VILLAGE OF WAYNE

HISTORIC SITES COMMISSION

HISTORIC DESIGN GUIDELINE MANUAL

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INTRODUCTION

The Village of Wayne is endowed with a distinctive historic character that is immediately recognizable. It is one of the many things which attracts and enriches the quality of life for new and long-time residents. An oasis in the midst of encroaching suburbia, at once rural and elegantly classic, the historic town center and outlying historic buildings define Wayne in the visitor's mind.

As a testament to this well-defined sense of place, the Wayne Village Historic District centered along Army Trail Road was listed on the National Register of Historic Places in 1978. Likewise, the Oaklawn Farm Historic District with its signature Dunham Castle at the intersection of Dunham and Army Trail Roads was listed on the National Register in 1979.

Army Trail Road, formerly known as Wayne Road, represents the principal thoroughfare and historic heart of the village as an irreplaceable historic, cultural and aesthetic asset. Throughout the years the village has sought to preserve and enhance the character of Army Trail Road and all of the historic sites and districts by acquisition of public open space, right of way improvements, and the creation of the Historic and Rural Preservation Program.

Created by village ordinance in 1989, the program is administered by the Wayne Historic Sites Commission. The commission is a seven member volunteer board made up of Wayne residents having demonstrated expertise, experience or interest in anthropology, art, architecture, building construction, engineering, finance, historic and architectural preservation, history, law, neighborhood organizing, planning and real estate. These volunteers meet on the last Monday, every month at 7:30 pm to consider designations of historic districts and landmarks, alterations to historic buildings, and other matters related to historic and rural preservation. The commission serves in an advisory capacity to the Village Board. All meetings are open to the public and are held on the second floor of Wayne Village Hall unless otherwise posted.

A full outline of the Historic and Rural Preservation Program as well as other commission responsibilities is available from the Village Clerk by asking for Title 9 of the village's codes and ordinances.

GOALS

To maintain the authentic historic character of Wayne while allowing for accommodation of modern living.

It is the commission's belief that when a property owner begins a project to improve their home or business, their goal is to meet their immediate needs for more space, repair of damaged or deteriorated features, etc., in the most cost effective and visually pleasing way possible. Few, if any, people set out to intentionally damage the historic character of their properties. The difficulty comes in not fully understanding the subtle differences in historic architectural styles, erroneously believing historically appropriate materials are too difficult or expensive to obtain, or not fully understanding the range of options open to them.

In this regard, the commission can function as a valuable resource to the property owner. By providing education and technical assistance during the initial planning stages of a project, confusion, frustration, and unnecessary costs can be avoided down the road. Thoughtful design takes time, but always provides a superior and frequently less expensive or comparably priced product. It is especially important to work together before materials are ordered or contractors engaged.

The goal of the design guidelines then is to facilitate that interaction between the property owner and the commission. When approached in a spirit of mutual cooperation this handbook will help to create the most historically appropriate solution in the most cost effective manner possible. It will help to give an owner an idea of what to expect at the outset of a project as well as give the commission objective criteria by which to review submissions.

By working together, the unique character of Wayne can be preserved and enhanced. This will enable the community to retain into the future the community's appearance and ambiance which is so highly prized by its residents today.

SUMMARY OF THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Wayne Historic Preservation Design Guidelines are guided by the principles outlined by the National Park Service in *The Secretary of the Interior's Standards for Rehabilitation*. The standards are ten basic principles created to help preserve the distinctive character of a historic building and its site while allowing for reasonable change to meet new needs. They are as follows:

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

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

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

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

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

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

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

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

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

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

GENERAL DEFINITIONS

Construction on and alteration to historic properties can usually be defined by using one of the "R" words. They can be confusing and mean different things to different people. To help alleviate confusion, the Wayne Historic Sites Commission defines them as follows:

Restoration The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Rehabilitation The act or process of returning a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features of the property which are significant to its historical, architectural, and cultural values.

Reconstruction The act or process of reproducing by new construction the exact form and detail of a vanished building, structure, or object or a part thereof, as it appeared at a specific period of time.

Redesign The act or process of changing or recomposing the architectural concept of a building as represented by plans, elevations, renderings and other drawings. *Redesign is appropriate only on those areas or features of an historic building which has no historic, architectural or cultural significance.*

Renovation Questionable modernization of an historic building in which inappropriate alterations are made and important features and details eliminated. (With thanks to Linda Grubb)

See: *Keeping Time, The History and Theory of Preservation in America* by William J. Murtagh, 1993, Sterling Publishing Co., Inc., New York, NY

A BRIEF HISTORIC OVERVIEW OF THE VILLAGE

The Pre-Dunham Era:
Early Agricultural Development In Wayne
1834-1869

It is evident what attracted the early settlers to the area now known as Wayne. Its woodlands and prairies abounded with game, its river teemed with fish. It was easy to traverse, as it had no tangled forests, nor impenetrable swamps but offered instead gently sloping hills and richly forested valleys. Covered in hardwood trees the lands were thusly designated, presumably by the surveyors, as "timberlands." Straddling two counties, DuPage and Kane, Wayne was situated nearly a mile east of the Fox River, a clear and pure body of water, with a deep channel. Known as "Pishtaka" to the Indians, it ran for 220 miles, providing a perfect medium for commerce as well as abundant water power.

The only inhabitants prior to the arrival of the early settlers were the Pottawattomie tribe, one of three sub-sects of the Ojibwa nation, led by their chief, Waubonsie. They remained in the area until 1833, when, in acceptance of terms laid out in a federal treaty, they moved to new lands west of the Mississippi.

To fully appreciate the courage shown by these pioneers in their traverse of unclaimed lands, it is necessary to examine the situation at large. Illinois was a new state, having just been organized in 1818. By 1833, Chicago was a frontier outpost, claiming 200-300 inhabitants, and Galena, to the northwest was thought of as the only village of any significance in the northern part of the state.

The positive physical aspects of the region outweighed all practical concerns, and by 1834 the pioneers began to arrive. Beginning in 1836, the first among those to stake a claim on the fertile grassland east of Charleston, as St. Charles was then known, was John M. Laughlin (also seen as Lauflin), a native of West Virginia. A farmer and dairyman, his claim eventually encompassed some 520 acres, becoming known as Round Grove. The property was acquired by Mark Dunham in the 1880's, at which time the tract was renamed "Honey Hill" (the Decoy House), and became the site of his yearling operation. The original house, built circa 1840 and located at 4 N 640 Honey Hill Circle still stands today.

Other important settlers of this era were Solomon Dunham and his son-in-law Mark W. Fletcher, both arriving in 1835. Each made their mark in significant and lasting ways. Mark Fletcher was a lawyer and farmer who hailed originally from the state of Vermont. He played an active role in local politics, serving as both the first County Clerk and the first County Surveyor in Kane County. His most significant contribution would be a joint venture he entered with Mark Dunham, son of Solomon, following the latter's death in 1865. They developed Solomon Dunham's original claim of 300 acres into a massive Percheron horse breeding facility known as Oaklawn Farm and eventually comprising some 1700 acres. The farm, in particular its use as a test facility for the McCormick reaper

played an incalculable role in the advance and development of agriculture in the western prairies. Many parts of this beautiful establishment remain and serve as a living memorial.

The principal product of the region's early farms was wheat, upon whose price every financial transaction was dependent. This was particularly true as there was no other manufacturing in Kane County at that time, save the common trades developed to meet local need. After 1840, Chicago provided a reliable cash market for the surplus wheat product, which was taken there by teams of horses until the development of the railroad. This trend continued until the early 1850's, at which time crop failures, their cause unspecified, became increasingly frequent and wheat production began to decline. These conditions forced the farmers to diversify, and many turned to dairying to form their livelihood.

In February of 1850, the first train on the Galena and Chicago Railroad reached Elgin. The history of the Chicago and Galena union is worth noting as it is one of the earliest railroads incorporated in the state of Illinois, having been chartered by a special act of the legislature in 1836. Actual construction on the line began in 1847. It was the second railroad constructed in the state and the first leading from the city of Chicago. Ideally located as it was between these two important points, and meeting ample criteria for desirous settlement, Wayne was indeed becoming a destination.

Along with the railroad, the region's increased productivity spurred road development, which gave momentum to other actions, such as postal delivery. The first Post Office, located at Little Woods, was established in 1842, with "Father" E.W. Brewster serving as the first Postmaster. This remained until July 7,1853, at which time the postal address officially became Wayne, in the County of DuPage with its business being transacted in the newly established rail depot by Postmaster and Station Agent Solomon Dunham.

Progress continued in the 1860's, and a small but tenable town center emerged. A general store, a blacksmith, a cobbler and other general trades were represented. Regrettably, few if any vestiges of these early establishments remain, so it is left to private dwellings to imprint the village with an enduring architectural legacy. Four dwellings from the 1830-1870 period, in addition to the Laughlin home, remain to enhance the village's historic character. The homes all lie along Army Trail Road as it progresses east from the village center.

The Dunham Era
1870-1927

In 1836, Solomon Dunham and his son Daniel began building the family's permanent residence on 300 acres near the southeast corner of present day Dunham and Army Trail Roads. The red brick structure was constructed from handmade bricks using clay they found along what is now Dunham Road. Several later additions were added as

the family's needs and money increased. This home and its grounds now serve as the Dunham Woods Riding Club.

Like most other pioneers, the Dunhams started out as farmers, and steadily worked their way up to become the owners of what would be known as Oaklawn Farm. The family began raising horses on the farm when Solomon's eldest son, Daniel, became interested in the horse business. In 1863, Solomon sent Mark, his youngest son to Europe in search of strong draft horses to pull the family's farm. In the Perche region of France, southwest of Paris, Mark found the tall, solid, big boned Percherons. Percheron horse breeding would later become big business for the Dunham family.

In 1842, Daniel Dunham broke off on his own and purchased 250 acres of land that is now known as Grove Place, located at 31W211 Army Trail Road. There, in 1888, he built a massive brick mansion that had been designed by William Cree. He raised cattle and later moved into dairy farming. By 1872 Daniel began importing and breeding Norman horses. He became competition for his younger brother Mark, who had become the sole owner and operator of Oaklawn Farm after the death of his father, Solomon in 1865 and after a brief partnership with his brother-in-law Mark Fletcher. The farm grew from the original 300 acres to 1200 acres. Using his wealth, Mark Dunham constructed a magnificent mansion, known as the "Castle" between 1878 and 1882 across the road from his horse farm. The original home of Solomon Dunham was used as the business office for Oaklawn Farm. The prominence of Mark Dunham brought many famous guests, such as the Spanish Duke of Vergara and other foreign dignitaries who were in Chicago for the Columbian Exposition of 1893, to visit at the "Castle". These visits were duly recorded in the Chicago Daily Tribune, thereby giving Wayne a great deal of publicity.

As Oaklawn's status grew, it entered the national and international spotlights for superiority among other establishments. The first notable recognition came when Oaklawn Farm was selected around 1917 as an experimental test farm for the reaper, a revolutionary farm machine developed by Cyrus McCormick. The test farm grew hemp, which the machine then harvested. The hemp mill associated with the operation was demolished in the year 2000.

Oaklawn Farm was also chosen as a superior establishment as it was showcased in the 1889 International Pan American Congress, a convention of 17 North and South American countries held in Chicago.

Wirth Stewart Dunham, Mark Dunham's only son, inherited the Dunham family estate upon the death of his father in 1899. However, with the invention of the power tractor and other farm machinery, the market for work horses was doomed and therefore the business would soon be discontinued. The last breeding stock was gone by 1929. Some parcels of the land than began to be sold for real estate subdivision. This would lead to the Wayne that we now know, the foundation of which (i.e. the development of roads, railroads and the post office) was strongly influenced by the work of Solomon and Mark Dunham.

Many tangible reminders of the Dunham era remain. The most visible of these is the "Castle", which was placed on the National Register in 1978. This famous Dunham home is the most prominent architectural remnant of their era, but by no means the only one. Numerous other homes in the village were also owned by the Dunham family and their heirs. Additionally, the Dunhams frequently acquired properties as they became available for use by their employees. Several of these too, remain. Finally, there are numerous homesteads that were privately owned by people who provided support services to Oaklawn Farm. Among these were farms that produced crops, one of which was hemp, as well as the grains consumed by Oaklawn livestock.

The keen interest in breeding and maintaining horses for sport and pleasure that the Dunhams brought to the Village of Wayne will remain a lasting legacy. These historic houses that served families during the Dunham era, evolved into equestrian properties for many of the people who moved to the area because of the Wayne-DuPage Hunt.

Development Of Equestrian Estates: The Hunt Era (1928-1950)

The first recognized and oldest Hunt in America is the Blue Ridge Hunt of Northern Virginia started by Lord Fairfax in 1747, modeled after its European predecessors. Indeed, George Washington was an avid foxhunter and maintained his own pack of hounds. His diary contains details of a hunt where the hounds ran close to the Capital building, inducing several congressmen to mount up and join the chase! Given this perspective, one notes that the Wayne-DuPage Hunt is a relatively young hunt, having initially started in 1932 as the Wayne Hunt.

Foxhunting made its way to Wayne largely through the efforts of area resident Joy Morton II who sought to create more opportunity for his children and their friends to enjoy the "open spaces" of Wayne. Joy, an heir to the Morton Salt fortune, also shared the ideals of his grandfather, the originator of Arbor Day, and his uncle, founder of the Morton Arboretum in Lisle. Joy Morton stabled his Hackney ponies on his farm in Geneva, but subsequent development of that town coupled with the interest of his children prompted him to move about 20 of his and his children's friends horses to the old Mare Barn, once located on Mare Barn Road and part of the Oaklawn Farm in Wayne. Here, they could ride through woods and fields and pastures, take lessons, clear new trails, have lunch at the Wayne Country store, and swim in the Morton Salt and Gravel quarry lakes (now the Pratts-Wayne Woods Forest Preserve).

Wayne in the early 1930's, with its abundance of open space was a paradise for sportsmen and those seeking a piece of country still near to the city. Sensing that, and with the era of the working horse coming to a close, a savvy group of developers set about to reconfigure those open spaces. This plan began as early as 1927, when Wirth Dunham and his sister, Bernice West, made a decision to subdivide their large land holdings in Wayne and St. Charles Townships. This area was designated "Dunham Woods". An attractive brochure, replete with maps, lithographs of local scenes and a brief text extolled the virtues

of this lovely place. The term "estate" homes was perhaps used to convey the sense of "landed gentry". The area with four acre minimum lot size is still referred to as the "estate area of Wayne" by locals and real estate professionals.

By 1938 the necessity of legal documentation became clear to protect and "preserve the present high character of use and occupancy which now prevails". The Dunham/Norris Covenant was established as a master plan for development of 700 acres in an area encompassing a large part of the Village of Wayne, as well as part of the City of St. Charles and St. Charles Township. This area was restricted to 4 acre minimum lot size and residential and farming purposes only, restrictions included set back requirements for barns as well as a minimum cost of house to be $7,500!

The Dunhams employed Fred Glos, and then Jesse Burt to oversee the new development and to guarantee that it was developed with their original goals. Dunham Woods partnership built or remodeled several attractive houses for prospective clients to rent or buy.

The hunt may have started for Morton's children and friends of children, but Charles Lindsay, also a member of the DuPage Hunt, Jesse Burt, Arthur Farwell, J. McWilliams Stone, and John Dole (husband of Barbara Dunham Dole and resident of the "Castle") and other Wayne residents became actively involved. Around 1932, Jesse Burt collected $100 from several parties and went to southern Illinois in search of their first beagles for the hounds. They made arrangements with area landowners and farmers to ride on their lands. Farmers were often given the contracts to build jumps in exchange for those rights. Most of these same trails are still used today. The Village of Wayne government has set aside riding trail easements to ensure the continuation of the riding tradition. As former village president Richard Lightfine said "In Wayne, the horse is King".

The process of having the Wayne Hunt recognized by the Masters of Foxhounds Association of America was a laborious process requiring many letters from several members of the then unrecognized hunt. Recognition from the MFHA would immediately legitimize the hunt and give it credibility by belonging to a professional association with rules for sportsmanship standards, traditions and enforcement of these standards. Recognition also establishes a sort of fraternity with other hunts for sharing of foxhound breeding stock, riding with other hunts, as well as social interaction. An important part of hunting is the respect for the traditions of foxhunting (dress, protocol, hierarchy). The DuPage Hunt, already a recognized hunt, was started by Colonel Robert R. McCormick and his cousin Chauncey McCormick of Wheaton in 1928. Their decision to join the Wayne Hunt was the beginning of the recognition. It was also a major step forward in the quality of hounds used for hunting as the DuPage Hunt had both English and American foxhounds. Previously the hounds of the Wayne Hunt were a ragtag group of beagles, harriers, and old foxhounds.

Today as the suburbs creep closer to this horse lover's Brigadoon many residents of Wayne continue to support the horse life. The trails that were started with the clearing

work parties of Joy Morton and his children are now maintained by hunt volunteers, both those riding in the hunt and recreational trail riders. Easements go through homeowner's properties, many of which were the original farmer's properties, along roadsides, and through what in now DuPage County Forest Preserve. The thriving Wayne-DuPage Hunt fields as many as 90 horses and riders on their weekend hunts. Visiting huntspeople from as far afield as France and Ireland come to this tiny enclave to share the common love of the equestrian and country life. And local residents join together to preserve this special community.

Wayne's Downtown Historic District

The Village of Wayne is not a particularly early settlement in the context of north eastern Illinois, but it is typical of the many rural communities that sprang up along the area's early railroads and is extremely unusual in that it later neither disappeared nor developed. Of all the myriad settlements of this type around Chicago, Wayne is the only one in DuPage County, if not the entire metropolitan area, to have survived in that it has become neither a city neighborhood, nor a satellite suburban town, nor disappeared in the onslaught of tract housing. Wayne Village is in essence and in most of its particulars the same place that Wayne Station was before World War I.

The Wayne Village Historic District is, as indicated, confined to the core area of the Village of Wayne. The boundary, thus, describes the densest, mainly 19th century fabric of the village and does not differ substantially from the limit of the continuously built-up area of ca. 1916. The district corresponds very closely with the 19th century settlement that grew up along Army Trail and a single parallel street, Glos. Apart from the church on Army Trail and a small commercial-governmental enclave at the railroad tracks, is now exclusively residential.

Almost all of the structures in the district are of frame construction, with the two masonry exceptions being a small store and the even smaller post office. About half are also two stories high, with the remainder almost equally divided between 1 and 1 ½ stories. The structures are placed well back from the street, particularly on Army Trail, and set a fair distance from one another. Almost all are detached, single-family residences. They form a strong residential ensemble even though relationship are sometimes obscured by the many mature trees, shrubs, etc. The greenery, however, contributes much to the overall rural feeling.

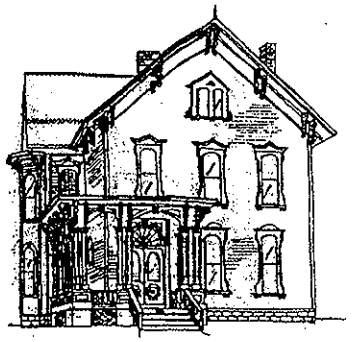
Despite some changes, the total ensemble of the district is still strong, and it is as a settlement, i.e. the ensemble, that Wayne Village is most interesting. The oldest structure in the district dates from 1852 and is still recognizably of a simplified Greek Revival Style, and one quite in keeping with Wayne's history as a simple rural settlement. No style is represented in pure form. Greek Revival, Italianate, and Queen Anne all occur, but are either greatly simplified or as more suggestions in detailing.

Wayne Village was probably mature as early as 1895 and certainly so by 1919, with its most sustained period of growth having fallen between 1880 and 1895. Apart from alterations to individual buildings, nothing has happened to modify the appearance of the village since 1929. Wayne was incorporated in 1958 and, aided by the zoning powers, etc., deriving from incorporation and an awareness of its own past, has successfully maintained its identity as a pre-World War I rural settlement. Given the vast stretches of suburban tract housing that have nearly obliterated the rural history of DuPage County, a casual traveler might be lead to assume that DuPage was uninhabited before 1950, Wayne Village is a virtual oasis sprung from the past.

SOME EXAMPLES OF HISTORIC BUILDING STYLES FOUND IN WAYNE

Greek Revival Style, ca. 1850-1865
Upright and Wing Form
The Greek Revival Style was an important architectural style of the mid-19th century. The style reflected the influence of early Greek architecture which was felt to embody the idealism of democracy and classical beauty. Dwellings constructed in this style were built with symmetrical floor plans and with classical columns or pilasters. In northern Illinois, many prominent examples were built with a side wing extending from the main gabled front section, hence the term "upright wing." Common details include multi-light sash windows with plain lintels, entrances with sidelights and transoms, and classically detailed columns or pilasters. Eaves frequently have returns at the gable ends to imply a pediment roof form.

Italianate Style, ca. 1850-1890
The Italianate Style was a popular national style from the mid-to-late 19th century. The style was influenced by rural villas and urban architecture of Italy and promoted by a number of notable American architects such as Alexander Davis and Andrew Downing. Italianate dwellings are generally two stories in height with low-pitched gable roofs and wide eaves. Characteristics of this style include elaborate eave brackets, segmental arched windows, and decorative hood molding. Porches with ornate milled columns and railing are also common on these dwellings.



Stick Style, ca. 1870-1900
The Stick Style is characterized by the widespread use of decorative milled detailing and varying uses of wood wall surfaces. These dwellings are similar in form to the Queen Anne Style and generally have high-pitched gable roofs and asymmetrical floor plans. Large porches are common with decorative railings, turned columns, and applied vergeboard or spindles. Second floor balconies and bay windows are also characteristics of this style. Windows and doors often have decorative glass and surrounds. Eaves are embellished with milled woodwork such as brackets, sunburst designs, and attached vergeboard.

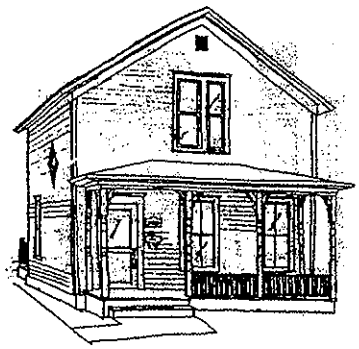
Shingle Style, ca. 1880-ca. 1900
Related to the Queen Anne Style is the Shingle Style which is characterized by an exterior wall sheathing of wood shingles. The Shingles are often designed in various interlocking shapes and provide a rich texture to the exterior appearance. In many cases not only is the exterior wall surface covered with shingles but also the front porch columns are sheathed in shingles. Decorative window and doors are common as are turned porch railings and balusters.

