replacing them.



PORCH ROOF REMOVED AND NOT REPLACED.



# *Designing for Missing Elements*

## **RECOMMENDED**

If you have evidence of what missing elements looked like (such as identical elements elsewhere on the building or photographs of the building before the elements were lost), try to match them as closely as possible.

## **ACCEPTABLE**

If you do not know what elements looked like, replace them with elements that are compatible in scale, color, size and material with typical detailing used in the historical style of the building. Simplified or abstracted forms are preferable if no evidence of the actual detail exists.

## **NOT RECOMMENDED**

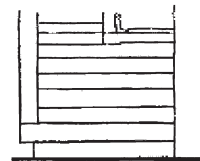
Replacing missing elements with elements not compatible with the style of the building, or creating fake reproductions that are not consistent with the character of the building.

# Designing for Missing Elements

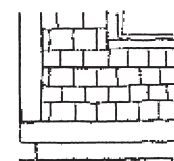
## SIDING

### APPROPRIATE SIDING & STYLE

- Try to identify your style.
- Look for old photographs, if available, and any physical evidence left on the building.
- Replace siding in original material or, if no evidence is available, use material and style compatible to your building's architectural character.

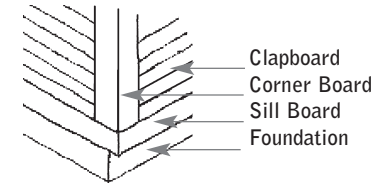


3" – 4" HORIZONTAL  
CLAPBOARD



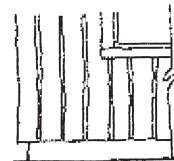
WOOD SHINGLES

### CORNER TREATMENT

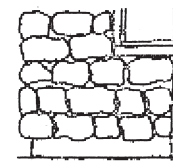


### INAPPROPRIATE SIDING

- Modern styles or incompatible modern materials imitating historical styles such as vinyl or aluminum siding, thin veneers of stone or brick, and *EIFS*
- Inaccurate historical materials or patterns
- *Rustic rough sawn* or split shingles or siding not authentic to your style

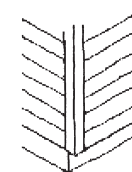


VERTICAL SIDING



ARTIFICIAL STONE

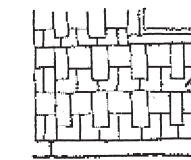
### CORNER TREATMENT



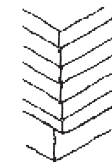
Corner Board too small,  
no Sill Board



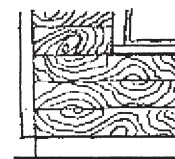
WIDE VINYL OR ALUMINUM



STAGGERED BUTT SHINGLES



Corner and  
Sill Boards missing

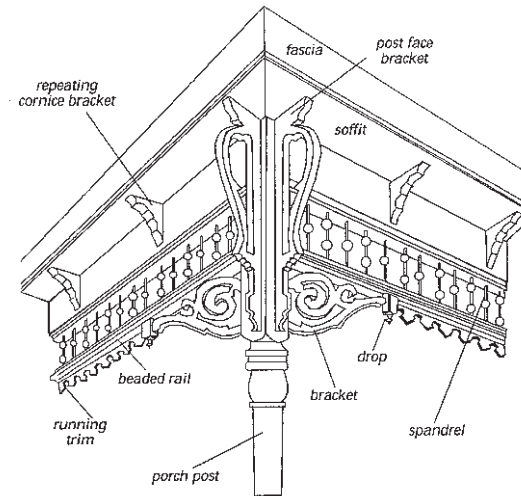


GRAINED VINYL

# ORNAMENTATION AND TRIM

## APPROPRIATE ORNAMENTATION

- Try to identify your style.
- Look for old photographs and any physical evidence left on the building.
- Replace ornamentation in original material and style.



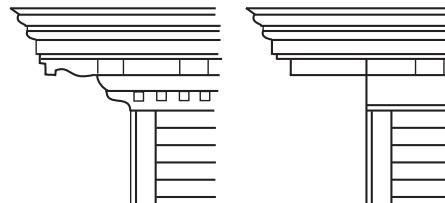
TYPICAL ORNAMENTATION: ENTRANCES AND SIDING



## WHEN ORIGINAL APPEARANCE CAN NOT BE VERIFIED

- Replacing missing elements with simplified elements compatible with original style is preferable to misrepresenting historical detail.