Queen Anne Style, ca. 1880-ca. 1910
The Queen Anne Style was one of the most common American house forms in the late 19th century and featured an asymmetrical floor plan and extensive exterior detailing. This style is generally two-stories in height and often features corner towers, turrets, or projecting bays. Exterior wall surfaces are often varied with mixtures of brick, wood siding, stone, and wood shingles. Large wraparound porches with milled columns and balusters are usually present on the main façade. Windows are on-over-one sash or of small multi-light design. Brackets or decorative vergeboard are often found in the gables.

SOME EXAMPLES OF HISTORIC BUILDING STYLES FOUND IN WAYNE

Homestead/Gable Front Form, ca. 1870-ca.1910
"Homestead" or "Gable Front" dwellings are vernacular or folk housing forms of the late 19th century. These dwellings are typically of frame construction, two stories in height, and have a gable roof. These house forms generally have a central projecting gabled bay on the main façade or an overall gable front plan with a one or two story lateral wing. One-over-one rectangular sash windows are common as are single-light glass and wood front doors. Decoration is often more restrained than on the Queen Anne Style. A full width front porch is frequently present.

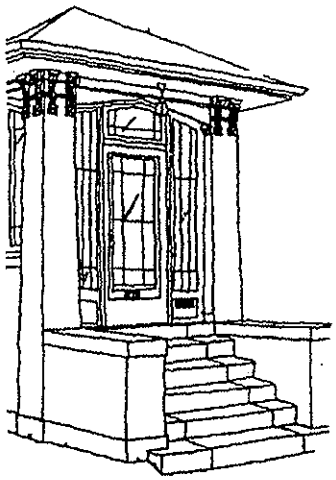
Worker's Cottages, ca. 1880-ca.1910
These dwellings were generally one-story or one-and-one-half stories in height with gable roofs and limited detailing. Gable Front plans were commonly built and decorative detailing was generally confined to porches or simple moldings over the windows.



Neo-Classical Style, ca. 1890-ca. 1930
The Neo-Classical Style is closely related to the Colonial Revival Style of the early 20th century. The Neo-Classical Style maintains the symmetrical forms and classical detailing, but is distinguished by two-story or full-height porches call porticos. These porticos most commonly display wood columns in the Doric and Ionic orders. Entrances are often highly decorative with pediments, sidelights, and transoms.

Colonial Revival Style, ca. 1890-ca. 1960
The Colonial Revival Style was one of the most popular architectural styles of the early 20th century. During the 1890s there was a renewed interest in the architectural forms of Colonial America. These dwellings were built with symmetrical floor plans and with classically detailed formal porches. Common characteristics are columns and pilasters in Doric, Ionic, Corinthian, and Tuscan orders, eave dentils, and pedimented windows and doors. Dwellings in this style were constructed both of brick and frame and are generally two-stories in height. The distinguishing feature of Dutch Colonial Period Revival Style houses is the gambrel roof. After World War II the Cape Cod detailing of two dormers on a small rectangular box became the most abundant expression of Colonial styling.

Prairie Style, ca. 1900-ca. 1920
The Prairie Style originated in America in the early 1900s from architects such as Frank Lloyd Wright. This style emphasized the importance of blending houses with their surroundings and relating the houses to the flat, horizontal lines of the Midwest. Prairie Style houses have low-pitched hipped roofs, wide eaves, and broad porches. Exterior wall surfaces are often stucco or brick. These dwellings are generally two-stories in height and have decorative multi-light windows.



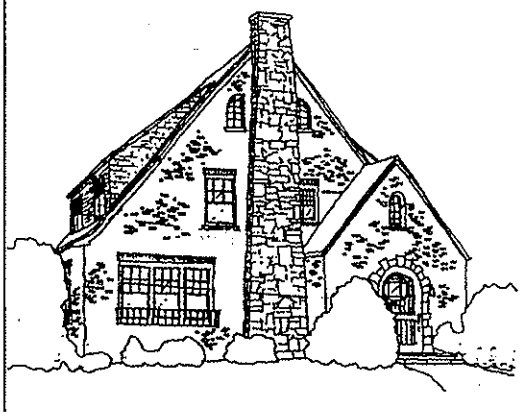
GUIDELINES FOR REHABILITATION AND RESTORATION

SOME EXAMPLES OF HISTORIC BUILDING STYLES FOUND IN WAYNE

American Foursquare Form, ca. 1905 –ca. 1925
The American Foursquare house reflects an early 20th century return to simple building forms and minimal decoration. These house forms are common and feature rectangular plans with hipped roofs and one-story porches on the primary façade. Porches often have square or Tuscan columns. The roofline on the primary façade generally displays a hipped dormer window. Detailing can feature Prairie/Craftsman Style elements or be Colonial Revival in nature. A hipped roof with a bellcast eaveline is a Colonial feature.

Craftsman/Bungalow Style, ca. 1910-1940
The Craftsman or Bungalow Style was a common architectural style in America during the early 20th century. The Craftsman Style is characterized by square plans with low-pitch gable or hipped roofs, often with shed dormers. Windows are double-hung sash with three or more vertical lights in the top sash and a single -light bottom sash. Craftsman dwellings have large broad porches which usually extend across the front façade and are supported by tapered columns resting on stone, frame or brick piers. In contrast to the vertical emphasis in Victorian Styles, Craftsman dwellings emphasized the horizontal, with wide windows and wide roof eaves. In many examples, rafter ends and knee braces are visible below the eaves.

English Period Revival Styles
English Cottage Revival and Tudor Revival Styles, ca. 1905-1940
The English Cottage Revival Styles were another popular national style of the early 20th century. These dwellings are based upon English Medieval house forms of England and were built in America from 1905 to 1940. These house forms have high-pitched gable roofs, multiple gables on the main façade, and are generally of brick and stucco construction. Doors are often set within rounded or Tudor arches while windows often have multiple lights in the upper and lower sashes. Gable ends or second stories are often of stucco and wood combined to create the appearance of a design known as "half-timbering." Frame and shingle derivations were also popular toward the end of this period.



ARCHITECTURAL DETAILS AND FEATURES

Historic dwellings display a wide variety of architectural features and detailing. These details are essential in defining a property's architectural style and period of construction. Original architectural features and detailing need to be preserved and maintained. If the details need to be replaced, the new materials should match the original as closely as possible.

Please note that the bulk of Wayne's properties are more modest examples of named styles and the village's country rural simplicity does not lend itself to excessively ornate detailing.

A. include, but are not limited to: gingerbread, vergeboards, eaves, brackets, dentils, terra cotta, cornices, moldings, trimwork, shingles, columns, pilasters, balusters, clapboards, shingle and stucco surfaces, or any decorative or character-defining features.

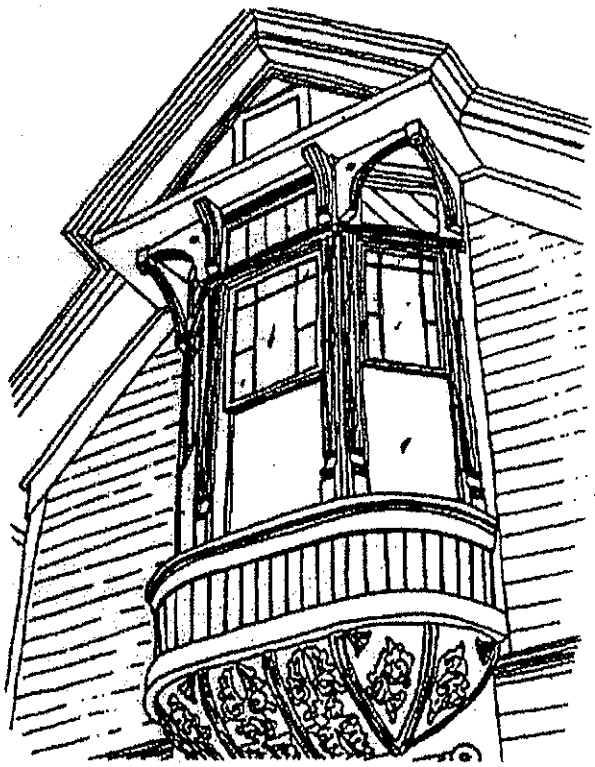
B. shall not be removed or altered if original to the building.

C. should be repaired rather than replaced.

D. shall not be covered or concealed with vinyl, aluminum or other artificial material.

E. should not be added unless there is physical, pictorial, or historical evidence that such features were original to the structure. These features should match the original in materials, scale, location, proportions, form and detailing.

F. The addition of non-original reproduction detailing creates a haphazard architectural scheme and cheapens the original building style.



Bay window (oriel type)

AWNINGS

Canvas awnings were often applied to windows, doors, and porches to provide shade during the summer. Awnings fell out of favor following the introduction of air conditioning. However, in recent years the popularity of awnings has increased due to their attractiveness and energy savings. In general, the application of canvas awnings is appropriate for historic dwellings.

However, awnings may not be appropriate for all window locations. If you are considering adding awnings to your older house, do not use modern, metal awnings, since they bear little resemblance to historic canvas awnings. Also, dome shaped awnings were seldom used on residential properties. Likewise, synthetic materials are not appropriate to vintage structures.

A. are appropriate for traditional locations such as over windows and doors or attached to porches.

B. shall be of canvas, or similar woven material, and compatible with the style of the house. Metal or plastic awnings shall not be used.

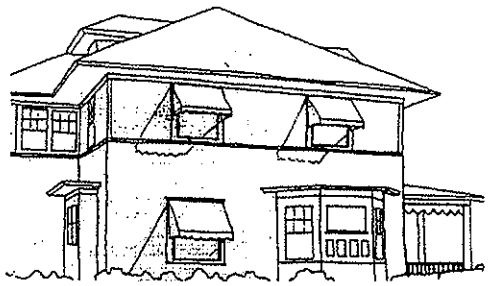
C. should not cover or conceal significant architectural details such as window hood molding, but rather be set inside the window opening.

D. should be of colors to compliment the dwelling.

E. should fit the opening to which they are applied. Rectangular window and door openings should have straight across shed type awnings, not bubble or curved forms. Awnings over arched windows should have curved or rounded awnings to match the opening.

F. should be attached with care to prevent unnecessary damage of original details and materials.

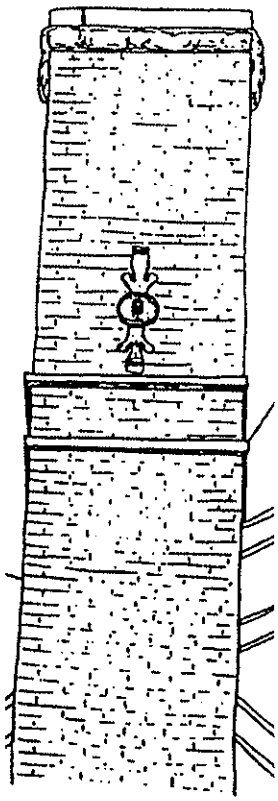
G. open porches frequently had a deep scalloped canvas valance which was put up for summer shade.



Appropriate canvas window awnings.

CHIMNEYS

Chimneys often feature decorative brickwork or designs which are part of a dwelling's architectural character. Many exterior wall chimneys are essential features to a dwelling's overall design. Chimneys need to be maintained and preserved in accordance with the brick, masonry and mortar guidelines identified in Preservation Brief #2 which is available from the village.



Tie Rod

A. shall not be removed or altered if original.

B. shall be cleaned and re-pointed in accordance with masonry guidelines to match the original in materials, colors, shape, and brick pattern. Chimneys that have been extensively re-pointed resulting in mismatched colors and textures may be painted in brick colors such as dark red or brown (see masonry section).

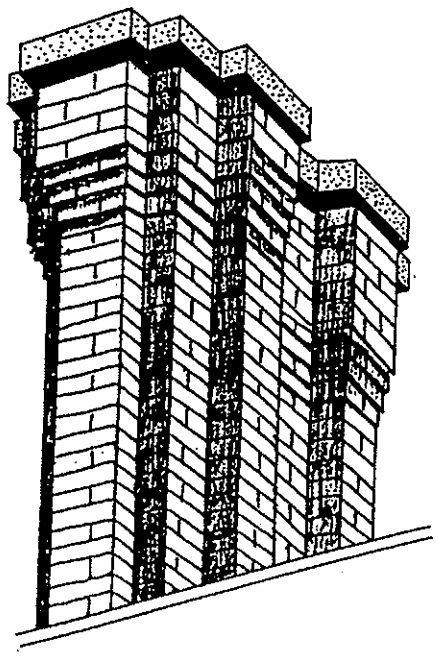
C. which require rebuilding shall be rebuilt to match the original design.

D. should have clay, slate, or stone caps or coping.

E. should not be covered with stucco or other materials.

F. Metal flue caps which prevent rain and animal infiltration are acceptable.

G. Existing decorative terra cotta chimney pots are critical features of an historic chimney. They should be maintained or replaced if damaged beyond repair. Metal flue caps are not appropriate for decorative chimney pots.



Corbelled brick chimney.

DOORS

Doors and door surrounds are highly visible and significant in defining the style and character of a dwelling. Original doors, door surrounds, and hardware need to be preserved and maintained. Original features shall be repaired rather than replaced.

Doors available from most wholesale hardware stores generally are not appropriate for front entrances. The majority of these doors do not have panel or glass light placement which match historic door designs.

Example of Tudor Revival Door

A. It is extremely important that doors not be purchased prior to an initial consultation with the commission.

B. and/or original door features such as surrounds, sidelights, and transoms shall not be removed or altered. It is not appropriate to enlarge or reduce the original door openings.

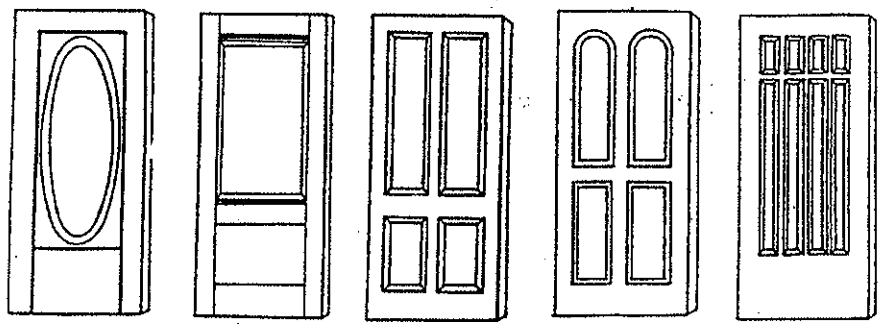
C. which are missing or deteriorated beyond repair on the front or readily visible side facades, shall be replaced with new doors appropriate for the style and period of the dwelling. Replacement doors shall be similar in design to the original in panel style, materials, glazing (type of glass and area) and lights (pane configuration).

D. of flush wood or steel design shall be used only at rear entrances or side entrances which are not readily visible from the street.

E. shall not be added at locations where they did not originally exist. If needed to meet safety codes or to enhance the use of a property, doors should be added at the rear to sides of dwellings where they would not be readily visible.

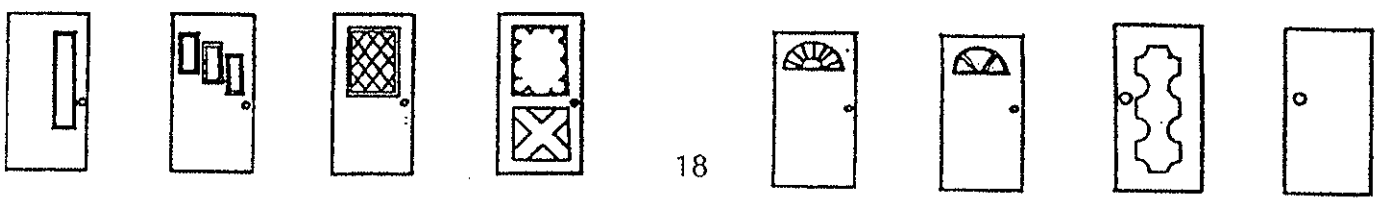
F. In as much as fan or half-round shaped windows in front doors are a very late 20th century design motif, they not acceptable in historic districts.

Some common historic door designs:



Oval Glass Light Colonial Revival | Single-Light Queen Anne | Four-Panel Homestead | Four-Panel Italianate | Multi-Beveled Light Craftsman

Some inappropriate designs for pre-WWII front doors:



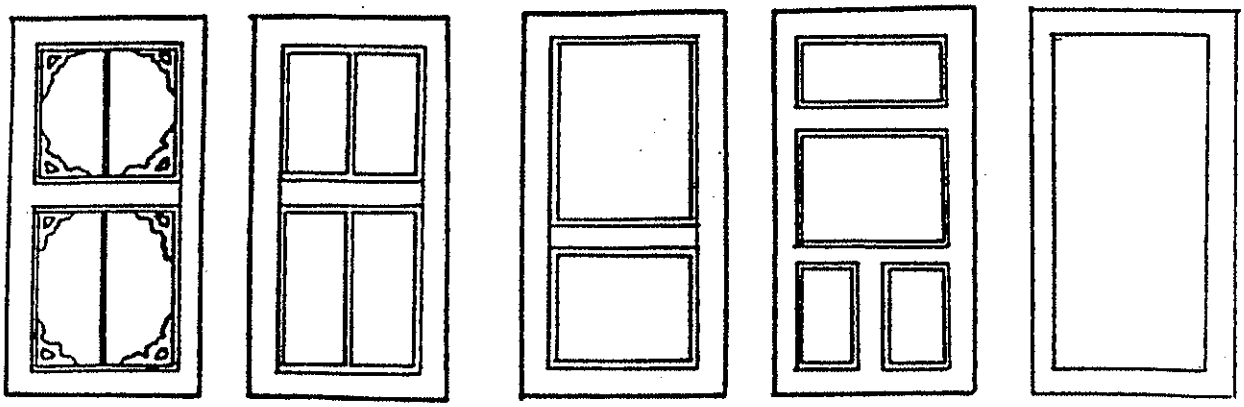
SCREEN, STORM AND SECURITY DOORS

Wooden screen doors for 19th century structures and wooden combination storm and screen doors with interchangeable inserts for 20th century buildings are historically appropriate. Security doors are non-historic additions to dwellings. While the installation of security doors on fronts of buildings is discouraged, they may be installed if they are full view design and have minimal structural framing to allow the viewing of most of the historic door behind them. The addition of security doors is acceptable ONLY on the rear of sides of dwellings which are not readily visible.

A. screen and storm doors shall be correctly sized to fit the entrance opening. Door openings shall not be enlarged, reduced or shortened for new door installations.

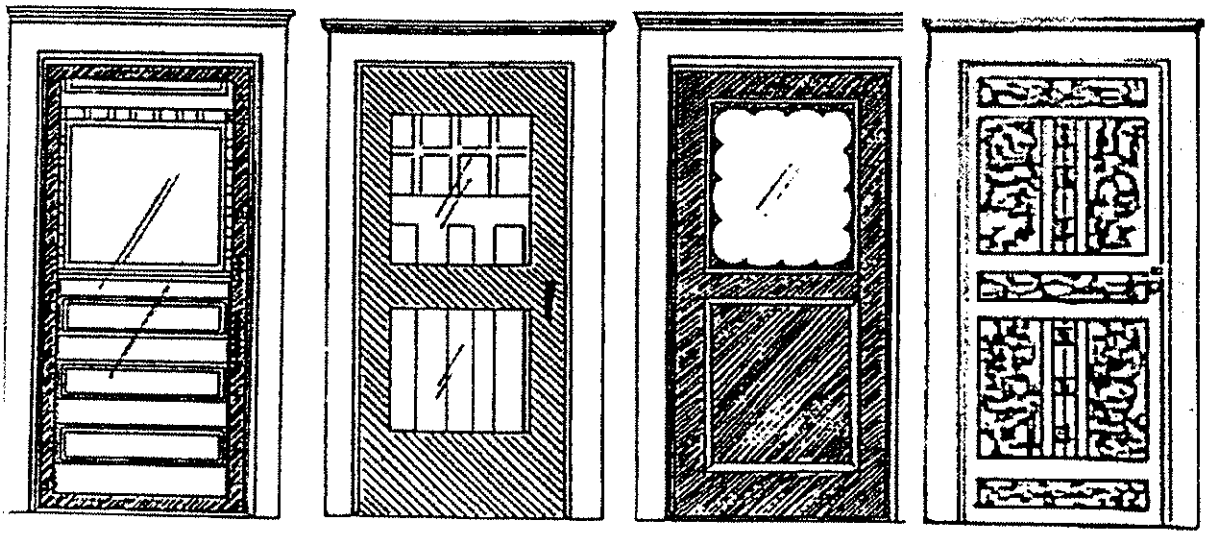
B. If not the original design, storm doors added to the fronts of dwellings should be wood frame and shall be full view design or have minimal structural framework to allow for the viewing of the historic door behind them.

The following are examples of appropriate screen and combination door designs for typical historic doors. Designs should be complementary to the style of the house.



New storm doors should be full-view design so that original doors are not blocked or obscured.

YES NO NO NO



FOUNDATIONS

Most historic dwellings have stone or concrete foundations and re-pointing and repair shall follow masonry guidelines, identified in Preservation Brief #2.

A. should not be altered and original designs should be retained. If removal of sections of the foundation is required such as for mechanical unit installation, this removal shall be at the rear façade or non-readily visible facades.

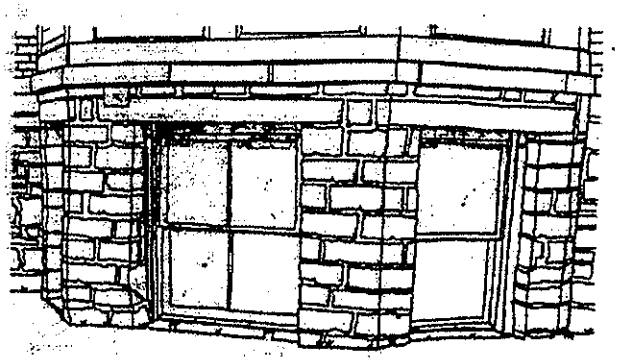
B. shall be cleaned, repaired or re-pointed according to masonry guidelines.

C. shall not be concealed with concrete block, plywood panels, corrugated metal or other non-original building materials.

D. of brick may be painted or stuccoed to match the original building material if the brick and/or mortar is mismatched or inappropriately repaired.

E. stuccoing as a method of foundation repair should not be used unless substantial evidence exists to indicate it was an original or historic treatment.

F. if substantial portions of the original foundation are lost due to irretrievable deterioration or moving of the structure, repair with concrete block and parging and painting may be acceptable. This is to be evaluated on a case-by-case basis.



Basement windows should not be enclosed or concealed on the exterior, and masonry should be properly re-pointed when repaired.