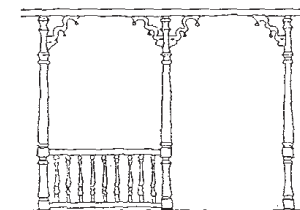
TYPICAL ORNAMENTATION: CORNICE AND EAVES



Original cornice with bracket and dentils

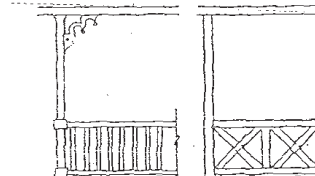
Simplified cornice compatible in size, scale, rhythm, and material

TYPICAL ORNAMENTATION: PORCHES AND RAILINGS



Original porch with sawn and turned details

PORCH FEATURES REPLACED

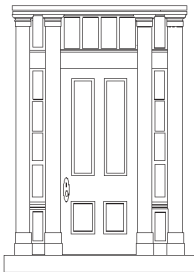


Appropriate Simplification

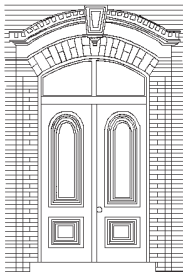
Inappropriate

# WINDOWS AND DOORS

## APPROPRIATE DOORS



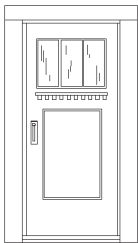
Greek Revival door with transom and sidelights



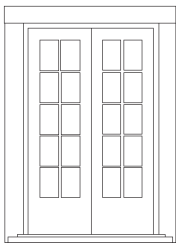
Italianate doorway



Typical Craftsman or bungalow door with casing

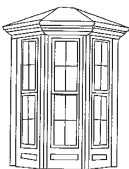


Typical Craftsman door

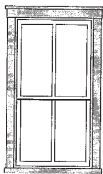


Double french doors

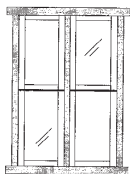
## APPROPRIATE WINDOWS



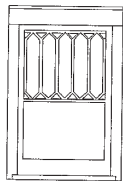
Victorian bay window



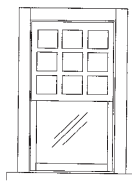
Typical Victorian two over two window



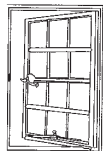
Typical Victorian paired one pane over one



Bungalow-style window

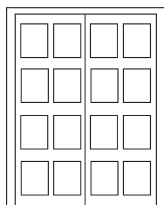
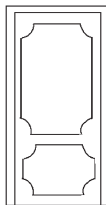
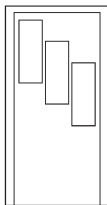
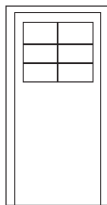
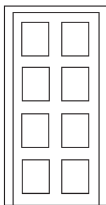
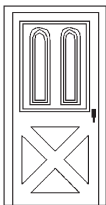


Typical Craftsman window—nine panes over one

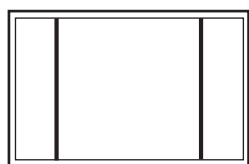
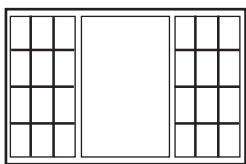


Steel casement window

## INAPPROPRIATE DOORS



## INAPPROPRIATE WINDOWS



# *Designing Alterations and Additions*

## **RECOMMENDED**

Alterations and additions which are in character with the style, detail and massing of the existing building

## **ACCEPTABLE**

Alterations and minor additions may reproduce historical style. Larger additions may be contemporary in style and detail, as long as they are compatible in materials, massing and scale to the original.

## **NOT RECOMMENDED**

Stylistic alterations to the original materials or design. Use of modern elements or materials not compatible with original. Covering or destroying historical elements.



# *Designing Alterations and Additions*

## **MASSING AND LOCATION**

### **MASSING**

Avoid single massive forms which are not compatible with the original building's massing. Try to relate the addition to the type and variety of original forms and their composition.



**NO**



**YES**

### **LOCATION**

Avoid additions which obscure and/or damage the original building's features. Try to locate the additions on non-character defining sides, set back from the building, or out of view from the street.



**NO**



**YES**

## SCALE AND SOLID/VOID

### SCALE

Out-of-scale additions can detract from the original building. Try to match the original building's size and proportion.



NO



YES

### SOLID/VOID

Avoid a change in rhythm between the addition and the original building. Rhythm is affected by dramatic changes in wall planes, window and door placement, size, shape, symmetry, and overall composition of solids and voids.



NO

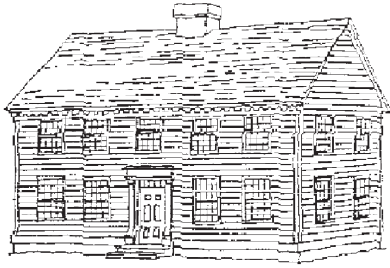


YES

## DESIGN EXAMPLES

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### EXISTING STRUCTURE



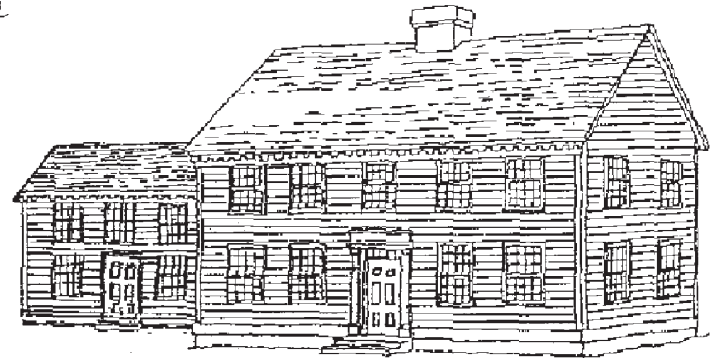
### INAPPROPRIATE DESIGN

- Installing modern style windows and doors
- Removal of trim details
- Changing exterior material



### MORE APPROPRIATE DESIGN

- Replace wood windows with simulated small pane wood windows.
- Repair *dentil* work and entry door trim.
- Replace damaged wood *clapboard* siding.
- Replace roof to match existing.
- Repoint existing *masonry* chimney.



ADDITION COMPATIBLE IN SIZE AND MATERIAL. EXISTING STRUCTURE RESTORED

# *Alterations to Commercial Buildings*



# *Alterations to Commercial Buildings*

## **MIXED AND REUSE**

### **RECOMMENDED**

- Good neighborhood commercial use maintains the integrity of the building's materials and details; integrates two or more shops into one façade.
- It respects the street line, maintains sidewalks and locates parking and loading areas behind or beside the building.



### **RECOMMENDED**

- This mid 60's warehouse in a historic neighborhood was reused as retail space. Building was refaced with brick, and cornice, overhang and detail trim were added.
- Parking was moved behind the store, all shop façades are unified.



REUSE — INDUSTRIAL TO RETAIL

MIXED-USE RESIDENTIAL OVER COMMERCIAL

## MIXED USE RESIDENTIAL OVER COMMERCIAL

*First floor of residential building converted to commercial use*

### NOT RECOMMENDED

- Retail addition set ahead of face of original building. One story retail add-on inconsistent with building.
- Inappropriate materials and detailing.



RESIDENTIAL OVER COMMERCIAL



RESIDENTIAL OVER COMMERCIAL



# *New Construction and Alterations, Downtown*

New construction in the Downtown Business District should be harmonious with the scale and character of the existing streetscape. Materials should convey a sense of substance and permanence, and the architecture should reinforce the impression of stateliness and dignity appropriate to Hartford's urban center.



*Harmonious infill on Main Street*

# Downtown Guidelines

## INFILL BUILDINGS

New infill buildings should be designed to harmonize with the existing character of the street or area.

### ■ SIZE

A new building should fill the space defined by the adjacent buildings.

### ■ HEIGHT

A new building should respect the continuous roofline formed by neighboring buildings.

### ■ MATERIALS

Materials such as concrete, steel, brick and stone convey a sense of dignity and permanence. Materials such as vinyl, EIFS and other materials of limited durability should be avoided.

### ■ FAÇADE RHYTHM

Along the street, the repetition from building to building of similarly positioned door and window openings creates a rhythm which should be repeated on the face of the new building.

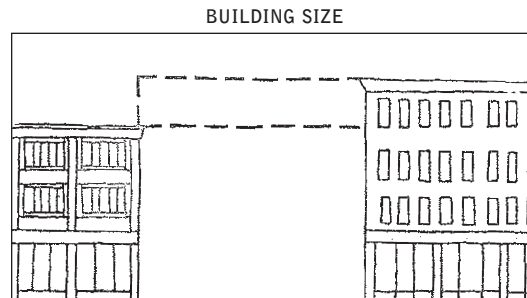
### ■ FAÇADE OPENINGS

The combined area of openings on the new façade should not exceed about 1/3 of the total façade area.

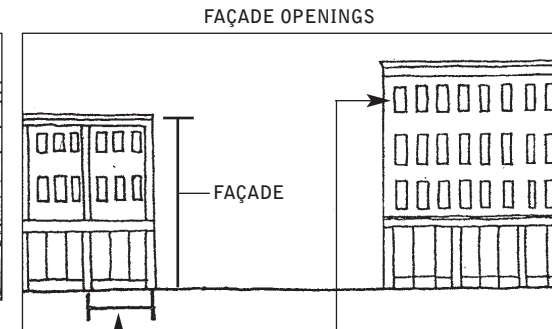
### ■ STREET LEVEL USES

Small scale retail spaces with pedestrian oriented façades can be used at street level to screen larger buildings which are not pedestrian oriented, such as parking garages or storage facilities.