GARAGES, CARRIAGE HOUSES AND OUTBUILDINGS

Historic districts contain a wide variety of 19th and early 20th century outbuildings including sheds, carriage houses, farm outbuildings and automobile garages. These buildings add to the district's character and many have notable architectural significance. These buildings were often built with construction techniques and materials to match the dwelling. These buildings should be preserved and maintained.

Note: For new garages see New Construction Guidelines.

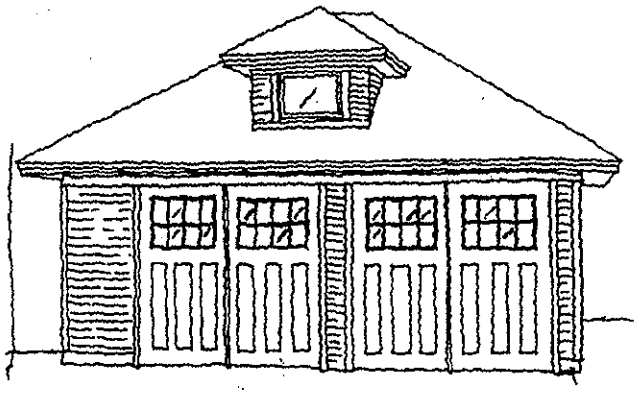
A. that contribute to a property's historic character, or original to a property shall be preserved and maintained. Original features should be repaired to match the original.

B. Original doors should be maintained to the greatest extent possible, but may be retrofitted with modern operating hardware and custom garage door openers.

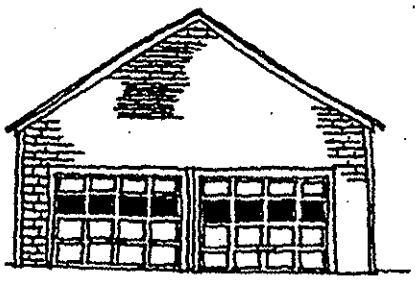
C. New doors shall be of paneled wood.

D. In as much as fan or half-round shaped windows in garage doors are a very late 20th century design motif, they not acceptable in historic districts.

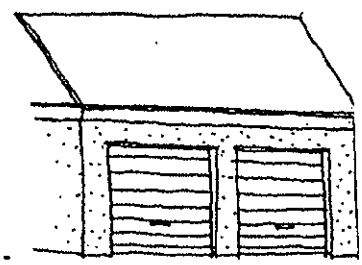
Garages and outbuildings should be preserved and maintained.



YES
New garage doors should have raised panels and glass window sections.



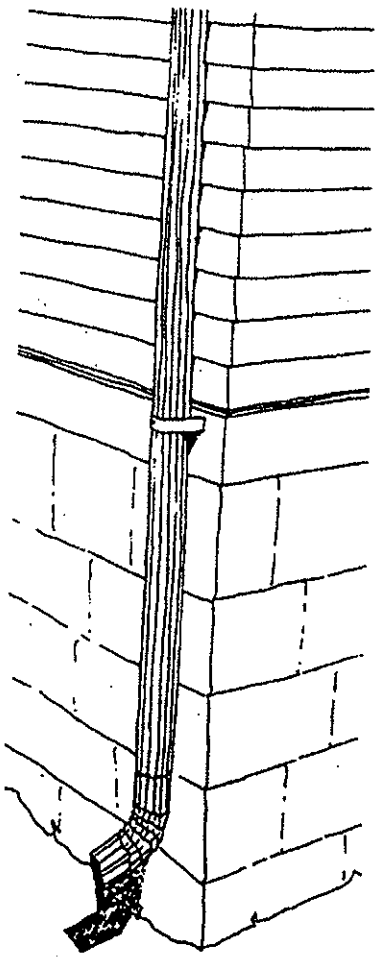
NO
metal doors



GUTTERS AND DOWNSPOUTS

Gutters and downspouts should be regularly cleaned and maintained. If new gutters are required, half-round designs are the most historically accurate. If not readily visible, "K" or ogee design gutters of aluminum are acceptable.

Appropriate corner location and round downspouts design:



A. Preservation of existing half-round gutters is required.

B. when installed, shall not result in the removal of existing eave features.

C. of boxed, or built-in type should be repaired rather than replaced.

D. of hang-on type should be half-round rather than "K" or ogee. If the location of the gutters is not readily visible, ogee gutters of aluminum are acceptable.

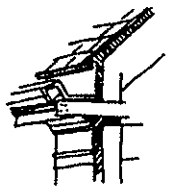
E. should be located away from significant architectural features on the front of the building.

F. should provide proper drainage through the use of downspouts and splash blocks to avoid water damage to the building. Round downspouts are more appropriate than rectangular forms, however, rectangular forms are also acceptable.

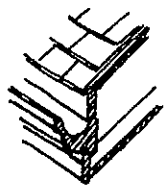
G. Straps shall be nailed under, not on top of roofing materials.

H. Should be designed to channel the water as far away from the dwelling as possible. Downspouts should extend at least 4 to 6 feet, or utilize a splash block.

Box Gutter

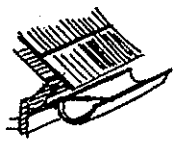


Wood Gutter

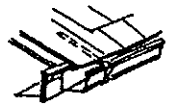


Original box and wood gutters should be preserved and maintained.

Half-Round Metal Gutter



Molded Metal Gutter
("K" and ogee style)



New gutters of half-round metal design are preferred to molded gutters.

LIGHTING (FOR PORCHES AND EXTERIOR WALLS)

Many historic dwellings retain original exterior wall and porch ceiling light fixtures. Distinctive tinted globes and the "box" shaped fixtures for Craftsman/Bungalows are part of a building's character and should be preserved and maintained. If the original light fixtures are missing, light fixtures with simple designs and detailing are preferred to large, ornate colonial or "Williamsburg" style fixtures. Many companies now provide light fixtures based upon historic designs and the addition of these types of period fixtures is appropriate and encouraged.

The commission recommends traditional locations for outdoor lighting such as entrance lighting and garage lighting. Lamps that fit with the architectural style are also encouraged. These lamps should be as inconspicuous as possible. Small, landscaping bollard lights are not original to historic properties and are not allowed.

A. Period appropriate fixtures original to the dwelling should be preserved and maintained.

B. Fixtures introduced to the exterior of a structure shall be compatible with the style, scale, and period of the structure, based on traditional designs of the late 19th and early 20th centuries, as applies to the particular structure, and mounted on porch ceilings or adjacent to entrances..

C. Decorative flood lighting is not period appropriate. Security only floodlights may be mounted on rear or sides of dwellings rather than on the front. They should be small, simple in design, their number kept to a minimum and be pointed away from neighboring properties.

D. If freestanding fixtures are installed, they should also be compatible with the character of the house.

E. The only form of acceptable exterior lighting in the Village Historic District is incandescent. Brighter, more modern forms of lighting such as high pressure sodium (orange), mercury vapor (blue), metal halide (bright white), detract from the character and visual impression of the late 19th century rural community that has been awarded National Register District designation.

MASONRY: BRICK, LIMESTONE, COBBLESTONE, STUCCO

Many historic dwellings are of brick or brick veneer construction. If well maintained, brick can last indefinitely. The most important points in brick wall preservation are to keep out water and to use an appropriate mortar mix when repair is needed. Most pre-1930 dwellings have soft mortars and require similar mortar compounds when re-pointing or repairing. The use of hard mortars like Portland Cement can cause the brick to crack and break when it can not expand and contract with the hot and cold weather. Portland Cement was used for dwellings after 1930 and generally this type of hard mortar will be appropriate for dwellings from this period. Abrasive cleaning methods such as sandblasting or water blasting shall NEVER be used since it erodes the outer skin of the brick causing water to get inside. Low pressure cleaning using water or detergents is best for cleaning brick structures.

Synthetic stucco, one trade name of which is DRYVIT, is an inappropriate siding material for properties within an historic district. It is also an incompatible material for patching historic stucco.

A. materials original to the dwelling shall be preserved and maintained.

B. shall never be sandblasted or subjected to any kind of abrasive cleaning. Brick should never be cleaned with high pressure water which exceeds 300 pounds per square inch.

C. should be cleaned with detergent cleansers if the brick walls are stained. If you wish to remove paint from brick, the use of chemical removers is appropriate. This is a job that usually requires professionals. Information concerning the use of chemical paint removal products is available in Preservation Brief #1.

D. should be cleaned only if there are major stains or paint buildup. If the staining or dirt is limited, it may be best to leave it alone. Do not introduce water or chemicals into brick walls.

E. should not be coated with silicone-based water sealants. Water sealants or water repellents generally have the affect of keeping interior moisture from evaporating through the walls and thereby damaging the brick.

F. which has not been previously painted shall not be painted unless the brick and mortar is extremely mismatched from earlier repairs or patching. Previously sandblasted brick or brick in poor condition may be painted to provide a sealing coat.

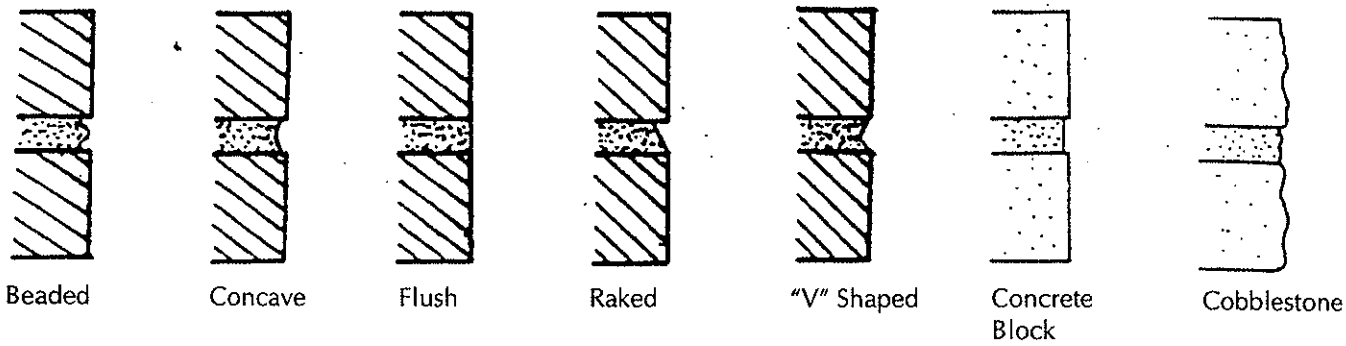
G. shall not be covered in stucco or other coating materials.

H. repairs should be performed carefully to match the original brickwork and mortar, using hand tools, not electric power saws, to remove mortar.

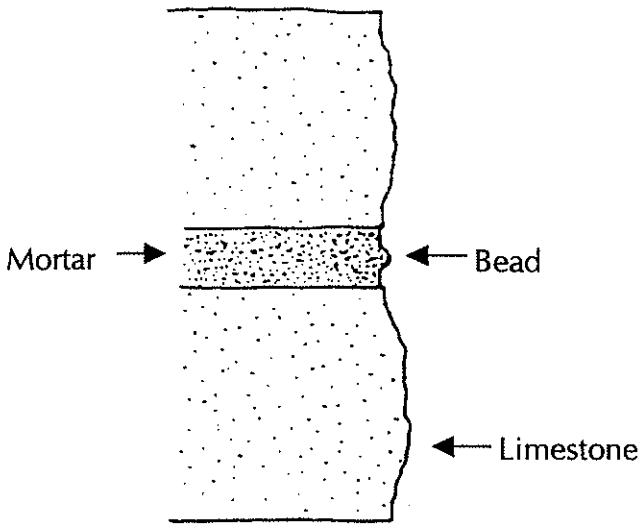
I. re-pointing (fixing the mortar between the bricks) shall match the original mortar regarding width, depth, color, raking profile, composition, and texture. Re-pointing should never be done with Portland Cement or other hard mortars unless these mortar compounds are original to the dwelling. For most pre-1930 dwellings, use soft mortars to match the original composition. If the original composition cannot be determined, use a historic compound such as one part lime and two parts sand.

J. stucco surfaces shall be maintained by cleaning and repainting with appropriate masonry paint when necessary. When repairing original stucco, a stucco mixture duplicating the existing in appearance shall be used. Patches of incompatible composition will cause poor adhesion and failure of the patch.

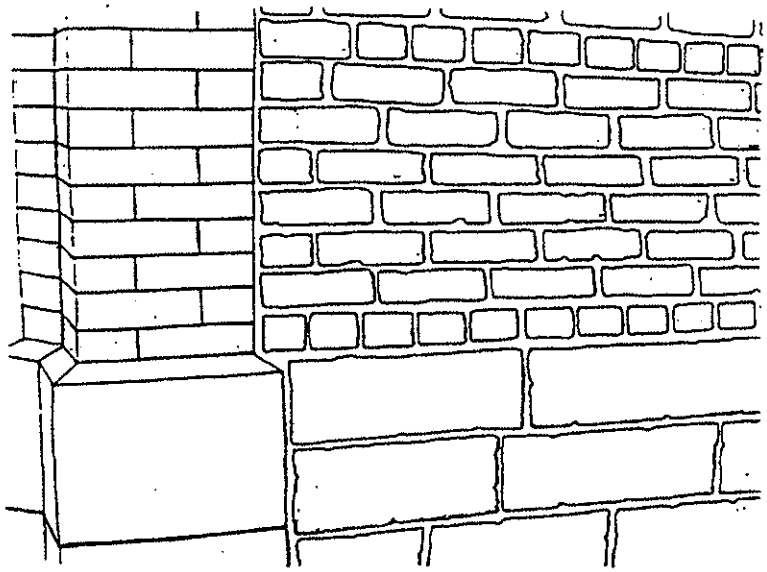
Common Historic Mortar Joints



Common Limestone Foundation Detail



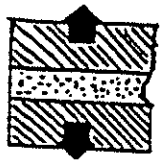
Contrasting brick and stone contributes to this building's character.



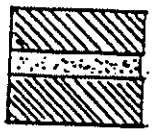
Appropriate Mortar Mixes

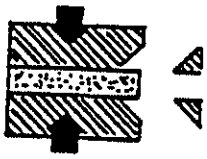
Appropriate mortar mixes allow bricks to...

expand.....



and contract.



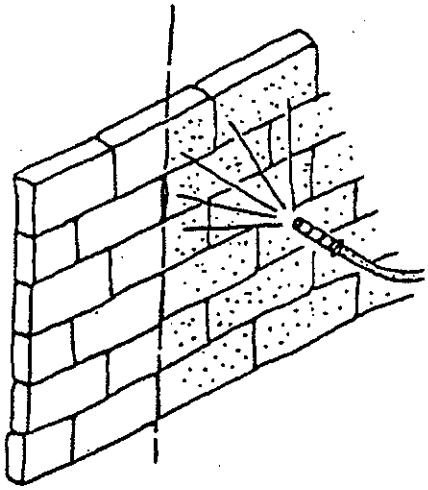


Hard mortars restrict expansion and contraction and bricks.....

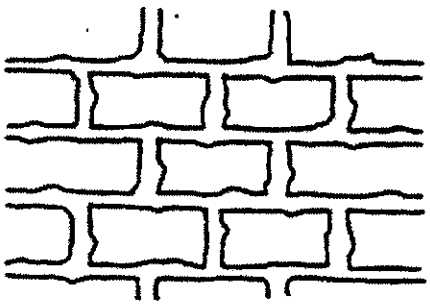
crack.....

or pull apart.

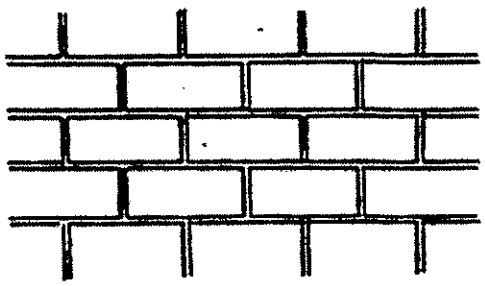
Sandblasting and other methods of abrasive cleaning erode the exterior brick surface.



NEVER DO THIS



Inappropriate re-pointing – joints are too wide and cover the brick.



Appropriate re-pointing – mortar joints are thin and recessed.

MECHANICAL SYSTEMS

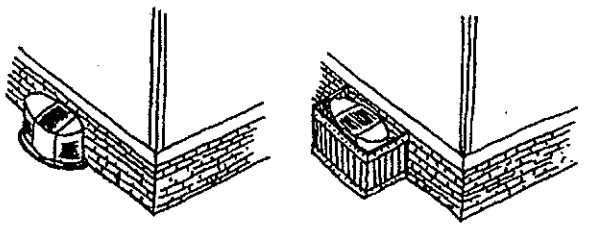
Today's air conditioning and heating units often require condensers and other mechanical units to be placed within a few feet of the exterior walls of a dwelling. Heating and cooling units should be placed at the rear or sides of dwellings not readily visible from the street. The placement of these units at the front of dwellings is not appropriate and should be avoided. Screening of these units on side or rear facades through shrubbery is highly recommended. In some instances, screening with fencing or latticework is also acceptable.

Window air-conditioners should be located in windows on the rear or sides of dwellings rather than on the front. The installation of such window units should not result in the removal or replacement of the original window sash or surround.

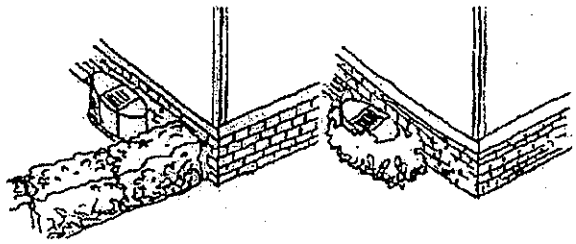
A. should be located where they are not readily visible from the street.

B. shall be screened preferably with shrubbery, but fencing appropriate to the style of house is also acceptable. Please note: manufacturers recommend screening be placed no closer than one foot to the operating unit.

C. such as electrical conduits, gas meters, cable TV connections, DBS satellite dishes, and other mechanical equipment shall be located on the rear or side of a building.



NO ACCEPTABLE



RECOMMENDED

Condensers and mechanical units should be screened.

GUIDELINES FOR PAINT REMOVAL AND SURFACE PREPARATION

If paint is to be removed by using a heat gun, the utmost care should be taken during the process. The use of blowtorches to remove paint is not recommended as this may lead to a fire hazard. Also, the use of abrasive sand and water blasting is not appropriate as the force of the sand and water will damage the wood siding and raise the grain. In addition, during this process, water is forced into the wood and can take a very long time to dry. Wet or damp wood will not allow a coat of paint to properly adhere to the surface, and may additionally cause the wood to stain due to the formation of mildew. Water may only be used at a pressure no greater than 600 p.s.i. to remove flaking or peeling paint.

A. Paint should be removed by manual scraping or by appropriate chemical removers.

B. Caution should be used when removing paint through heat plates or heat guns to avoid unnecessary damage to the wood through charring or fire.

C. Paint shall not be removed by abrasive sand blasting since this can damage the wood. Water blasting above 600 p.s.i. is not recommended as it can cause damage to interior finishes as well as gouge the exterior surface. Be sure that the wood is completely dry before repainting to avoid paint failure. (Do a test panel in an inconspicuous area before proceeding on entire house.)

RECOMMENDATIONS FOR PAINT AND PAINT COLORS

The selection of paint colors does require approval by the Commission. The Historic Preservation staff are available to provide recommendations for paint colors if requested. Paint charts with historic colors are also available at most paint stores.

Consider painting the dwelling in keeping with its style and period of construction. Avoid loud, garish, or harsh colors and bright hues and avoid too many colors on a building. Choose sections of the dwelling to highlight architectural details in contrast to the body of the dwelling. Painting with high quality oil based or exterior latex paints will last from eight to fifteen years depending on sunlight exposure, regular gutter and downspout maintenance and wood surface condition and preparation.

A. Paint colors require review and approval, and books and paint charts are available to help select colors.

B. Paint should be of high quality to provide a long lasting finish.

C. In most instances, unpainted masonry should be left unpainted.

D. Paint colors and placement should be appropriate for the dwelling's architectural style and design. Some examples are:

- **Italianate Style** - Light colors for the body and trim.
  Body - Tan, Light Brown, Beige, Light Green, Yellow
  Trim and Accents - Cream, Gray, Light Brown

- **Queen Anne/Second Empire/Homestead** - Diversity of colors using combinations of contrasting colors for the body and trim.
  Body - Tan, Red, Green, Brown
  Trim and Accents - Darker colors such as Dark Olive, Salmon Red, Dark Brown

- **Shingle** - Most shingle style dwellings were originally built with the exterior wood shingles stained or left natural rather than painted. Most of these dwellings have been painted over the years and a return to the dark browns and reds of the wood shingles is recommended.
  Body - Dark Red, Brown, Dark Gray, Dark Green
  Trim and Accents - Dark Green, Dark Brown

- **Prairie** - A return to lighter colors such as yellow and white.
  Body - Light Tan, Light Yellow, Light Brown, Grays, Medium to Light Greens
  Trims and Accents - Whites and Off-Whites, Cream, Brown, Blues, Greens

- **Craftsman/Bungalow** - Darker colors again such as earth tones. Dark stains also used in place of paint. Brick, stone, stucco, and concrete generally left unpainted.
  Body - Brown, Green, Gray, Dark Red
  Trim and Accents - Both light and dark trim colors such as Reds, Browns, Greens, and shades of Tan.

- **Colonial Revival** - Light colors predominate.
  Body - Yellow, Light Gray, Light Blue
  Trim and Accents - White, Off-White, Cream

- **Four Square** - Two color paint scheme, one for lower level and the other for the upper level, in late Victorian colors with darker trim. Also, Colonial Revival colors and Stucco colors, the same color for both levels, was also used for later Four Squares.

- **Tudor Revival** – Two color paint scheme. Cream or tan for stucco. Dark brown for timbering.

PORCHES

Porch design, materials, and placement are key defining characteristics of an historic dwelling. If replacement of porch features is required, use materials to closely match the original. If the original porch is missing, a new porch should be constructed based upon photographic or physical evidence. If such evidence does not exist, base the design upon historic porches of similar dwellings from the same time period and architectural style. In some cases turn of the century dwellings had their original porches removed and replaced with Bungalow style porches in the 1920s and 1930s. If desired, these Bungalow porches may be replaced with porches in keeping with the original design.

A. on front and side facades shall be maintained in their original design and with original materials and detailing unless it is deteriorated beyond repair.

B. shall be repaired or replaced to match the original in design, materials, scale, and placement.

C. on the fronts of dwellings shall not be enclosed with wood, glass, or other materials which would alter the porch's open appearance, unless historically the style was enclosed. In such cases, period windows and screening may be used.