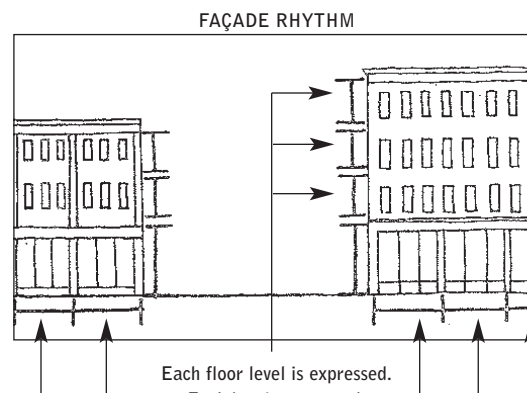
*These guidelines do not preclude developing a contemporary design for new buildings. In fact, it is rarely advisable to design a new building to look like an older one.*



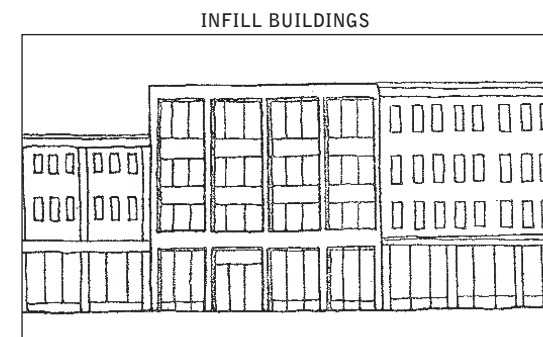
New building should fill volume and respect the roof lines defined by the adjacent buildings.



Typical vertical window openings  
Vertical bay proportions  
Openings not more than 33% of façade



Each floor level is expressed.  
Each bay is expressed.



Contemporary infill in historic downtown



The same basic rules which govern home renovations also apply to commercial building improvements:

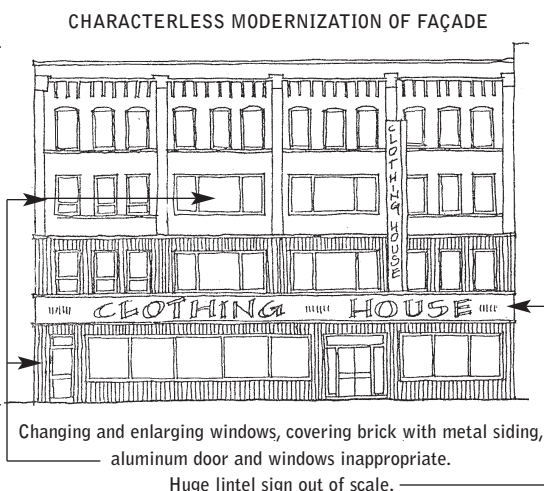
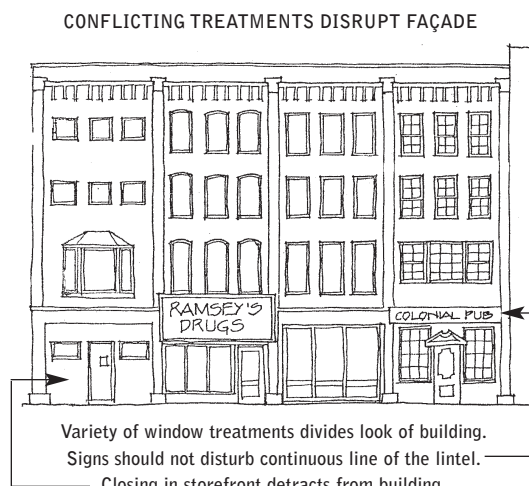
- Any change or addition should be compatible with the original design of the building.
- Whenever possible, retain original details and materials. If it becomes necessary to introduce new elements, or to mix old and new parts, they should harmonize with what already exists.

- Don't try to make a building look older or newer than it really is by using details from other periods. The result will always look somewhat artificial.

On appropriately renovated buildings the original details, materials and scale have been retained.

The addition of inappropriate details and materials can erode the original character of the building.

Attractive storefronts are always designed as part of the building which contains them. By relating to the style and detailing of the upper floors, the storefront becomes an integral part of the total building and actually makes a bolder, more cohesive statement.