D. may be screened if the structural framework for the screen panels is minimal and the open appearance of the porch is maintained. Screen panels shall be placed behind the original features such as columns or railings.

E. may be screened if the screen panels do not hide decorative details or result in the removal of original porch materials.

F. may have trellises added if they are of wood construction.

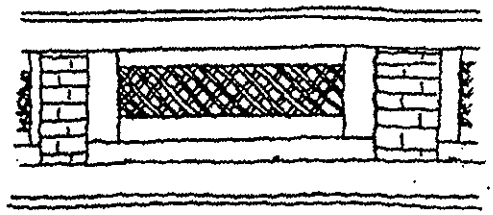
G. with wood floors should have wood tongue and groove flooring running perpendicular to the facade.

H. of masonry or patios and terraces with poured concrete floors may use poured concrete steps (see section on Porch Steps).

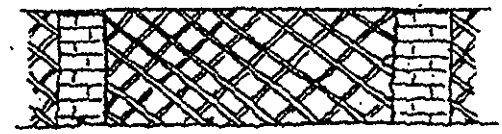
I. with open areas in the foundation should be filled in as traditional for the type and style of the house, or with decorative wood framed skirting, vertical slats, or lattice panels.

Common Lattice Panels and Skirting Board for Historic Porches

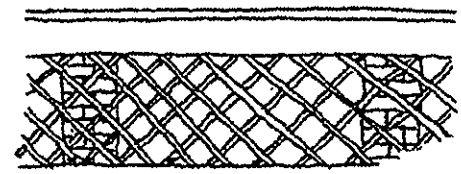
YES
Lattice between porch piers shall be placed within frames and not touch the ground.



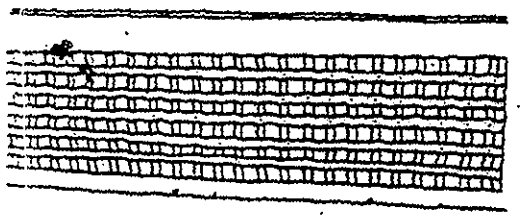
NO
Lattice shall not touch the ground or be added without framing.

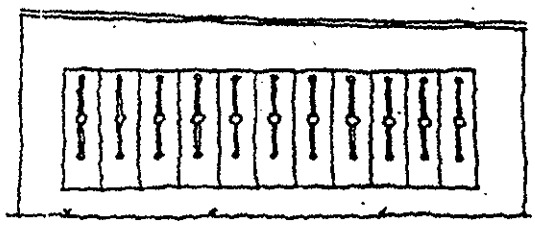


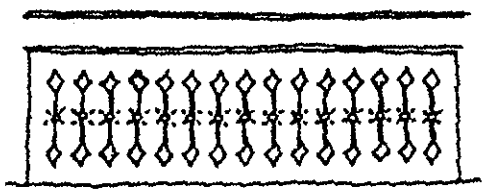
NO
Lattice shall not be nailed to the surface of the foundation.



Other Acceptable Examples:



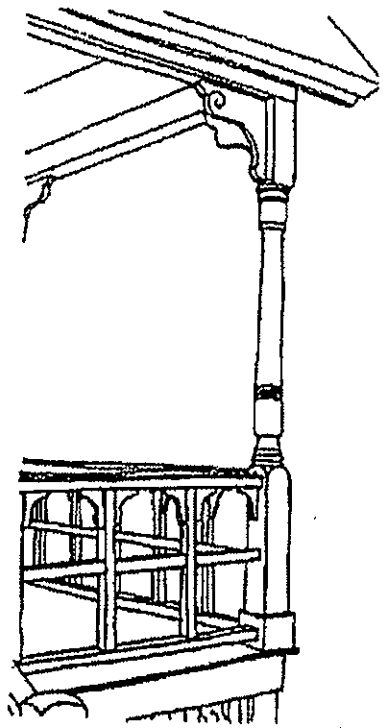




PORCH COLUMNS AND RAILINGS

If the original porch columns and railings are missing, replacement porch columns and railings should be appropriate for the dwelling's architectural style and period. Handrail height and style should be determined by photographs, paint outlines, paint shadows, or similar homes in the area.

Care should be taken to match the scale of the replacement spindles to the overall character and scale of the porch. Spindles purchased at warehouse stores may be too delicate in scale for turn of the century porches. A common mistake is to use interior stair baluster for exterior porch railings.



Queen Anne Style Turned Column

A. should be preserved and maintained. Where repair is required, use materials to match the original in dimensions and detailing. New synthetic materials such as fiberglass and vinyl are inappropriate because they do not sufficiently duplicate historic finished appearance. These materials retain their plastic appearance indefinitely.

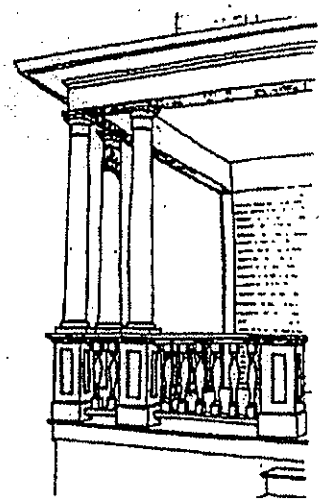
B. often deteriorate first at the bottom next to the porch floor. If this is the case, consider sawing off the deteriorated area and replacing this section rather than replacing the entire column, or using an epoxy consolidant to repair deteriorated areas.

C. of aluminum, wrought iron, or other modern materials are not appropriate for front porches, with the exception of houses built after World War II as documented by historic photographs.

D. on front porches should be rebuilt in historic designs if the original columns and railings have been removed or replaced.

E. on front porches may require new balusters for the railing. Porch balusters (also called spindles) shall be appropriate for the building's style and period, and shall be located between a top and bottom rail.

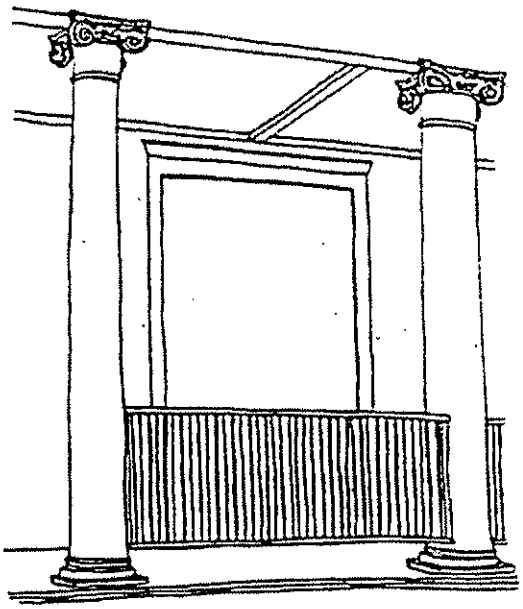
F. Balustrade height was typically thirty inches or less. Many low 19th century porches did not have railings. Remaining historic features should be examined for evidence of the existence and height of original balustrades.

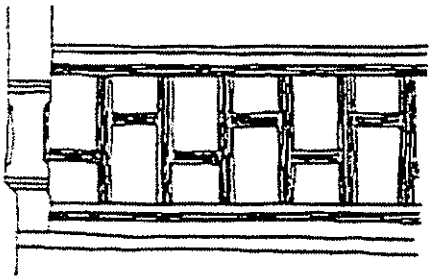


Colonial Revival Style Tuscan Columns

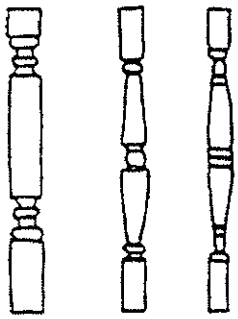
Railing and Baluster Details

Porch railing with square balusters on a Colonial Revival Porch

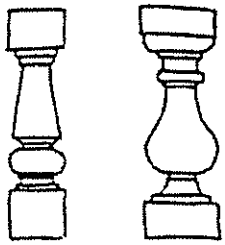




Fretwork railing appropriate for Queen Anne Dwellings

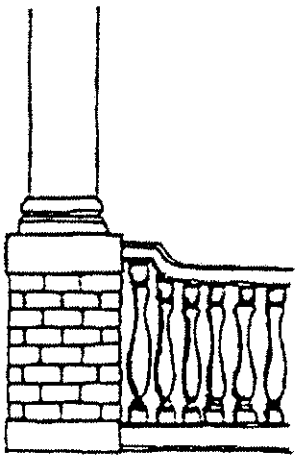


Appropriate balusters for Queen Anne Dwellings

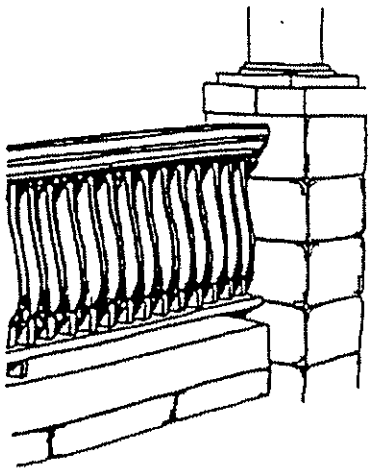


Appropriate balusters for Colonial Revival and Italianate Dwellings

Angled "goose neck" railings are common in historic districts.

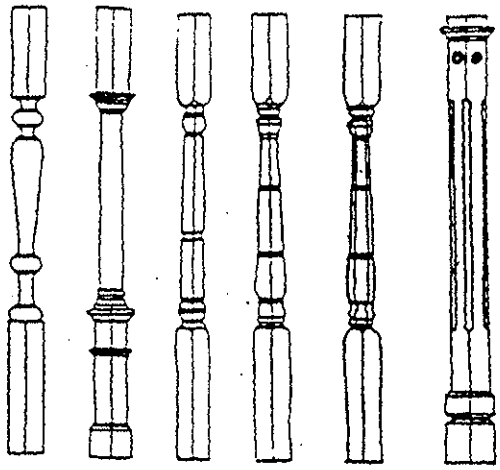


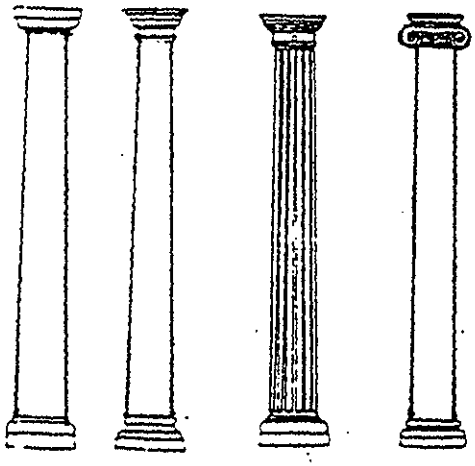
"Harp" style railings are also common in historic districts.



Examples of Appropriate Columns for Certain Styles

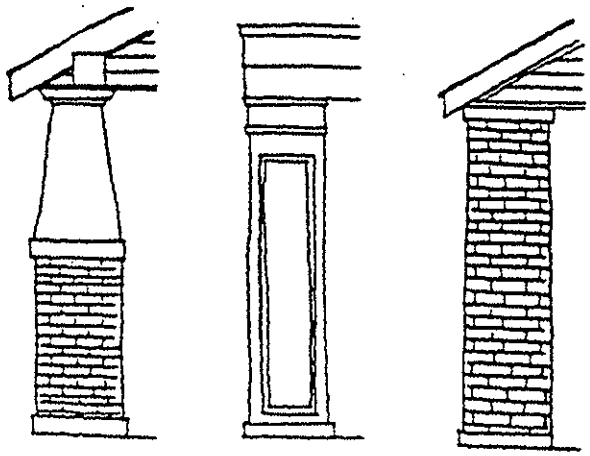
Some appropriate columns for porches of Queen Anne and related style houses.





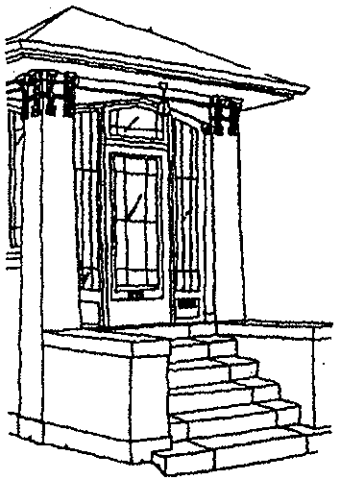
Some appropriate columns for Colonial Revival and related house styles.

Some appropriate columns for Craftsman Dwellings.



PORCH STAIRCASES AND STEPS

Most pre-1945 dwellings were built with wood steps leading to the door or front porch. Since steps are readily exposed to the sun and rain they require continual maintenance and repair. In many cases the original wood steps have been removed and replaced with steps of concrete. Concrete was widely used for porch steps after early 1900 and these original stairs should also be repaired and retained.



Original concrete staircases and steps should be preserved and maintained.

A. original to a property shall be retained in their original location and configuration. Wood and concrete steps shall be repaired with materials to match the original.

B. to porches with wood floors shall be replaced with wood rather than brick or concrete.

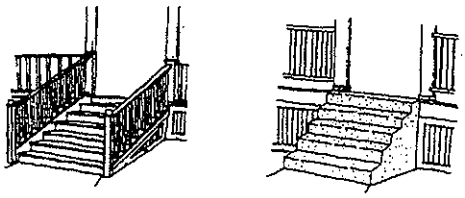
C. added to a dwelling, should have newel posts and balusters, treads and risers, to match original porch construction.

D. should have balusters set in a top and bottom rail. Stair treads shall use lumber milled for that purpose or hand finished with milled rounded nosing. Common deck lumber is not appropriate for historic porches.

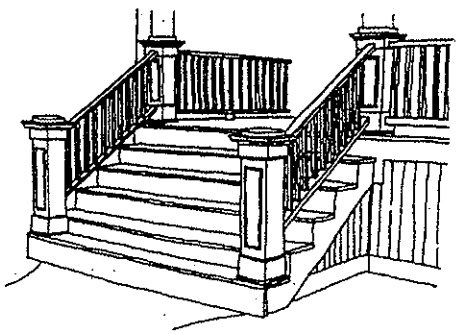
E. All pressure treated lumber must be either painted or opaque stained. Clear sealing lumber is not appropriate for historic properties. In as much as pressure treating retards rot and insect damage but not water damage, no lumber shall remain unpainted or unstained.

Front steps for wood porches shall be of wood rather than concrete.

YES (wood) NO (concrete)



This is an example of an appropriate replacement staircase. The balusters in the staircase railing match those on the porch.

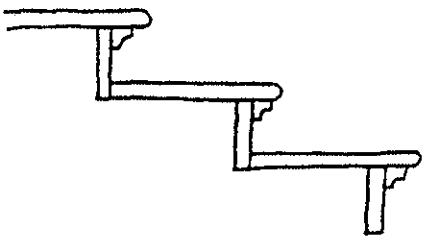


Porch Details

Rounded overhang with cove molding:

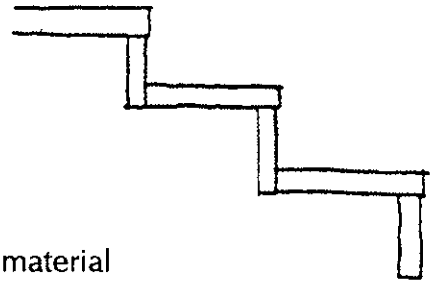
YES

New wood porch steps should be appropriately sized and constructed with stair treads.



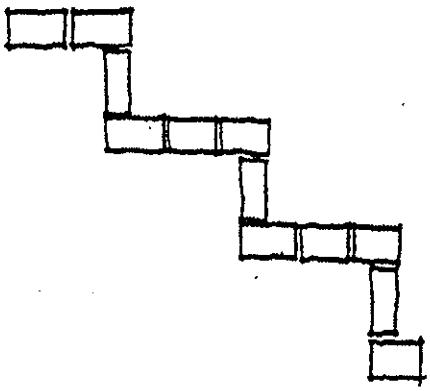
NO

Do not use straight-sided floor boards and steps without bullnose.

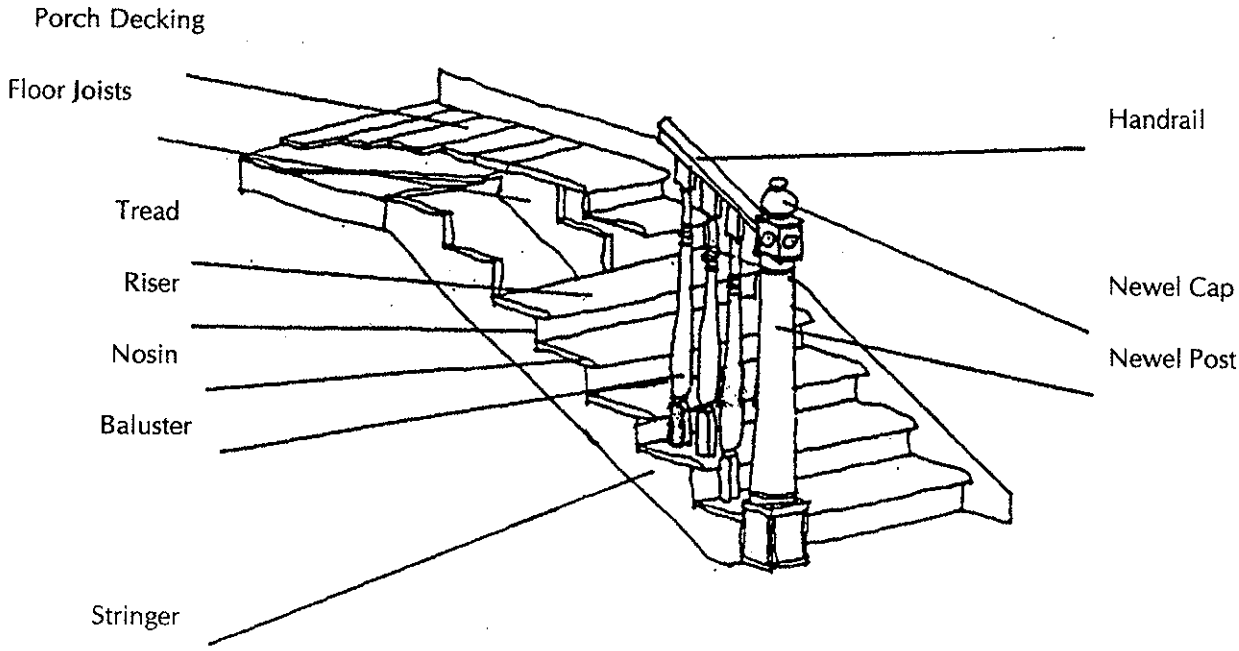


NO

Do not use decking material (2x4s, 2x6s, etc.) on steps.

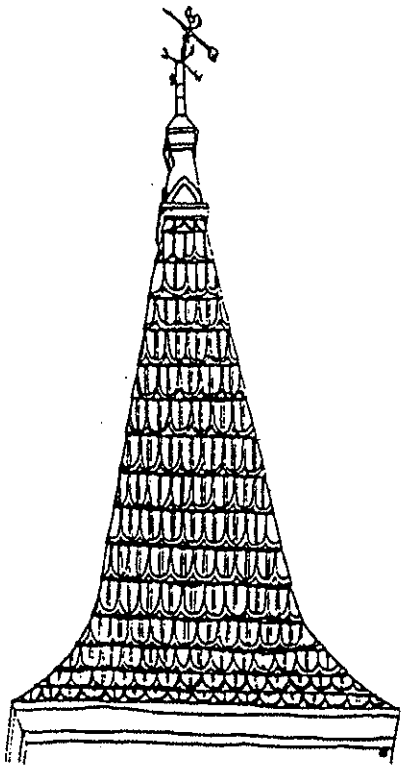


Common stair terms and locations:



ROOFS

Original roof forms need to be retained. If additions will affect roof forms the additions should be added at rear or side rooflines which are not readily visible from the street. Historic roof materials such as metal shingles, clay tiles, or slate should be repaired and preserved. If repair is no longer practical, replacement with asphalt shingles may be considered. Sawn cedar shingles were also a common roof material used on older houses.



Original pressed metal shingle roof.

A. shall be retained in their original shape and pitch, with original features (such as cresting, chimneys, finials, cupolas, etc.), and, if possible, with original roof materials.

B. may be re-roofed with substitute materials such as asphalt or fiberglass shingles if the original materials are no longer present or if the, retention of the original roof material is not economically feasible.

C. of new asphalt or fiberglass shingles should be in appropriate colors such as dark gray, black, brown or shades of dark red; red or green may also be appropriate for Craftsman/Bungalow period dwellings.

D. shall not have new dormers, roof decks, balconies or other additions introduced on fronts of dwellings. These types of additions may be added on the rear or sides of dwellings where not readily visible.

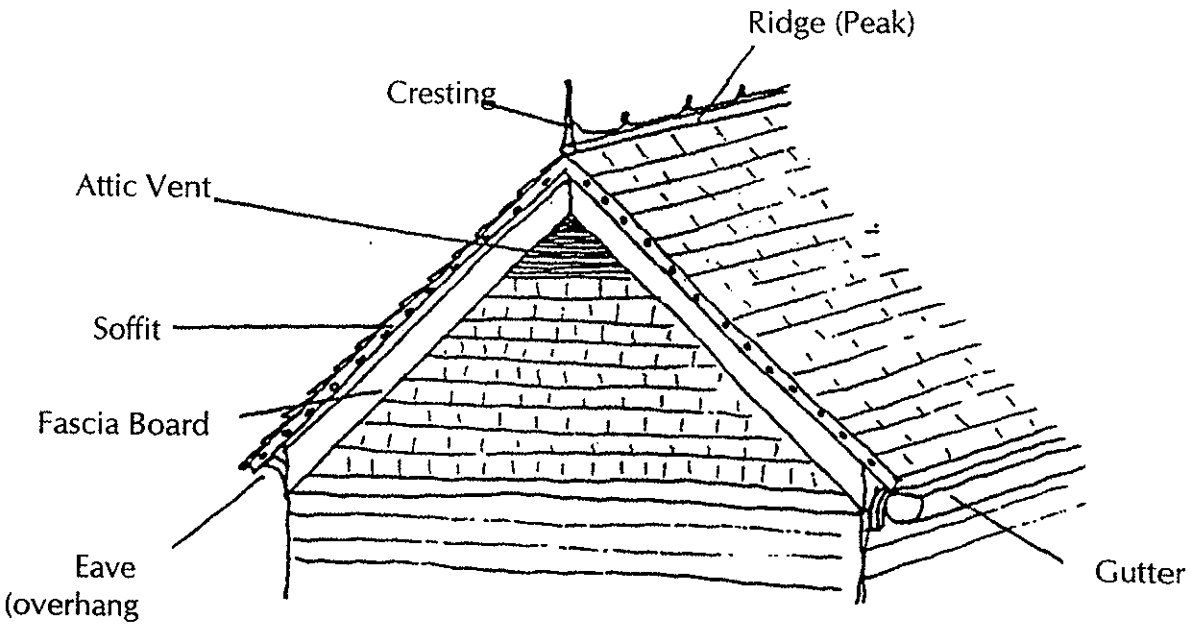
E. of split cedar shakes are inappropriate in most cases

F. which are flat should have soldered metal panels added as the surface material. If not readily visible, rolled composition or EPDM (rolled rubber) roofing materials are acceptable.

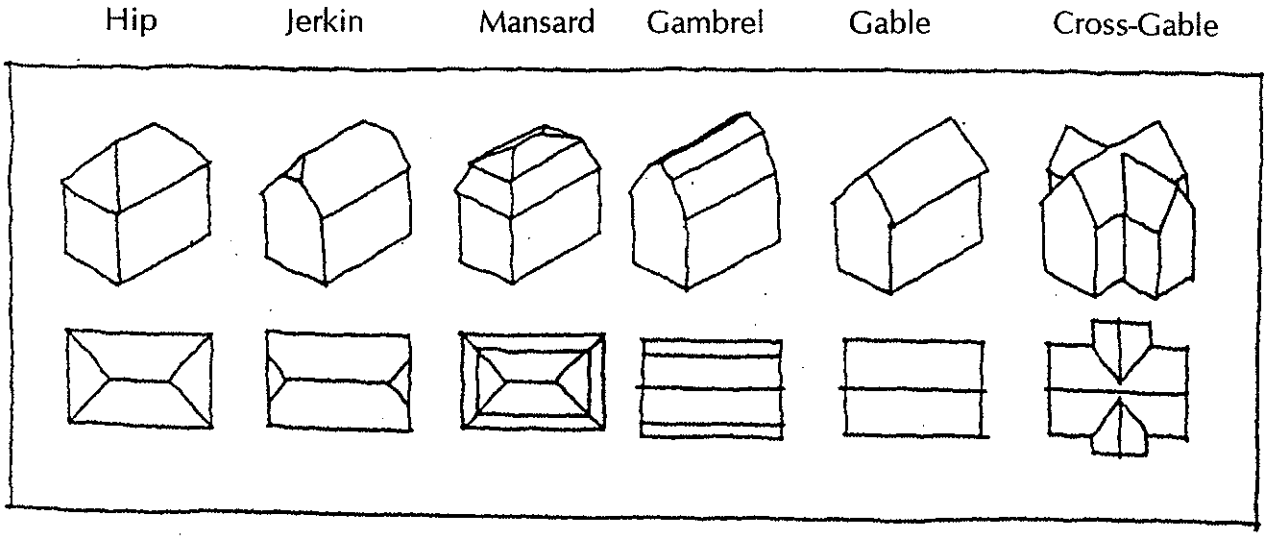
G. requiring vents should have ridge vents rather than pot vents. If pot vents are used they should be sited at rear rooflines.

Roof Details

Common roof terms and location:



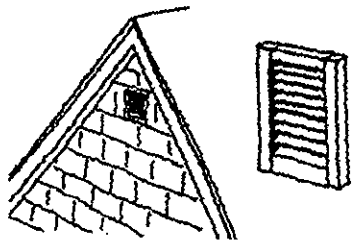
Common roof forms:



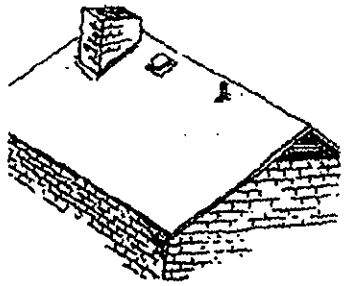
ROOF SKLYIGHTS AND VENTS

Skylights are often installed to help make usable space in upper floor areas or attics. The installation of skylights is acceptable as long as they are placed on rear rooflines behind gables or dormers, or at other roof locations not readily visible from the street. If skylights are used, they should be designed to be flush with the roofline or lay flat. Convex or "bubble" designs are not acceptable for use on historic properties.

Original gable vents should be maintained.



Pot vents, if added, should be placed at rear facing rooflines.



A. shall not be added where they would be visible from the street. Skylights should be placed at rear rooflines or behind gables and dormers.

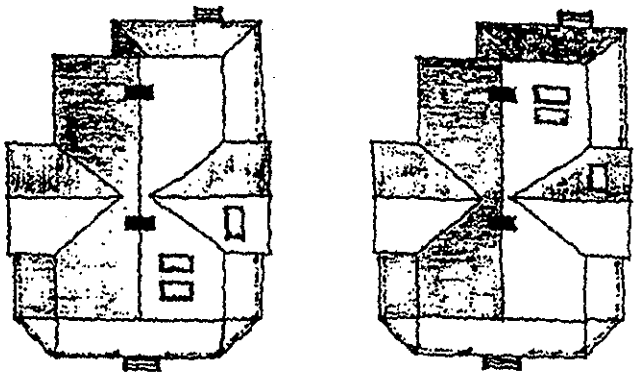
B. original to the house should be preserved.

C. roofs requiring vents should have concealed ridge vents rather than pot vents. If pot vents are used they shall be sited at rear rooflines.

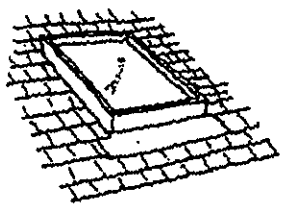
D. should be flat or flush with the roofline, not convex or "bubble" designs.

Skylights should be placed at rear rooflines or behind dormers.

rear rear



Appropriate flush mounted skylight.



WINDOWS

Historic dwellings display a wide variety of wood windows in various sash designs and sizes. Windows need to be repaired to match the original design. If windows are deteriorated beyond repair, the installation of a new wood window to match the original design is required.

Window openings original to a dwelling shall not be covered or concealed. Windows which are not original to a dwelling may not be added on the fronts and sides of dwellings that are readily visible from the street, but may be added at the rear and sides not readily visible from the street.

A. which are original shall be preserved in their original location, size, and design and with their original materials and numbers of panes (glass lights).

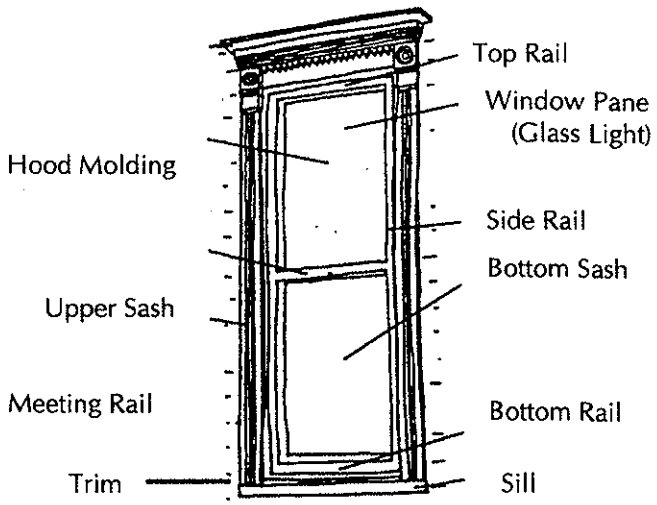
B. openings shall not be altered to accommodate new windows of different size, proportion or configuration if readily visible.

C. which are not original shall not be added to primary facades or to secondary facades where readily visible.

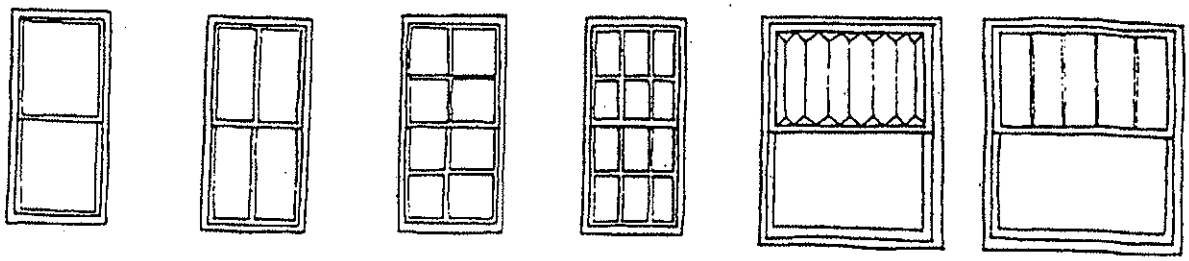
D. should be repaired rather than replaced, but if replacement is necessary, the recommended replacement shall be in-kind to match the originals in material and design.

E. which are new shall not have snap-on or flush muntins. True divided muntins are preferred over these types of muntins which do not have the same appearance as historic windows.

F. screens and/or storms shall be of wood or aluminum with a baked-on enamel finish and designed to fit within the window frames. They should be painted or enameled to match window trim. Common silver metal storms are inappropriate. In general, darker colors are less visible and more traditional than white, providing the window trim itself is not white.

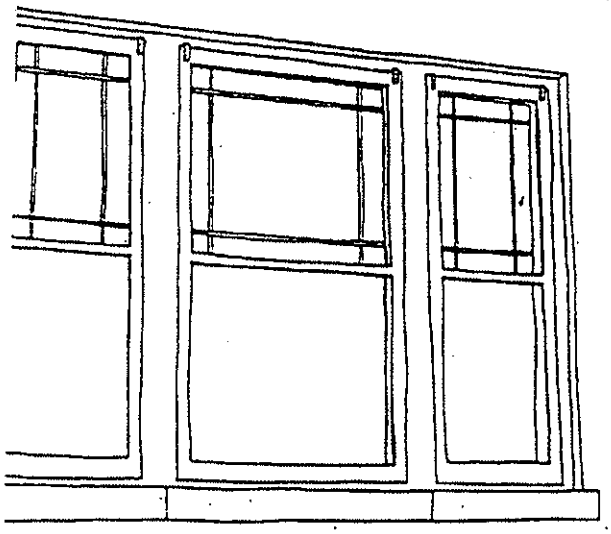


Common Window Designs



1/1 Sash | 2/2 Sash | 4/4 Sash | 6/6 Sash | Diamond Light | 5/1 Vertical Sash

multi-light sash design windows



original 1/1 wood sash windows and decorative cornices

WINDOWS – DECORATIVE GLASS

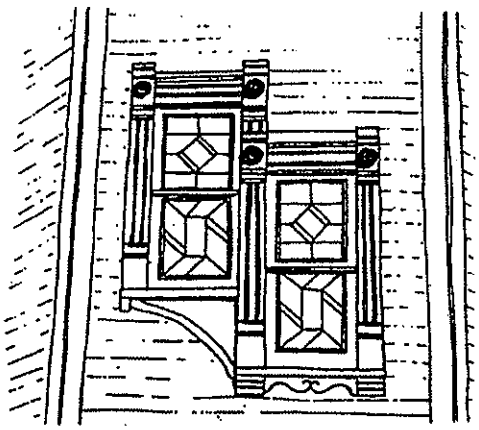
Historic dwellings display a wide variety of decorative historic windows including materials such as stained glass, beveled glass, leaded glass, and etched glass. These windows need to be retained and repaired to match the original design.

A. which are original shall not be removed or concealed and shall be preserved with their original materials and glass pattern.

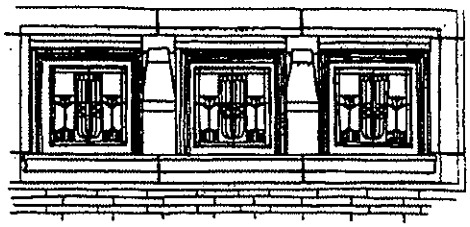
B. should be repaired rather than replaced. Consultation with a glass specialist is recommended when extensive repairs are needed.

C. which are not original should not be added to primary facades or to secondary facades where readily visible.

Preserve original stained glass windows.



Decorative glass continued to be used for Prairie Style dwellings and other early 20th century styles.



SCREEN, STORM AND SECURITY WINDOWS

Screen, storm, and security windows are acceptable for historic dwellings.

Screen windows should be full view or have the meeting rail location match that of the window behind it.

Storm windows assist in lowering energy costs and shall be wood full-view design or have the central meeting rail at the same location as the historic window behind it. Windows of baked enamel are required rather than "raw" or shiny aluminum. Windows of raw aluminum are not acceptable unless painted to match the color of the window sashes.

As a rule, double track rather than triple track metal storms are less obtrusive and less expensive. If the top light of a double hung window will be used by the homeowner for ventilation, however, a triple track storm window is required.

A. Screens shall be correctly sized to fit the window opening including round arched windows.

B. Screens shall be wood or baked-on enamel and fit within the window frames, not overlap the frames. Screen window panels shall be full view design or have the meeting rail match that of the window behind it.

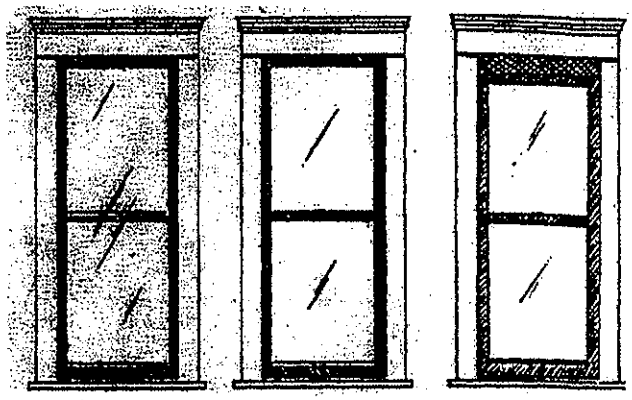
C. Storm windows should preferably be of wood but aluminum full-view design and with baked-on enamel finish in dark colors are also acceptable.

D. Storm windows shall be sized and shaped to fit the window opening, including arched top windows.

E. Storm windows shall be full-view design or with the central meeting rail at the same location as the historic window.

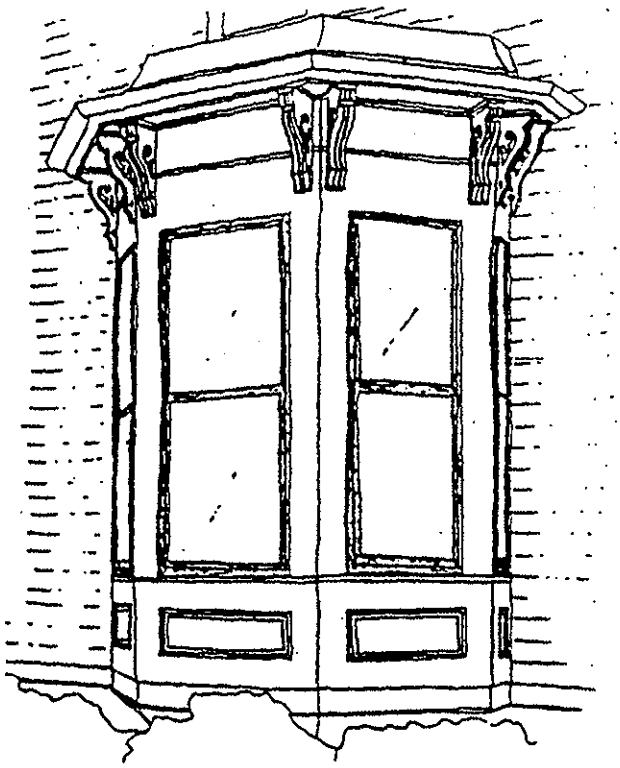
F. Storm windows with built-in lower screens are acceptable.

Storm windows should be full-view or have matching meeting rails. Altering the original window opening for smaller storm windows (shown on right) is not acceptable.



APPROPRIATE STORM WINDOWS

The storm windows fit the original openings and match the location of the meeting rail.

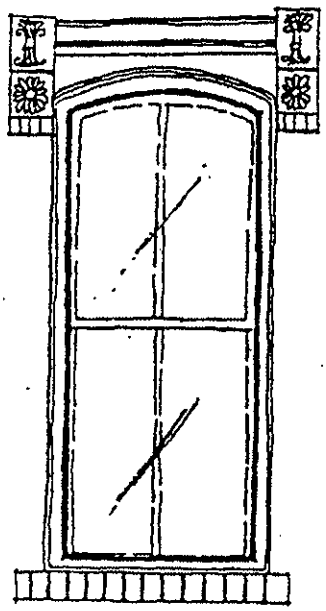


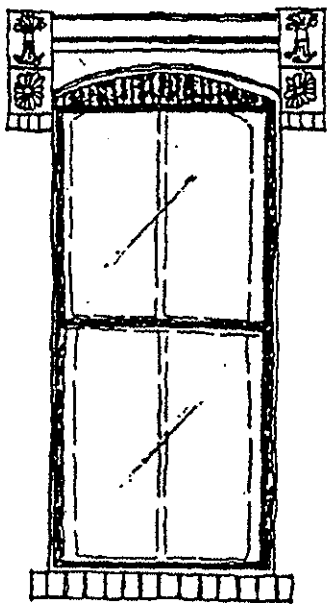
YES

Arched windows should have storm windows appropriately sized to fit the opening.

NO

An arched window should NOT be filled in to fit a rectangular storm window.





Note about Storm Windows:
Approximately 22% of a dwelling's energy loss is a result of air infiltration and conductive gain or loss through windows. Glass is a good conductor and windows are a major source of heat loss in winter and gain in summer. The application of storm windows creates dead airspace which significantly reduces conductivity. Wood has a higher resistance to transfer of heat than aluminum and is thus a more energy efficient storm window. However, aluminum is also an acceptable material for storm windows. Exterior storm windows are the most popular today but interior storm windows are also an option for historic dwellings since they are less visible. The installation of storm windows should also include weather stripping on the underside of the windows to create an airtight fit.

Weather Stripping:
Weather stripping is a relatively inexpensive method to reduce energy costs and the installation of most weather stripping materials will have little, if any, visual effects on a dwelling. Weather stripping should be considered for all window and door openings since they are a major source of drafts leading to heat loss and gain. Weather stripping comes in a variety of shapes and materials depending on its application. This includes adhesive strips or foam or plastic, foam strips, felt strips, and metal and plastic sweeps.

For windows, weather stripping should be added at the junction of the meeting rails for sash windows and at the lower sill. The sash channels along the sides of windows are also good places for felt or foam strips. For exterior wall doors, weather stripping should be added along the exterior jambs, interior stops, and along the bottom. The installation of a plastic and metal sweep at the inside bottom of the door is effective as are foam or rubber gasket type strips along the threshold.

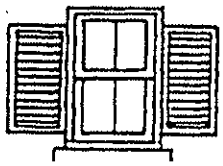
Category	Cost	1st Year Savings	Payback Period
Weatherstripping including sash channels	$75	$15	5 years
New exterior storm windows	$100	$16	6.25 years
Vinyl jamb liners	$175	$14	12.5 years
New replacement windows	$250-$550	$20	12.5 – 27.5 years

Because glass is such a good conductor of heat, from a total energy loss perspective, any window is literally and figuratively a hole in the wall. As an illustration, the R value (measure of a material's resistance to heat transfer) for an existing single pane window (R value ≈ 1) or a new Low E/argon replacement window (R value ≈ 3.5) contrasted with the recommended R values of R 14 for walls and R 36 for ceilings highlights how little real energy savings are achieved with replacement windows. Since R values of 2 or more can be readily achieved with the installation of double or triple track storm windows and further improved by the addition of weatherstripping at a cost well below that of new windows, it makes both economic and ecological sense to reuse and repair the existing historic windows in a home.

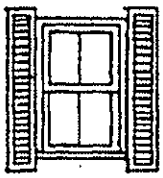
WINDOW SHUTTERS

Window shutters were often added to pre-1945 houses to provide interior shading in the summer and to protect windows during storms. With the advent of air conditioning, window shutters are more ornamental in design than practical. Over the years many original window shutters have been removed. Original shutters should be preserved and maintained. The addition of new shutters should only be of wood, of louvered or paneled design, and with dimensions which match the window opening.

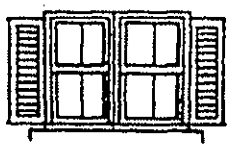
NO



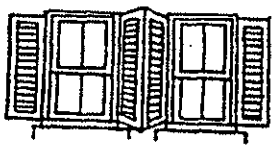
NO



NO



YES



Shutters should cover windows if closed.

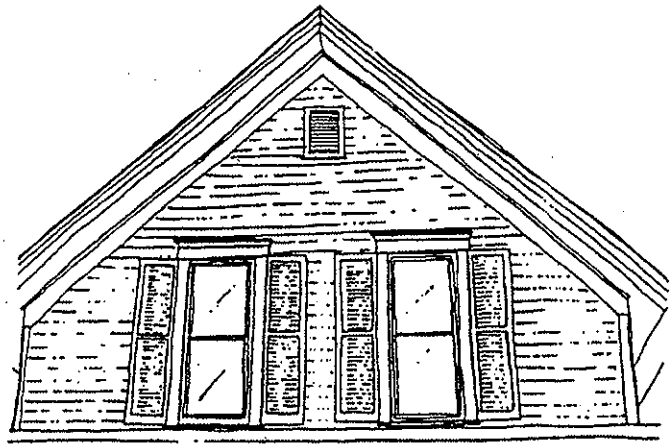
A. which are original to the dwelling should be preserved and maintained.

B. shall not be added unless there is physical or photographic evidence that the dwelling originally had them, or is compatible with the style of the house.

C. should be of louvered or paneled wood construction and the shutters should fit the window opening so that if closed they would cover the window opening

D. of vinyl or aluminum construction are not appropriate. These shutters generally have dimensions or textures which are not compatible with historic dwellings.

Appropriately sized shutters should cover the window when closed.



WOOD SIDING

The majority of pre-1945 dwellings are of frame construction with various types of wood siding. On many of the dwellings there are combinations of horizontal weatherboard or clapboard siding and wood shingles. These original siding materials are essential components in defining a building 's architectural character. The concealment of original wood siding with vinyl, aluminum, or other synthetic sidings is not appropriate. These siding materials do not successfully imitate original wood siding dimensions or texture.

NOTE: In addition to the challenge of imitating original wood sidings in appearance, the use of synthetic sidings also poses potential structural problems for historic buildings. Siding can conceal water and insect damage which is potentially destructive. Most importantly, these materials may not be cost effective compared to continued maintenance and painting of the wood siding. All materials have a limited life span and we are now seeing property owners having to paint aluminum and replace vinyl siding which is 15 to 20 years old. The sale of paint for vinyl and aluminum siding has risen dramatically over the past few years due in part to these materials fading, chipping, or cracking.

NOTE: Before considering the replacement of siding, obtain a determination from the Historic Preservation staff on the condition of the siding.