# STOREFRONTS

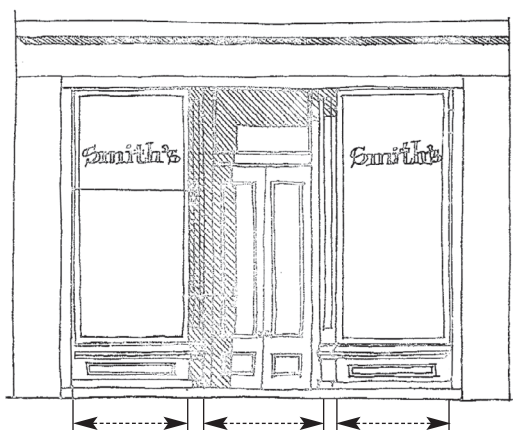
A storefront design should clearly project the product or service being offered inside. This communication is accomplished by means of signs, logos, symbols, displays and the use of exterior surface materials and colors.

The storefront's original design is the best blueprint for a renovation project. Original details and materials should be retained when possible. Decorative features such as columns or brackets which are often repeated across the face of a building give unity and character to the storefront. If it

is impossible to preserve these or other features, try to approximate the original design with different materials.

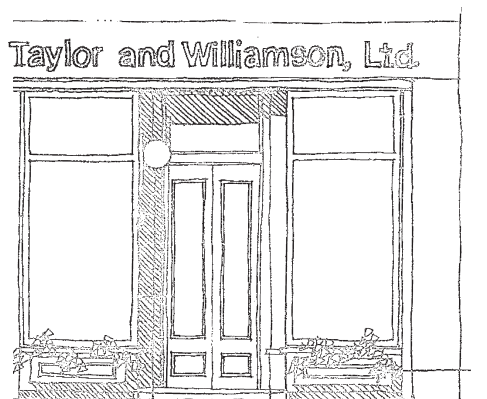
When planning a storefront renovation, remember that the storefront is a part of a larger structure and its design should relate to the building's overall character, the nature of the business and the identity of the owner. This can be accomplished by the introduction of small elements such as signs, awnings and window boxes.

ORIGINAL STOREFRONT



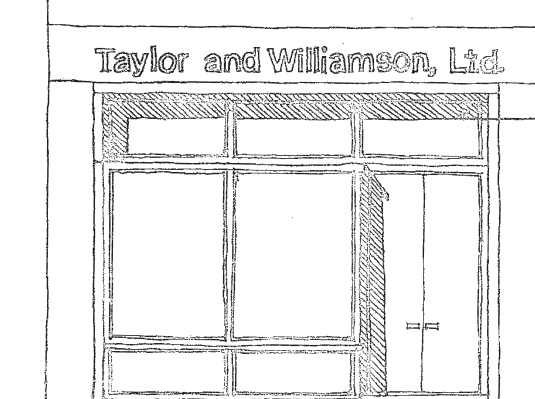
Three part division of storefront relates to design of building above  
Masonry piers carried down from upper floors  
Cast-iron or wood window frames; paneled wood and glass doors  
Wood or cast-iron panels

SIMPLIFIED TRADITIONAL STOREFRONT



Simple painted wooden frame  
Recessed entry with wood and glass doors in original style  
Window boxes reflect panels of older building

APPROPRIATE CONTEMPORARY STOREFRONT



Wood or anodized aluminum frames with simple glass doors  
Recessed transom windows add interest and reflect original style  
Windows below sill replace the wood panels of the original

# *Designing New Buildings in Historic Districts*

## **RECOMMENDED**

New buildings which are a product of their own time, which are in character with the style, detail and massing of the existing neighborhood

## **NOT RECOMMENDED**

Reproductions of historical styles not supported by direct photographic or physical evidence

## **NOT RECOMMENDED**

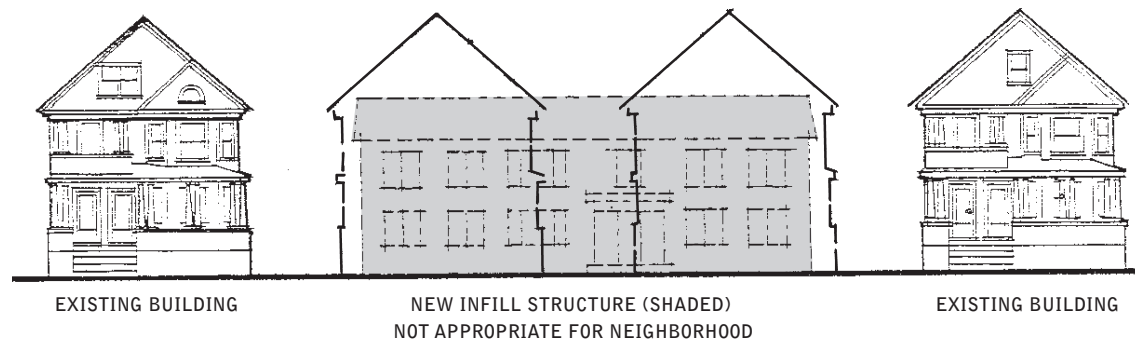
Buildings designed in conflict with the character, size, setbacks, forms or materials of the neighborhood