A. original to a dwelling shall be repaired rather than replaced. If replacement is necessary, wood siding and shingles shall be replaced with new wood siding or shingles to match the original in size, placement, and design.

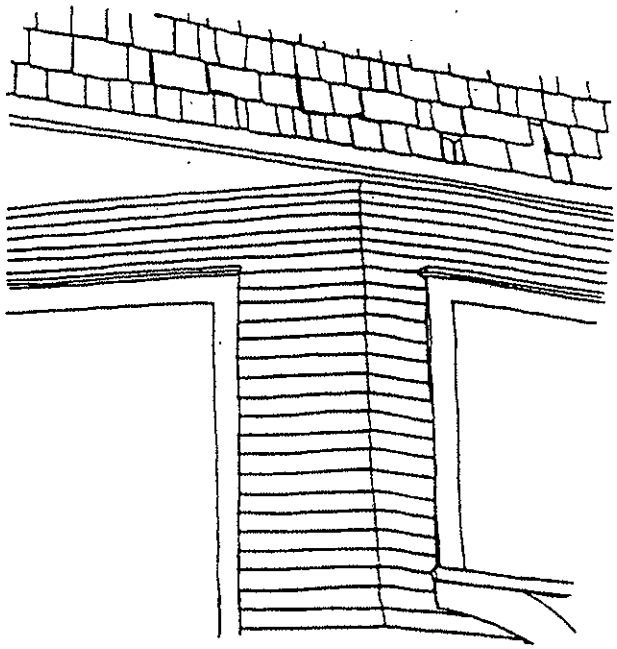
B. original to a dwelling shall not be concealed beneath synthetic materials such as vinyl, masonite, or aluminum. Original siding shall also not be concealed beneath wood based materials such as particle board, gyp board, or press board. It must be noted that such synthetic material tends to create an inappropriate vapor barrier which can contribute to the deterioration of the structure from moisture and conceal insect damage.

C. which has been concealed beneath synthetic sidings such as aluminum, asbestos, or vinyl should be repaired and the synthetic sidings removed. Following the removal of synthetic sidings the original siding should be repaired to match the original, caulked and painted. For proper paint adhesion, it is best to let the previously concealed siding weather for a season in order to return it to a normal moisture balance. If it is too damp, paint will not adhere. If it is too dry, it will soak up moisture from the paint and leave the pigment to prematurely flake. If the "ghosts" or outlines of decorative missing features is revealed, these should generally be replicated and reinstalled. If these features are not replaced they should be recorded through photographs or drawings for future replication prior to painting over them.

D. may be insulated if the addition of the insulation does not result in alterations to the siding. The creation of plugs or holes for blown-in insulation is not acceptable. If a vapor barrier is not installed, the interior should be painted with an impermeable paint to prevent moisture damage.

Siding Details

Preserve and maintain original siding materials such as clapboard and wood shingles.



Common historic shingle designs:

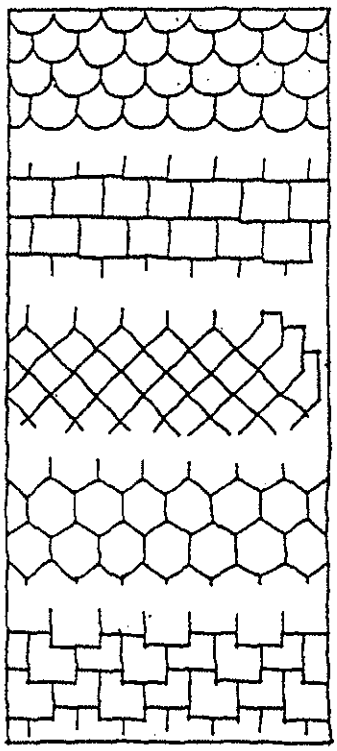
Fish Scale

Plain

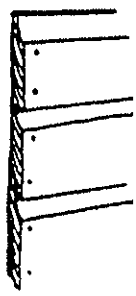
Diamond

Hexagon

Staggered

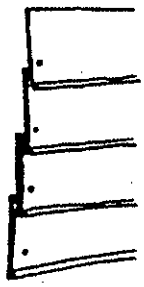


Common wood siding forms:

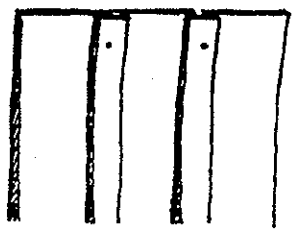


Drop Siding

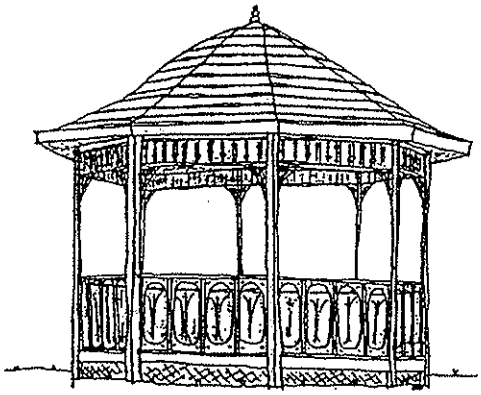
Clapboard Siding



Beveled Siding



Board and Batten Siding



GUIDELINES FOR SITE AND SETTING

PARKING

The Historic Districts were largely platted and developed in the days of horses and horse drawn vehicles and in the early days of the automobile. Some streets were laid out with rear alleys to provide access to barns, carriage houses, and sheds. These buildings were generally located directly adjacent to the alleys. With the rising popularity of the automobile, many of these original outbuildings were replaced or converted to garages. Today, vehicular access to historic dwellings is by driveways off the street or through the rear alleys. The addition of garages and parking places in areas other than rear yards is thus not consistent with traditional streetscape design. Nor were entire rear yards paved for parking areas. The intent of these guidelines is therefore to provide parking areas without altering the historic streetscape, or creating situations where historic side and rear yards are eliminated. By controlling the paved areas, it is also a goal to prevent damage to historic buildings due to storm water runoff.

A. unpaved areas of a lot shall not be paved without the submission of an acceptable plan approved by the Wayne Historic Sites Commission. Front yard areas shall not be paved, blacktopped or transformed into parking lots.

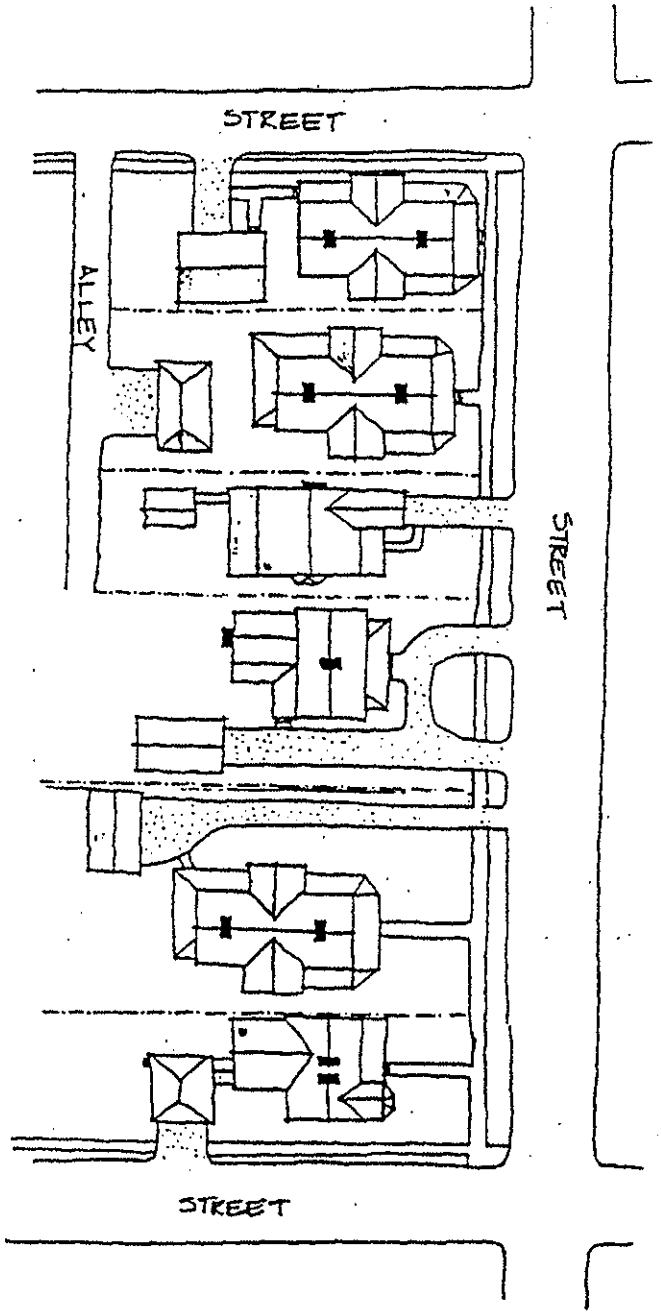
B. new off-street parking areas shall be landscaped around the perimeter of the parking area for screening purposes, and a landscape plan shall be submitted for approval indicating the species and location of the planting material.

C. original relationships of buildings and their environment shall not be destroyed by introducing inappropriately located new parking lots incompatible with the character of the neighborhood.

D. driveways and their original designs, materials, and placement should be preserved. Crushed stone or gravel is the most historic material for rural settings. As such, it is preferred.

E. driveways in the front or side yard may be of brick, concrete, or concrete tracks (two parallel narrow strips of concrete with grass in between - also called "ribbon drives"). Asphalt is also an accepted material.

Driveway Locations



YES – Access to garage from side street.

YES – Access to garage from alley.

NO – Garage or carport attached on front.

OK – Parking circle in front of house.

YES – Driveway to rear garage.

YES – Access to garage from side street.

FENCES

Wood picket and plank fences were widely used in residential areas before 1945 to separate lots, outline front yards, and enclose domestic animals and pets. Cast iron was also used in some residential areas, however, few original cast iron fences remain standing. In recent years chain link fences have been popular but this is a non-historic fence material and its use is not acceptable. Historic (pre-1945) fences should be preserved and maintained. The construction of new fences based upon historic designs and materials is appropriate.

Many Victorian era wooden front yard fences were essentially ornamental, low, open, and often three feet in height or less. Fence posts were usually thick, often measuring eight inches square or more. Often there was no gate with these fences.

Most of the classic picket and baluster fences built through the 1930 's feature a continuous horizontal bottom board or baseboard, which is seldom part of modern picket fence designs today. This baseboard is a wooden imitation of a stone base, called a plinth which is a feature of many iron and stone fences. The baseboard is an easy way to enhance the design of a simple picket fence as well as to add strength. Visually, a baseboard is desirable since it gives a fence a much more solid, architectural appearance.

A. of cast iron or other original materials should be preserved.

B. of cast iron may be added to buildings constructed in the late 19th and early 20th century. Cast iron fences are generally not appropriate for Bungalow/Craftsman style dwellings or for others built after 1920.

C. constructed of free-standing brick are generally not appropriate in front yards but are acceptable at rear yards and side yards not readily visible from the street.

D. Traditional plantings such as hedges and shrubs are acceptable as alternatives for fences in historic districts.

E. All wood fences must be painted or opaque stained. Clear sealed lumber is not an appropriate finish for historic districts.

FENCES IN THE FRONT YARD

F. of wood pickets or balusters are appropriate for front yards. Such fences shall be painted or stained. Fences, more than 50% open should be no more than 42 inches in height. If less than 50% open, fences should be no more than 36 inches in height. Solid board fences are not appropriate for use in front yards.

G. Pickets or spindles should be no wider than four inches, and be set between a top rail and a bottom baseboard and rail.

FENCES IN THE REAR YARD

H. can be constructed in the same low fence design found in the front yard.

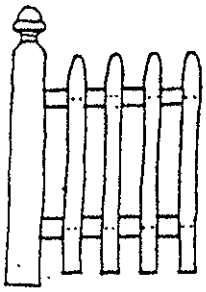
I. of wood boards or planks for privacy should be located in rear yards and be no taller than six feet. Boards should be no more than four to six inches wide.

Fences Styles for Front and Rear Yards

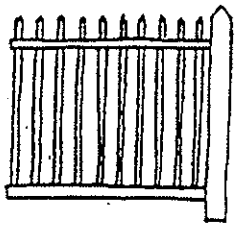
Acceptable styles for front and rear yards:

Greater than 50% open: up to 42" in height:

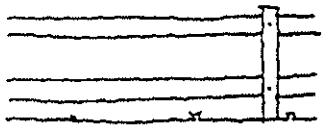
Spaced pickets:



Pierced top rail balusters:

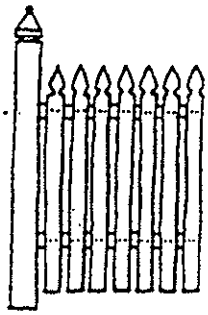


Split Rail:

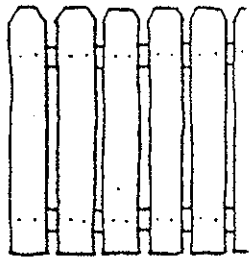


Less than 50% open: up to 36" in height:

Close pickets:

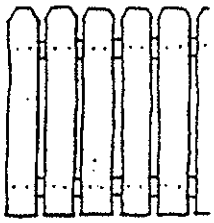


Dog eared pickets:

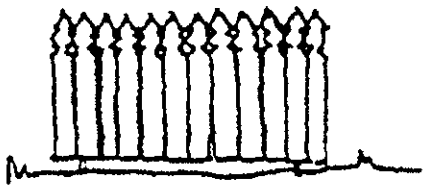


Acceptable styles for rear yards only (6ft. maximum height):

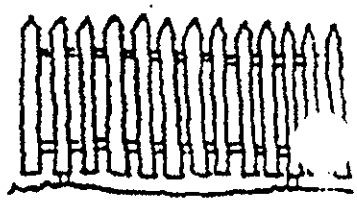
Dog eared pickets:



Picket style privacy:

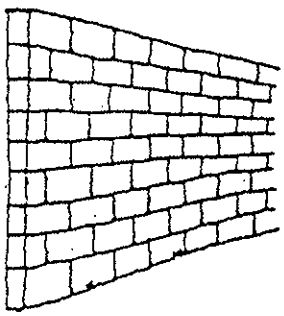


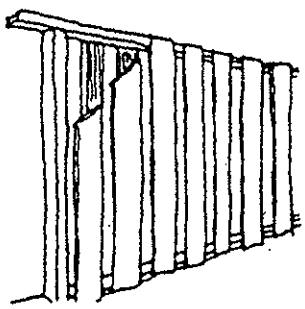
4 ft. solid (or spaced):



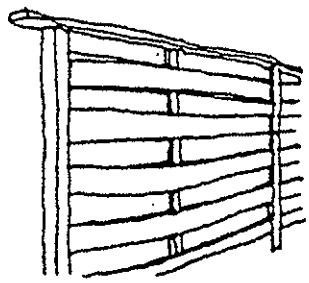
Unacceptable styles:

Concrete block:

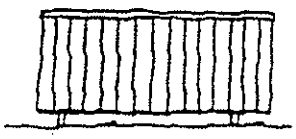




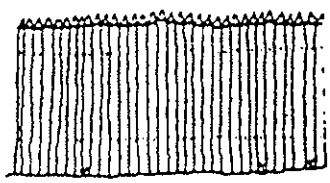
Shadow box:



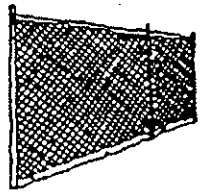
Flat top privacy:



Stockade:

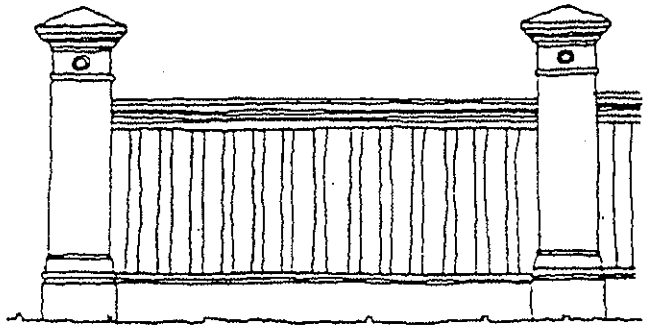


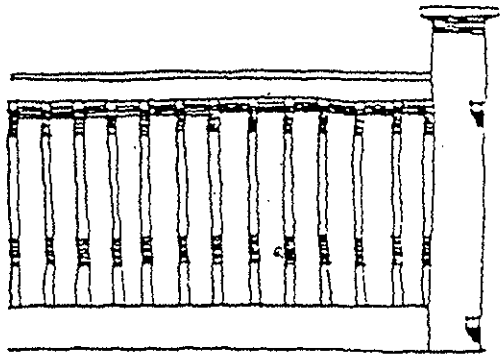
Chain link:



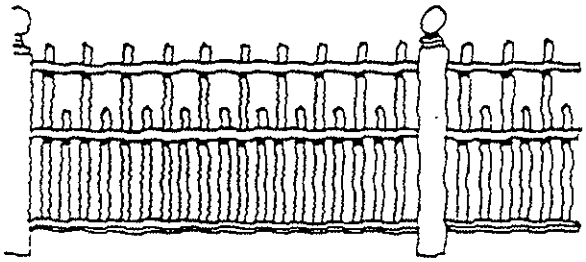
Recommended Fences of Historic Design for Front or Rear Yards

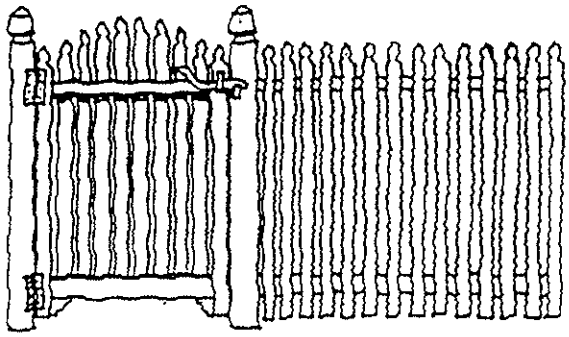
Balustrade style fences:



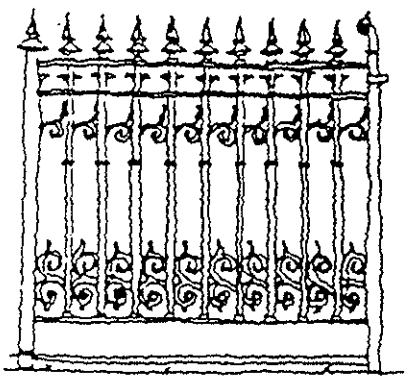


Picket style fences:

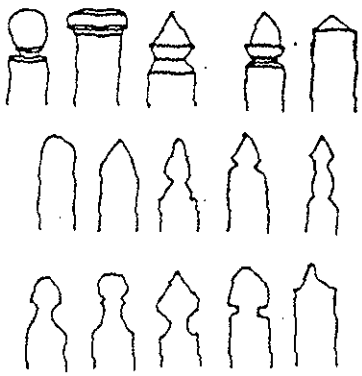




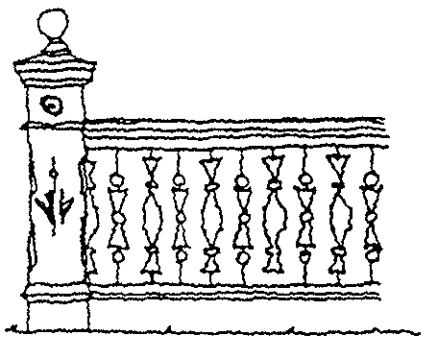
Cast iron fence:



Post and picket styles:

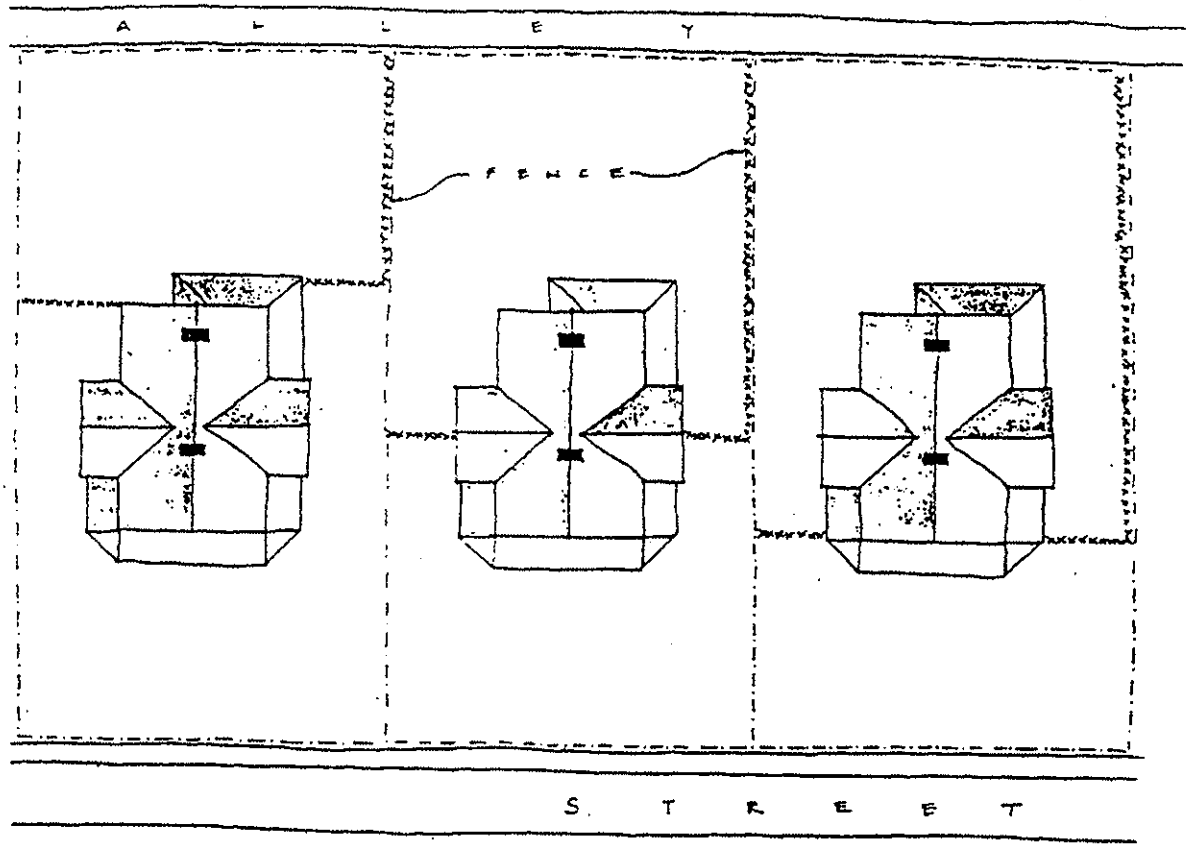


Sawn baluster fence:

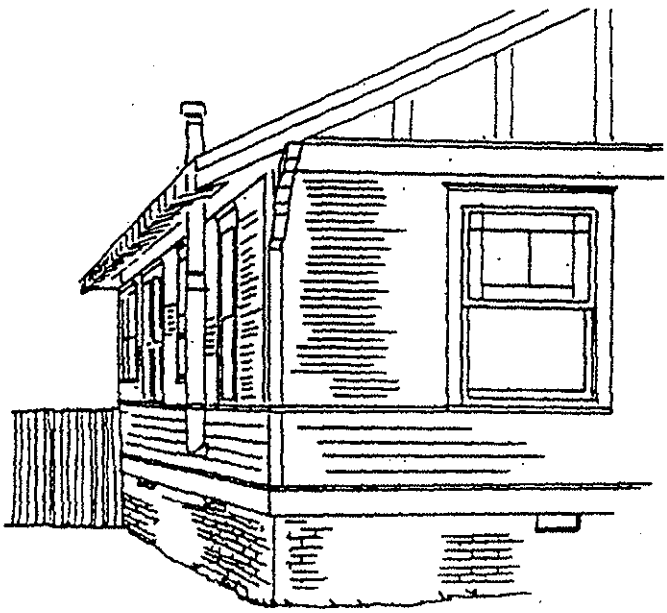


Privacy Fence Locations

YES YES NO



Privacy fences shall be set back from the front of the dwelling:



LANDSCAPING STANDARDS

Landscaping is an important component in maintaining historic character. Trees, shrubs, and plantings should be compatible in type, size, and scale to the home and the neighborhood streetscape. Styles of landscaping, like architecture, varied with the times, the economy, and local preferences. Given the range of variables, it is difficult to generalize except that historic homes and neighborhoods generally relied on large shade trees for cooling in the absence of air conditioning. It is precisely this cool, deeply shaded quality that distinguishes historic neighborhoods and provided their certain charm. For this reason existing large shade trees are a priceless resource and should be preserved and maintained with professional help if necessary. Larger trees are also more compatible in scale with two story homes than small ornamental trees.

SATELLITE DISHES AND ANTENNAS

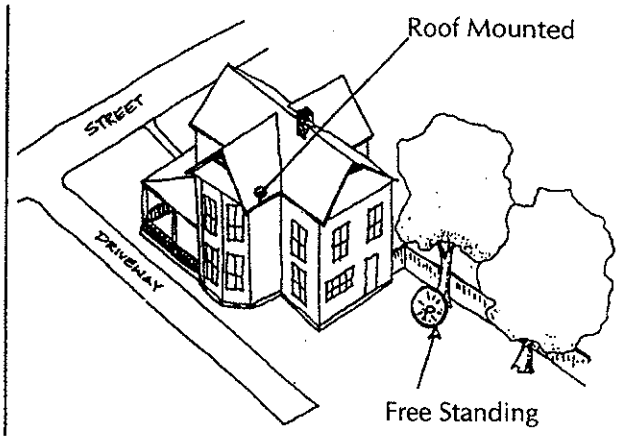
Sometimes antennas may be installed in the attic when it will not inhibit the ability of the antenna to receive signals.

A. shall not be installed in front yards or in readily visible side yards. Dishes should also not be installed at readily visible roof lines.

B. in the smaller sizes are more appropriate than the large dishes.

C. should be mounted as low to the ground as possible and the use of landscaping, lattice panels, or fencing to screen the dish from view is recommended.

Satellite dishes should be located at rear rooflines or preferably in rear yard.



SIDEWALKS AND WALKWAYS

Sidewalks and walkways in historic districts are primarily of concrete construction. Many of these were poured in the early 20th century and remain in good condition. The use of concrete is traditional and appropriate in the repair, replacement and addition of concrete sidewalks and walkways.

The following are not authentic, historically appropriate materials and are not consistent with the rural simplicity of the Village of Wayne:

- new imitation brick
- contemporary concrete block pavers
- textured concrete designed to look like pavers
- asphalt

A. that are original to a dwelling or block should be preserved. Public walks within the Village of Wayne were historically concrete and as such, no substitute materials will be allowed.

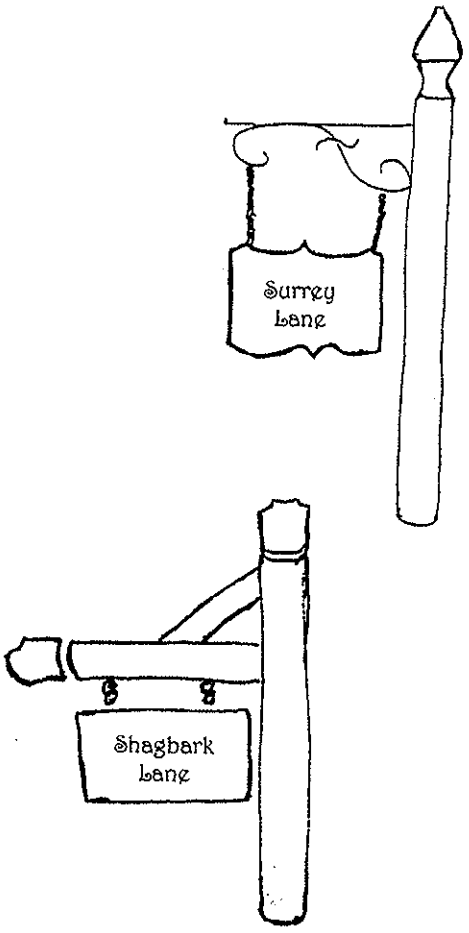
B. in the front and side yards that are installed for a dwelling shall be like the original in details, dimensions, and placement.

C. of aggregate or pebble-surfaced concrete are generally not appropriate. Broom finish concrete of a darker hue, brick pavers, gravel and limestone may be used on private walks.

SIGNS AND GRAPHIC DESIGNS

Locally designated districts are primarily residential in character and most signs are confined to a few blocks with commercially used dwellings or commercial and community facility buildings.

In keeping with the rural, historic simplicity of Wayne, signs should be painted rather than sandblasted.



A. should also follow regulations subject to the provisions of Wayne's zoning ordinance.

B. for churches may be freestanding or attached to the face of the building. For commercial buildings signs may be freestanding, on windows, or affixed to the face of the building.

C. shall not cover or obscure architectural features.

D. shall not be illuminated with visible bulbs, flashing lights, or luminous paints, but with remote sources – for example, ground lights. Signs should not be backlit or internally lit.

E. should be of traditional materials such as painted wood.

F. should have no more than two colors.

G. when mounted on masonry walls should be anchored into the mortar, not the masonry.

H. Text shall be confined to business name and type of business. Other text of an advertising nature i.e.: products, phone numbers etc., are prohibited.

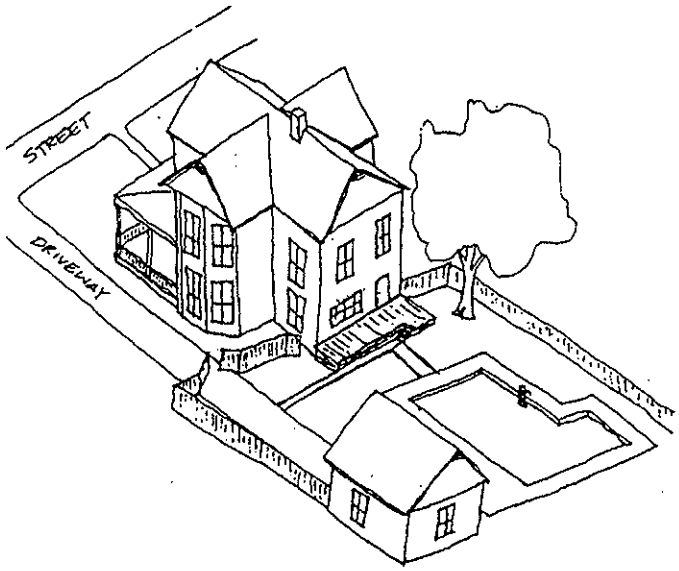
I. Hang mounted to a single post and cross piece is the preferred method of mounting for commercial signage in the historic districts.

SWIMMING POOLS

The installation of in ground or above ground swimming pools in rear or side yards is acceptable, as long as they are effectively fenced or screened from view.

A. must comply with all Wayne Zoning and provisions.

B. Swimming pools should be located in rear or side yards and screened from street view by fencing or landscaping.



A swimming pool located in a fenced rear yard

YARD FEATURES (PERGOLAS, GAZEBOS, FOUNTAINS)

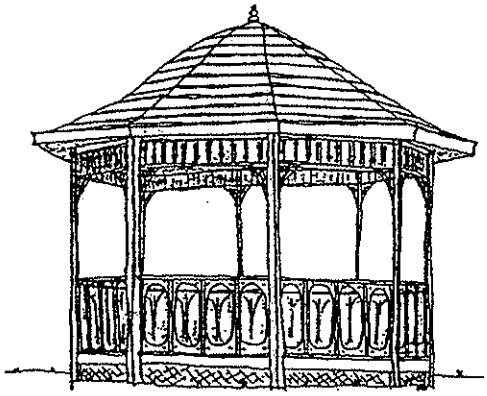
Substantial yard structures such as pergolas, gazebos, or fountains are appropriate for rear yards or side yards. The designs for these structures should be based on historic designs appropriate for pre-1945 dwellings. Wood construction should be used rather than brick, metal or glass.

A. should be sited in rear yards or side yards.

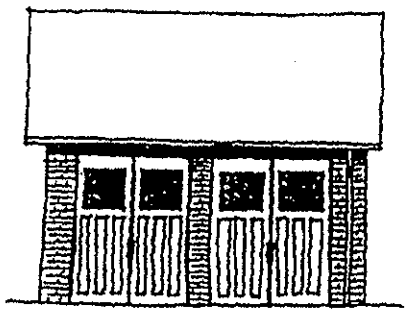
B. should be of wood construction in designs appropriate for pre-1945 dwellings.

C. of materials such as glass, metal or brick can be placed in yards if near the rear of the lot and effectively screened by fencing or landscaping.

D. Concrete and plastic are not appropriate building materials for the historic districts.



Pergolas, gazebos, and fountains should be located in rear yards.



GUIDELINES FOR NEW CONSTRUCTION

GUIDELINES FOR NEW CONSTRUCTION

DECKS

Decks were generally not used prior to 1945 on older homes and as such are not appropriate additions on the front facade or other readily visible locations. However, as in the case of any type of addition, a wood deck may be acceptable if placed at the rear of a dwelling where it will not be visible from the street. Deck railings should be in traditional forms rather than in contemporary designs (see section on porches).

Porches or verandahs, as they were called in Victorian times, can be utilized the same way as a deck is used in modern architecture.

More appropriate outdoor sitting areas for back yards are stone or brick terraces (or patios, as they are now called) next to the house or built under the shelter of a large tree; summer houses or gazebos, especially popular in the latter half o f the 19th century; and pergolas, either attached to the house or freestanding, which were popular after the turn of the century.

It must be noted that although pressure treated lumber is protected from insets and rot, all wood must be painted, sealed or stained to prevent warping and cracking from water damage. Clear sealing, however, is not an appropriate treatment for lumber used on historic properties.

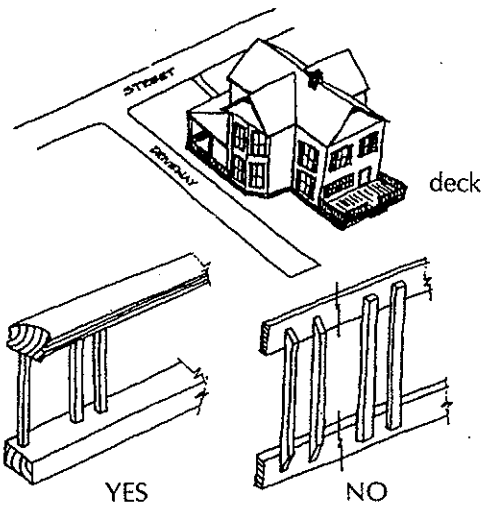
A. shall be located at the rear of dwellings or areas not readily visible from the street.

B. must be stained with an opaque stain (not clear) or painted to blend with the colors of the dwelling.

C. should be kept simple in design. Wood decks are recommended to have a traditional style wood balustrade, utilizing a top and bottom rail, and be complimentary to the design of the building.

D. For most historic structures, rear screened porches are a more appropriate alternative.

Appropriate deck size and placement:



Use traditional railing designs for deck construction.

HANDICAPPED ACCESS RAMPS

Handicapped ramps are sometimes needed to provide access to dwellings for those who are ill or have disabilities. Handicapped access ramps should be sited at the rear or sides of dwellings which are not readily visible from the street.

A. should be added in such a way that original historic materials are not removed and that the ramp construction should be reversible.

B. preferably should be located at the rear or sides of dwellings. If a handicapped ramp must be placed on the front of a dwelling, it should be of wood construction rather than of brick, concrete, or metal. Metal ramps are only acceptable at rear and non-visible sides of dwellings.

C. of wood construction should be of simple traditional design and configuration or designed to match the original porch railing in materials, dimensions, and detailing. Ramps should be painted to match the color of the porch railing or to match the overall paint color of the building.

D. in readily visible areas, should be screened with landscaping.

Acceptable handicapped ramp design for front entrance access: Note that the balusters of the ramp match those of the porch.

RESIDENTIAL ADDITIONS (New Rooms)

Historic dwellings generally possess the flexibility to be enlarged for additional living space. Additions are acceptable when they are placed at rear or side facades not readily visible from the street. Additions should also be built so they will have a minimal impact on the building's overall character. The rear of dwellings are the best locations for the addition of rooms, wings, porches, or decks.

A. should be located at the rear of dwellings, not on the front or readily visible areas of the sides of dwellings.

B. should be secondary (smaller and simpler) than the original dwelling in scale, design, and placement.

C. shall be of a compatible design in keeping with the original dwelling's design, roof shape, materials, color, and location of window, door, and cornice heights, etc.

D. shall not imitate an earlier historic style or architectural period. For example, a c.1880 Queen Anne Style rear porch addition would not be appropriate for a 1920's Craftsman/Bungalow house.

E. should be constructed to avoid extensive removal or loss of historic materials and to not damage or destroy significant original architectural features.

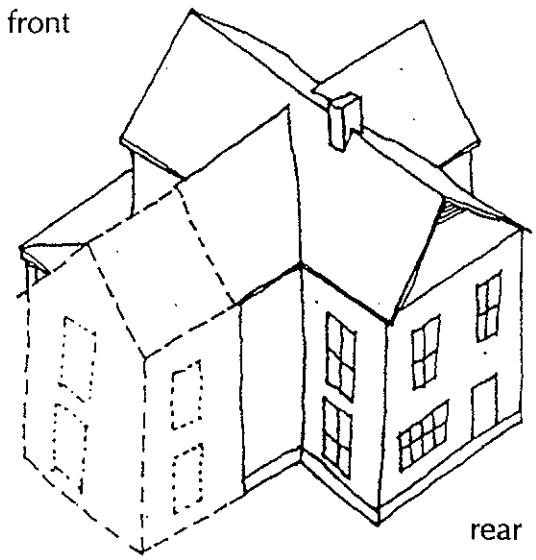
F. should impact the exterior walls of the original dwelling as minimally as possible. When building additions use existing door and window openings for connecting the addition to the dwelling.

G. See landscaping standards for projects which will impact existing mature trees.

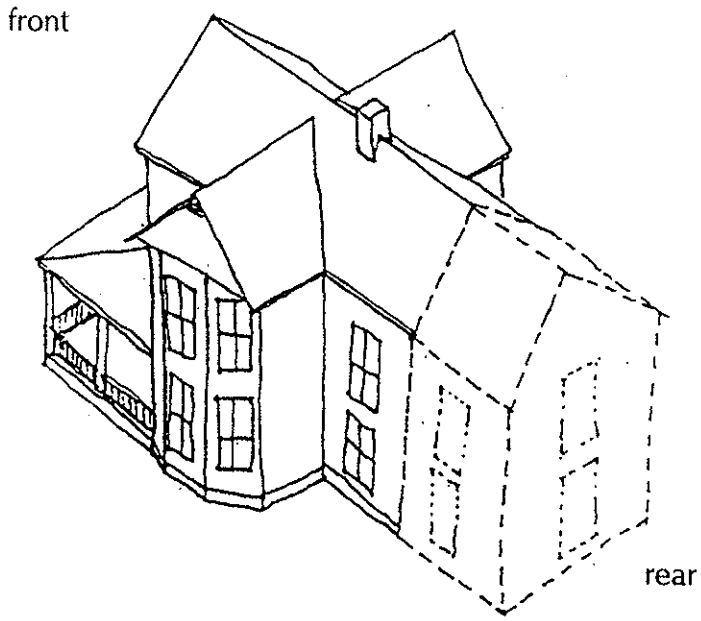
Residential Additions

Two-story additions should be placed at the rear, not on prominent side locations:

NO

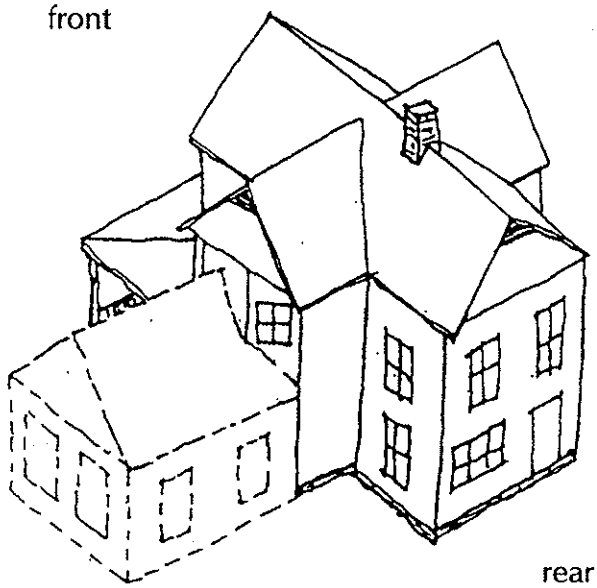


YES

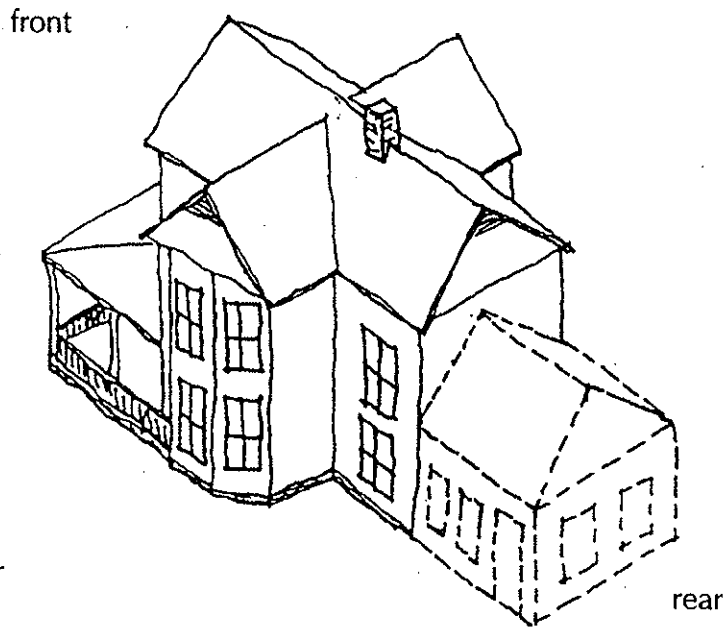


Single-story additions should also be placed at the rear and not on prominent side locations:

NO



YES



NEW RESIDENTIAL BUILDINGS (Primary Buildings)

Few vacant lots exist in the Wayne Historic Districts. However, it is important that any new construction on these lots be compatible with neighboring historic dwellings. The general approach to new construction is for it to be compatible with adjacent dwellings or to blend in with the district through replication. Compatible means reinforcing typical features that buildings display along the block such as similar roof forms, materials, window and door sizes and placement, porch size and location, and foundation heights. Replications are dwellings which are constructed to be exact copies of historic building forms or architectural styles in the districts.

It is important that new construction complement the dwellings found along its specific block. A design that may be appropriate along one block may not work for a different block. For example, a new dwelling compatible with one-story Bungalow designs may not be appropriate for a block where two-story Queen Anne Architecture predominates and vice versa. Commonality of architectural styles balanced with variety and diversity shall be a goal.

Each new building has to be evaluated within its exact location and surroundings.

A. **Primary buildings** should maintain, not disrupt, the existing pattern of surrounding historic buildings along the street by being similar in:

1. **shape.** Variation of asymmetrical, rectangular, and square forms are most appropriate for the districts.

2. **scale** (height and width). New construction should not vary more than one-half story from the predominate building height typical of dwellings along a block. In most blocks of the districts this would require new construction to be no more than two-and-one-half stories.

3. **orientation to the street.** Most dwellings in Wayne's historic districts have their primary facades and main entrances oriented toward the street and this characteristic should be maintained in any new construction;

4. **roof shape and pitch.** Roof slope ratio for new construction should be a minimum of 6:12 to a maximum of 12:12 (6:12 refers to six inches of rise to 12 inches of run in measuring slopes.) Roof forms of gable and hipped variations are more common on most blocks than roof forms which are flat, mansard, or gambrel forms.

5. **placement on the lot.** Front and side yard setbacks should respect the setbacks found along the block on which the building is sited.

6. **location and proportion of porches, entrances, and divisional bays.** Porches should have roof forms of gable, hipped or shed design and at least cover the entrance. Porches should have columns and railings with balusters that are traditional in design and compatible with the overall character and scale of the building.

7. **location and proportion of windows.** New window openings should be rectangular in shape. Window proportions on the main façade should not exceed three-to-one in the height/width ratio or be any less than two-to-one in the height/width ratio. Two-to-one proportions are preferred. No sliding sashes shall be used. Special window types i.e. oriel, bay stained, beveled glass, may be considered when compatible with the new structure's design as well as with the surrounding area.

8. **foundation height.** Height of foundations should generally be similar to foundation heights in the

New Residential Buildings (Primary Buildings) continued

area. Foundation heights can increase along the sides or at the rear of a building if necessary to follow slope contours. No slab foundations or at-grade foundations should be utilized on the fronts or readily visible sides of buildings.

9. **porch height and depth.** Porch heights and depths should be consistent with those of adjacent dwellings; or appropriate to the new building's style in the case of period revivals.