# Designing New Buildings in Historic Districts

## MASSING AND HEIGHT

### MASSING

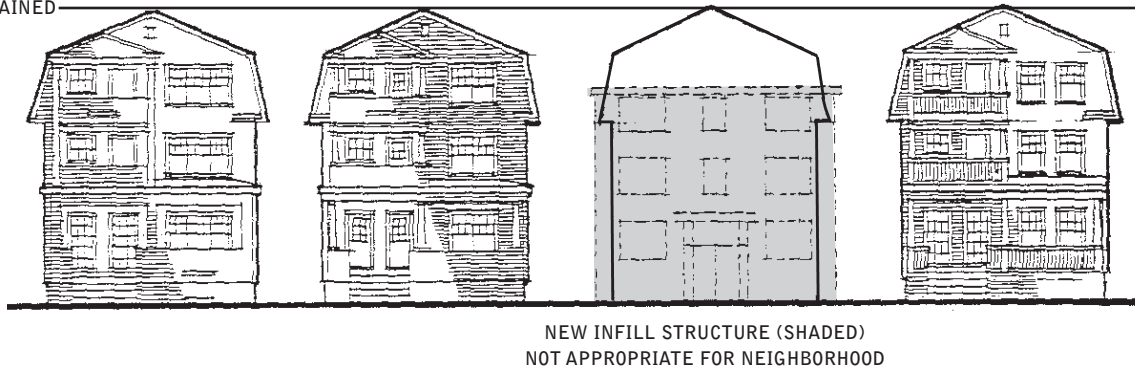
- Shaded building is not compatible.
- Outlined buildings are more appropriate



### HEIGHT

- Shaded building is too low; style is not compatible with existing structures.
- Outlined building is more appropriate for the height of the existing buildings.

LINE OF HEIGHT  
TO BE MAINTAINED

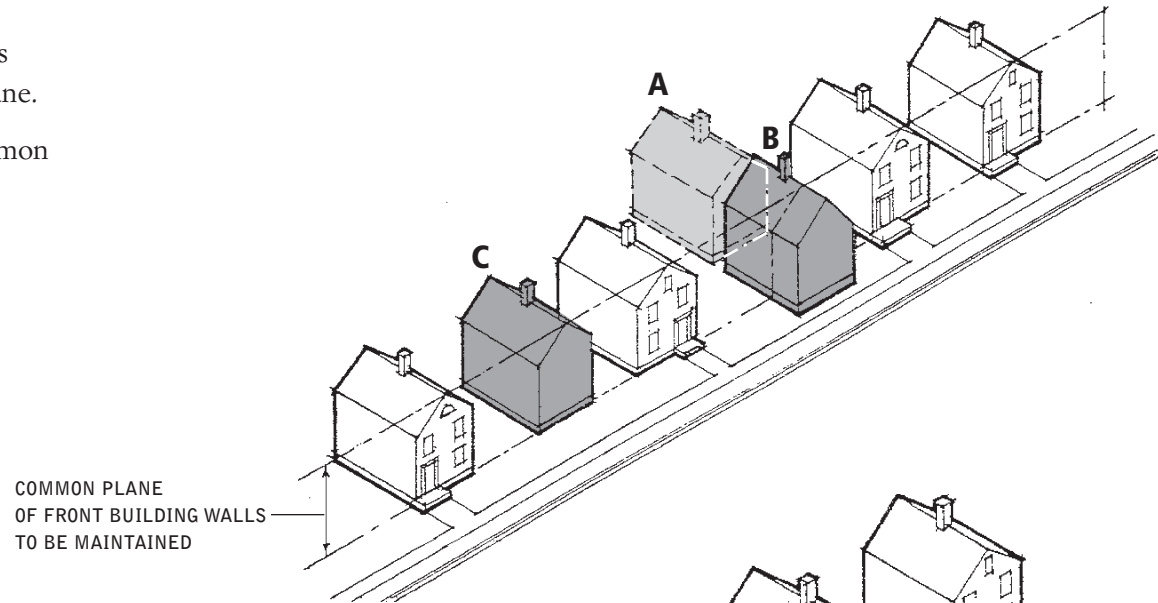


*NOTE: These illustrations show the buildings along the street as being identical. This is an exaggeration to make a point. New buildings in historic settings should fit harmoniously into their context without necessarily replicating their neighbors.*

## SETBACK AND RELATIONSHIP TO THE STREET

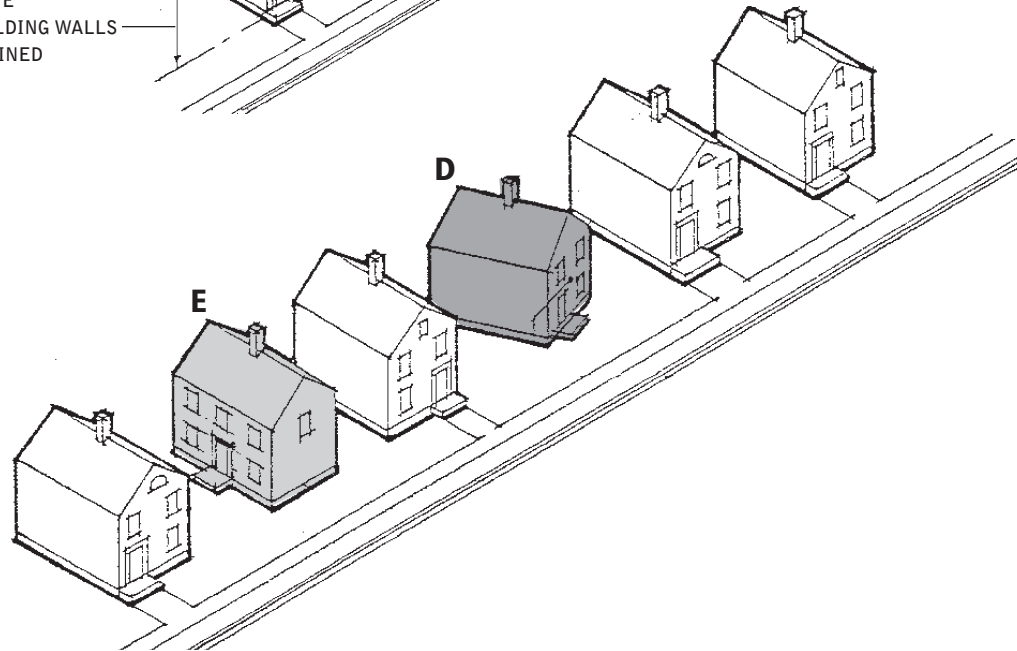
### SETBACK

- Building **A** is poorly sited. Building is too far back of common building plane.
- Building **B** is too far forward of common building plane.
- Building **C** is properly situated on building plane.



### RELATIONSHIP TO STREET

- Building **D** is not properly sited. Its relationship to the street is inconsistent with the streetscape.
- Building **E** is not properly oriented. Building front and main entrance do not face the street.

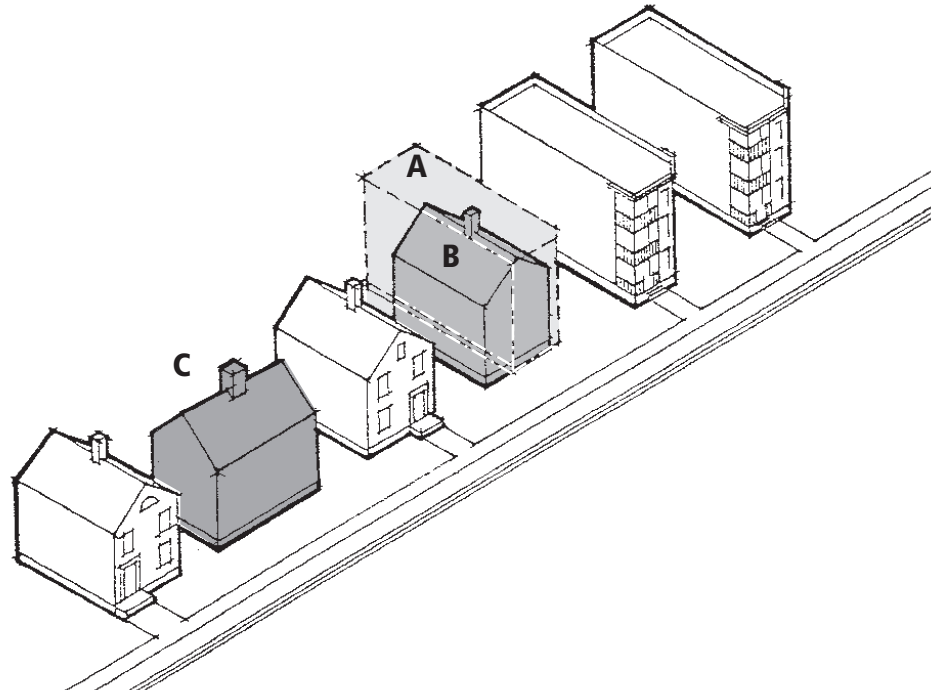




# ROOF FORMS AND MATERIALS

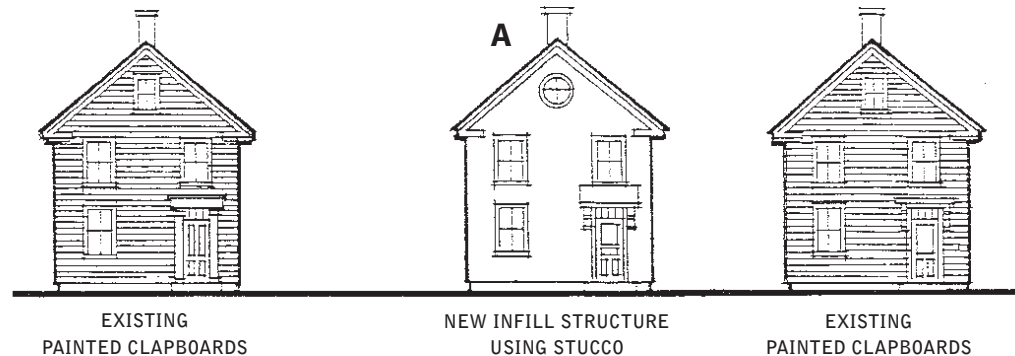
## ROOF FORMS

- Building **A** is suitable for a three family structure.
- Building **B** is suitable for a two family structure.
- Building **C** is not properly sited. Gable end of roof should face the street like the houses on each side.



## MATERIALS

The design of building **A** is very suitable, but the exterior finish material (e.g. stucco) is not appropriate for the style of the building nor contextual with the neighboring structures.



## RETAIL BIG BOX STORES

*Note that these guidelines apply to sites outside of historic districts as well.*

### RECOMMENDED

- Retail “Big Box” is hidden behind appropriately scaled roofs and *façade* elements on all sides visible from a public way.
- Building is constructed of high quality, traditional materials with multiple levels of detailing on all sides for pedestrian interest.

### RECOMMENDED

- Building respects existing building lines. Parking is located beside, behind and under the building to maximize street presence.
- Primary street access is extended to the street with a covered walkway, preserving the traditional urban pedestrian entrance.



## RETAIL BIG BOX STORES

---

### NOT RECOMMENDED

- Retail “Big Box” with nearly monolithic flat roof and over-scaled *façade* with no detail except over entry. Sides are blank and utilitarian.
- Building is constructed of unattractive concrete block and limited durability *EIFS*. There are no human scaled details for pedestrian interest.

### NOT RECOMMENDED

- Building is set far behind the street line with a vast amount of typically empty parking places between the street and the entry.
- Walkup traffic is not invited. Pedestrians have to walk through a sea of parking to get to the entrance.

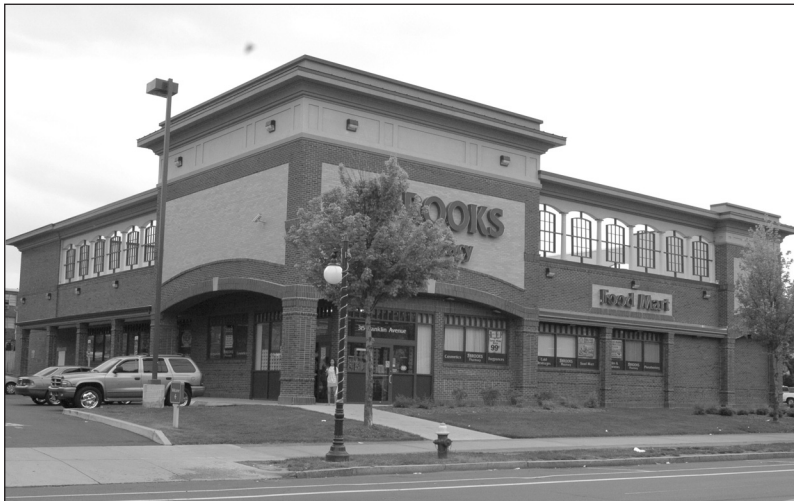


## RETAIL SMALL BOX STORES

*Note that these guidelines apply to sites outside of historic districts as well.*

### RECOMMENDED

- Building respects existing building lines, and attractive landscaping is located between the building and the street.
- Parking is located beside or behind the building to maximize street presence and encourage pedestrian access.
- Building's height and frontage are scaled to fit into the existing streetscape.
- *Façade* is constructed of high quality, durable materials with multiple levels of detailing on all sides for pedestrian interest.





## RETAIL SMALL BOX STORES

---

### NOT RECOMMENDED

- Parking is located between the building and the sidewalk, blocking the view of the *façade* and discouraging pedestrian access. There is no site landscaping.
- The building's form, scale and massing are not compatible with neighboring buildings in the streetscape.
- The building's *façade* is constructed with unattractive and easily damaged *EIFS*. The side facing the cross street is blank and featureless.