10. **material and material color.**
Foundations: Most historic dwelling foundations are of stone, cast concrete or rusticated concrete block and new construction should continue the appearance of these foundation materials. Poured concrete, concrete block, and split faced concrete block are acceptable foundation materials.

Frame Dwellings: New construction must be frame, and the preferred exterior material is wood or a material which is similar to original materials in the area like clapboard, shingle, stucco, etc. The use of masonite, grained pressboard, aluminum or vinyl siding, or similar materials is NOT acceptable. Wood siding's exposure should reflect the traditional exposure of the given building style. Due to the Village of Wayne's rural simplicity and the fact that no masonry structures were constructed during the historic period, all new buildings must be of wood frame construction and finish.

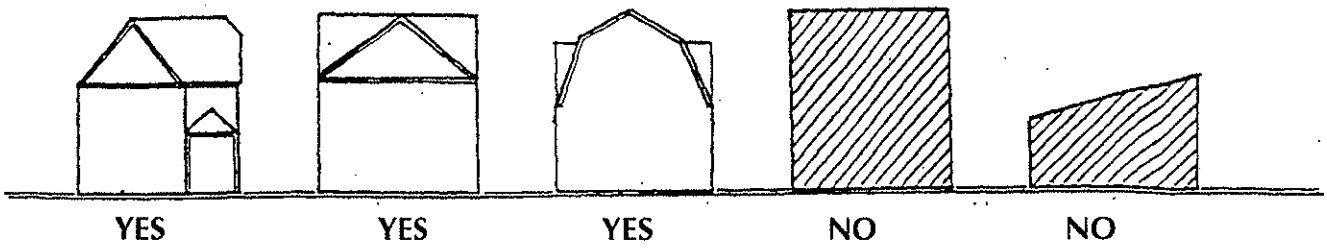
Windows: Wood construction is required for windows. The use of dark tinted windows, reflective glass and coatings for windows is prohibited. The use of true divided light panes is preferred. No interior snap in or between surface muntins will be approved.

11. **details and texture.** The details and textures of building materials should be applied in a manner consistent with traditional construction methods and compatible with surrounding structures.

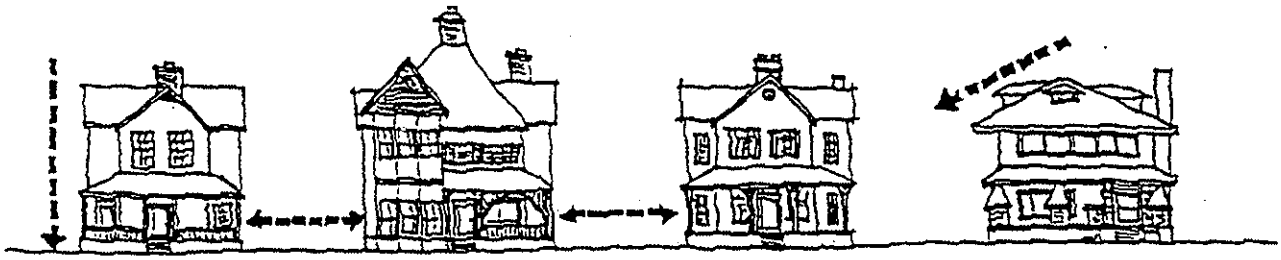
B. **Replications.** Replications are new buildings which closely imitate historic dwellings typically found in the historic district. Replications are acceptable if they are consistent with historic dwellings in their overall form and place, porch design and placement, window and door treatments, roof forms, and architectural details.

New Construction Details

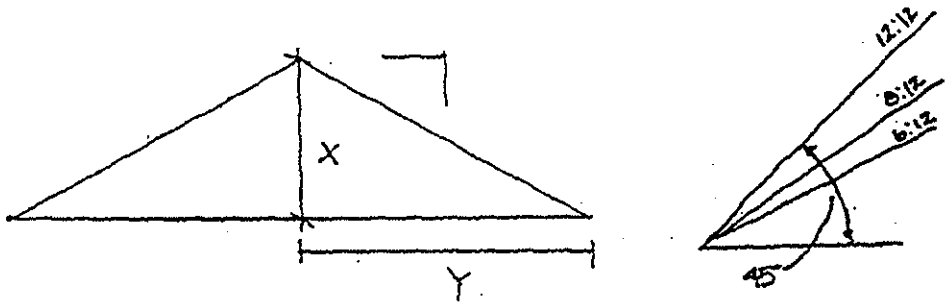
Roof forms should be consistent with those which exist in Wayne's Historic Districts:



New construction should be consistent in height, lot placement, and roof slope:



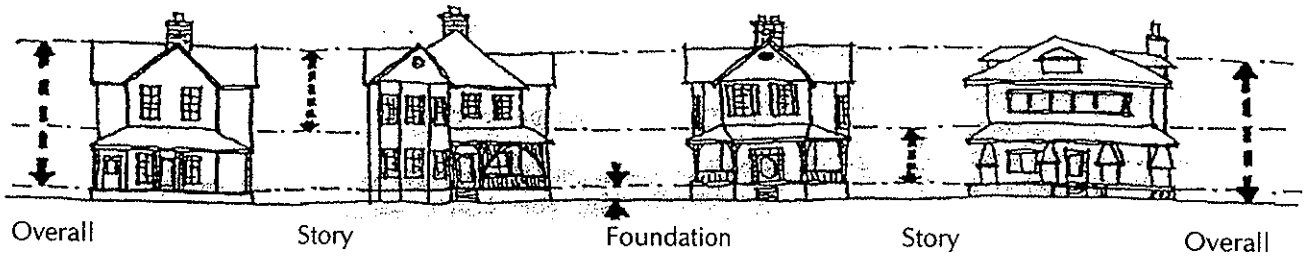
Acceptable roof slopes for new construction:



For example: 8 inches of rise (X) and 12 inches of run (Y) = to 8:12 pitch:

New Construction Details (continued)

New construction should maintain foundation height, story height, and overall building height:

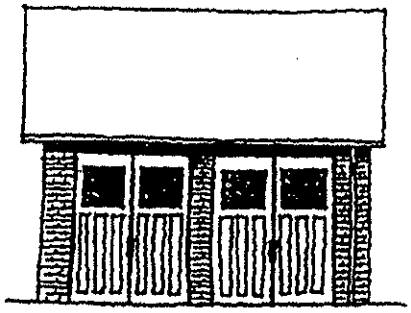


New dwellings should NOT have garages placed on the front:

NEW RESIDENTIAL CONSTRUCTION (Secondary Buildings)

New construction of secondary buildings such as garages and sheds are acceptable as long as they are simple in design and sited in traditional locations. Construction materials should be similar to those of the primary dwelling.

Readily available prefab sheds and garages may be appropriate in some cases if the design lends itself to customizing to match features such as roof pitches, wood siding and door and window designs. For example, crosshatched doors are common but only appropriate to some Colonial Revival Styles.



Secondary buildings such as garages, sheds and other outbuildings:

A. must comply with the Wayne Zoning Ordinance.

B. should be smaller in scale than the dwelling. They also require foundations.

C. should be similar in design but reflecting the general character of the associated dwelling. For example, use gable roof forms if the dwelling has a gable roof, hipped roof forms if the dwelling has a hipped roof etc., paying particular attention to matching roof pitch.

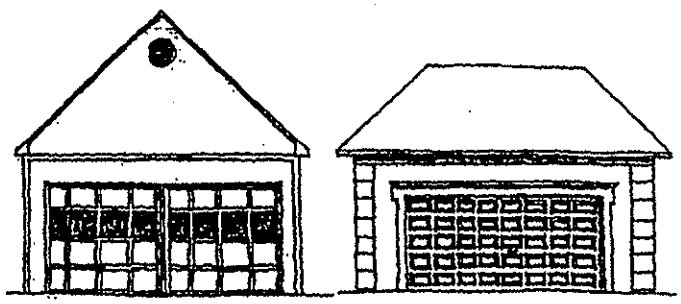
D. should be built at traditional locations for outbuildings in the locally designated historic districts. These include at rear lot lines, adjacent to alleys, and at the backside of a dwelling.

E. shall be compatible in design, shape, materials, and roof shape to the associated dwelling.

F. should be preferably of an exterior material to match the associated dwelling such as clapboard, stucco, or brick. Wood board sidings, such as T-111 are not appropriate and therefore not allowed.

G. Wood paneled overhead roll-up doors are widely available and are appropriate for new garages. Vinyl, aluminum and steel are NOT acceptable.

Appropriate garage designs:



GUIDELINES FOR DEMOLITION

Wayne's Historic Preservation Ordinance allows the commission to deny demolition within the locally designated districts.

A. Demolition of any original feature or part of a pre-1945 building is not permissible.

B. Demolition of a building which contributes to the historic or architectural significance of the locally designated districts shall not occur, unless:

   1. an emergency condition exists and the public safety and welfare requires the removal of the building or structure;

   2. a building does not contribute to the historical or architectural character of the districts and its removal will improve the appearance of the districts.

CERTIFICATE OF APPROPRIATENESS APPLICATION PROCESS

CERTIFICATES OF APROPRIATENESS

WHEN IS A CERTIFICATE OF APPROPRIATENESS (COA) REQUIRED?

A certificate of appropriateness is required before the construction, demolition or alteration of any exterior feature of any landmark building or structure, or of any building, structure or site improvement in an historic district, whether or not a building or demolition permit is required.

WHAT IS A SITE IMPROVEMENT?

"Site improvement" means and includes, but is not limited to, fences or similar enclosures, tennis courts or similar facilities, riding facilities, light fixtures, siding, painting and decoration, paving of any portion of any lot area, creation of any new parking areas on any lot, whether paved or otherwise, and grading, filling or contour changes, provided that berms shall not be permitted in any historic district unless certified as necessary by the Village Engineer. "Site improvement" does not include temporary, seasonal or holiday decorations, or any flowers, plants, trees, bushes or grass if they are otherwise in compliance with the village ordinances.

WHAT IS THE PROCEDURE FOR OBTAINING A COA?

A. Application: It is the obligation of the lot owner, occupant, contractor or subcontractor to apply for any required certificate of appropriateness.

B. Processing: Immediately upon receipt of an application for a building permit or certificate of appropriateness, the Zoning Enforcement Officer shall forward one copy of the application to the Historic Sites Commission.

C. Historic Sites Commission Procedures:

1. Meetings: The Historic Sites Commission will meet within fourteen (14) days after receipt of the application to consider the application and determine whether the application should be approved or denied. The Historic Sites Commission will approve all applications affecting only interior features of a building or structure. The Historic Sites Commission will notify the applicant in writing at least seven (7) days prior to the scheduled meeting of the date, place and time of the meeting at which the application will be considered.

2. Approval: If the Historic Sites Commission determines that the application should be approved, the commission will notify the applicant and the Plan Commission in writing within seven (7) days of its meeting.

3. Denial: If the Historic Sites Commission determines that the application should be denied, the commission will notify the applicant within seven (7) days of its meeting, and will recommend changes necessary to comply with the criteria for review of applications for certificates of appropriateness. Within fourteen (14) days of receipt of notification of any such denial, the applicant may either file a written modification of the application to conform with the Historic Sites Commission's recommended changes, or may request in writing that the Historic Sites Commission schedule a public hearing on the application.

If no written modification or request for public hearing is received, the application will be considered withdrawn.

4. Public Hearing:

   a. Within thirty (30) days of receipt of a written modification or request for public hearing, the Historic Sites Commission must either recommend to the Plan Commission that the application be approved or hold a public hearing. Written notice of such hearing will be provided to the applicant, the Village Attorney, and the Village President and Trustees at least seven (7) days prior to the scheduled public hearing. Notice of the time and place of the public hearing will also be published at least once, not more than thirty (30) nor less than fifteen (15) days before the hearing, in a newspaper of general circulation in the village.

   b. The Chairman of the Historic Sites Commission will conduct the hearing and the commission will receive oral or written testimony from all interested parties. As is the case in public hearings, counsel may represent the applicant or any other interested party. The commission and the applicant will have the right to introduce evidence and cross-examine witnesses. A recorded or written transcript of the hearing will be made and kept.

   c. The Historic Sites Commission will vote, announce its decision, notify the applicant and Plan Commission within seven (7) days after the conclusion of the public hearing, unless the time is extended by mutual agreement between the commission and the applicant.

   d. The Historic Sites Commission shall forward the transcript and recommendation to the Plan Commission for their review as established by ordinance. The decision of the Plan Commission is final except for the right to appeal to the Village Board.

D. Appeal to the Village Board: An appeal to the Village Board may be taken by an applicant or any interested party from any final decision of the Plan Commission within fourteen (14) days from the date the decision was announced at the public hearing by filing with the Plan Commission and the Village Board a notice of appeal. After reviewing the existing documents and transcripts, the Village Board will decide the appeal within 30 days following its next regularly scheduled meeting. Written notice of the decision of the Village Board on the appeal will be provided to the applicant, the Historic Sites Commission and the Plan Commission within seven (7) days.

E. Issuance of Certificate: The Historic Sites Commission will issue a certificate of appropriateness immediately upon expiration of the time for appeal or upon notification of a favorable decision by the Village Board.

HOW LONG IS A COA GOOD FOR?

Any certificate of appropriateness will expire two (2) years from the date of issuance if work has not substantially commenced under the certificate. Upon written request submitted within the two (2) year period, or not less than thirty (30) days after the certificate expires, an extension of time not to exceed one (1) year may be granted if supported by a showing of good cause.

WHAT IF I JUST WANT TO REPAIR SOMETHING MINOR?

Expedited Procedure for Approving Minor Projects: The following procedures shall be utilized only for repair or replacement of any exterior feature, as follows:

1. The property owner or applicant will submit the usual application for issuance of a certificate of appropriateness together with a written request for expedited approval hereunder.

2. The property owner or applicant will submit with the application current photographs of the entire residence with detailed photographs of the particular areas of the proposed work.

3. The property owner or applicant will certify that the proposed work is a "one for one" or otherwise identical repair or replacement. "One for one" or "like for like" is defined as replacing or repairing an element in an identical manner. No substitutions of materials or alterations in design or detail will qualify as one for one replacement.

4. The property owner or applicant will certify that the total cost of the work to be performed is $5,000.00 or less and shall provide with the application a written estimate or other acceptable evidence of such cost. Following receipt of these certificates the Building Department will notify the chair of the Historic Sites Commission that an expedited approval has been requested. The following steps are taken:

    a. Two (2) selected members of the commission will make a joint site visit, after notice to the property owner or applicant, to inspect the property and review samples of the proposed materials, colors and similar items.

    b. If both members concur in writing that an "identical replacement" is contemplated and that the total cost of the work is $5,000.00 or less, the chairman will issue a special certificate of appropriateness to the property owner or applicant. That special certificate is limited to the work described in the application.

    c. If either or both of the members conclude that the proposed work does not strictly constitute an identical replacement or repair, that the reasonable cost of the work exceeds $5,000.00, or that the proposed repair or replacement is of a non-historic element, or if the two (2) members do not agree as to any of the required elements for the expedited certificate, the application will be referred to the full Historic Sites Commission for the normal review process.

5. If the special certificate of appropriateness is approved, the Building Department will issue a building permit if the project otherwise qualifies. The Historic Sites Commission will then review and approve the work prior to issuance of an approved final inspection when applicable.

IN GENERAL, WHAT IS THE COMMISSION LOOKING FOR?

In making a determination whether to approve or deny an application, the Historic Sites Commission follows these guidelines:

A. General Considerations:

1. Every reasonable effort should be made to provide a compatible use for buildings, which will require minimum alteration to the building and its environment.

2. Rehabilitation work should not destroy the distinguishing qualities or character of the property and its environment. The removal or alteration of any historic material or architectural features should be held to the minimum. The proposed work should preserve, highlight or enhance the historic or architectural character of the building or district.

3. Construction, new improvements or rehabilitation work should be visually compatible with other buildings and places in the district and have a positive effect on and harmonize with the aesthetic, cultural or historic nature of the building or district.

4. Architectural details and materials should be incorporated as necessary to relate the new with the old and to preserve and enhance the inherent character of the district.

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

6. Many changes to buildings and environments, which have taken place in the course of time, are evidence of the history of the building and the neighborhood. These changes may have developed significance in their own right, and this significance should be recognized and respected.

7. All buildings should be recognized as products of their own time. Alterations to create an appearance inconsistent with the actual character of the building should be discouraged.

8. Wherever possible, new additions or alterations to building should be done in such a manner that, if they were to be removed in the future, the essential form and integrity of the original building would be unimpaired.

9. Contemporary design should not be discouraged for new buildings in an historic district or additions to existing buildings or landscaping, if such design is compatible with the size, scale, color, material and character of the district, building or its environment.

B. Architectural and Aesthetic Considerations: The following architectural and aesthetic features should be considered:

1. All exterior architectural features including signs, fences, outbuildings, paving and other appurtenances;

2. Height of building or structure;

3. The proportion of the front façade, that is, the relationship between the width of the building to the height of the front elevation;

4. The proportion of the openings within the structure, that is, the relationship between the width and height of the windows and doors;

5. The relationship of building mass to the open space between the building and adjoining buildings or structures;

6. The relationship of materials, textures and color;

7. Roof shapes;

8. The directional expression of a building or structure, that is, the vertical or horizontal positioning;

9. The general design and arrangement of buildings or structures.

HISTORIC SITES COMMISSION DESIGN REVIEW APPLICATION

for new construction and alterations in Historic Districts of Wayne, Illinois

For criteria appropriateness, please reference the Historic Design Guideline Manual, January 2001

Historic Name of Property_____
Property Address_____
Owner(s)_____ **Applicant**_____
Mailing Address_____ **Phone #**_____

Written Description of Project_____
_____
_____
_____
_____

For Expedited Approval **Does this application pertain to an identical repair or replacement of an exterior feature? Yes_____ No_____ Does the total cost of the project exceed $10,000? Yes_____ No_____**

Please Check Items Addressed in this Application **Building Addition_____ Cornices_____ Demolition_____ Doors_____ Downspouts_____ Dormers_____ Driveways_____ Exterior Colors_____ Exterior Modifications_____ Fences_____ Grading_____ Gutters_____ Landscaping_____ Lighting_____ New Construction_____ Porch_____ Retaining Walls_____ Removal_____ Roofs_____ Shutters_____ Signage _____ Small Trim_____ Walkways_____ Windows_____**

Important Application Submittals

1. Submit drawings, plans, samples, color chips, etc. with application. Samples and/or color chips will not be returned.
2. Before and after photographs are required for the Historic Sites Commission files.
3. Incomplete applications may be tabled to the next meeting. Incomplete applications may cause delay of Commission review for a minimum of one (1) month.

By submittal of this application and supporting documentation, the applicant agrees to conform with all submitted documents. Any change in the approved plans and supporting documentation will require a submittal of a new application for review by the Historic Sites Commission as per Title 9, Chapter 4, Section 2 of the Wayne Village Code.

Owner(s) Signature _____ **Date**_____

Owner(s) Signature _____ **Date**_____

Recommendation **Approve_____ Deny_____**

_____ **Date**_____
Chair, Historic Sites Commission

_____ **Date**_____
Commissioner (for Expedited)

Certificate Number _____

VILLAGE OF WAYNE

DuPage and Kane Counties, Illinois

CERTIFICATE OF APPROPRIATENESS

To Complete Project Within Wayne Historic Sites District

The Village of Wayne Historic Sites Commission on the _____ day of _____, _____ has approved the project (description) _____ (see attached plan) **at** (location) _____ **by** (owner) _____, **in accordance with the application provisions of the Historic Sites District Ordinances of the Village.**

This Certificate of Appropriateness is filed with the Village of Wayne and shall be valid for *24* months after the date of issuance.

(Seal)

_____

Village of Wayne Historic Sites Commission

APPENDICES

APPENDIX A - DEFINITIONS AND TERMS

Unless specifically defined below, words or phrases in this Design Guideline Manual shall be interpreted in accordance with definitions contained in Webster's Dictionary.

Adaptive Use: Rehabilitation of a historic structure for use other than its original use such as a residence converted into offices.

Addition: New construction added to an existing building or structure.

Alteration: Any act or process that changes one or more of the exterior architectural features of a structure, including, but not limited to, the erection, construction, reconstruction, addition, sand blasting, water blasting, chemical cleaning, chemical stopping, or removal of any structure, but not including changes to the color of exterior paint.

American Bond: A brickwork pattern where most courses are laid flat, with the long "stretcher" edge exposed, but every fifth to eight course is laid perpendicularly with the small "header" end exposed, to structurally tie the wall together.

Appropriate: Especially suitable or compatible.

Apron: A decorative, horizontal trim piece on the lower portion af an architectural element.

Arch: A curved construction which spans an opening and supports the weight above it. (see flat arch, jack arch, segmental arch and semi-circular arch)

Attic: The upper level of a building, not of full ceiling height, directly beneath the roof.

Baluster: One of a series of short, vertical, often vase-shaped members used to support a stair or porch handrail, forming a balustrade.

Balustrade: An entire rail system with top rail, bottom rail and balusters.

Bargeboard: A board which hangs from the projecting end of a gable roof, covering the end rafters, and often sawn into a decorative pattern. Also known as a vergeboard.

Bay: The portion of a facade between columns or piers providing regular divisions and usually marked by windows.

Bay Window: A projecting window that forms an extension to the floor space of the internal rooms; usually extends to the ground level.

Belt Course: A horizontal band usually marking the floor levels on the exterior facade of a building.

Belvedere: A rooftop pavilion on Italianate structures. Also called a cupola.

Board and Batten: Siding fashioned of boards set vertically and covered where their edges join by narrow strips called battens.

Bond: A term used to describe the various patterns in which brick (or stone) is laid, such as "common bond" or "Flemish bond".

Bracket: A projecting element of wood, stone or metal which spans between horizontal and vertical surfaces (eaves, shelves, overhangs) as decorative support.

Building: A structure used to house human or animal activity such as a dwelling, garage or barn, etc.

Bulkhead: The structural panels just below display windows on storefronts. Bulkheads can be both supportive and decorative in design. Bulkheads from the 19th century are often of wood construction with rectangular raised panels while those of the 20th century may be of wood, brick, tile, or marble construction. Bulkheads are also referred to as kickplates.

Bungalow: Common house form of the early 20th century distinguished by horizontal emphasis, wide eaves, large porches and multi-light doors and windows.

Capital: The head of a column or pilaster.

Casement Window: A window with one or two sashes which are hinged at the sides. Metal casement windows usually open outward, while wooden casement windows usually open inward.

Certificate of Appropriateness (COA): A certificate issued by the building official or the Wayne Historic Sites Commission indicating its approval of plans for alteration, construction, or removal or demolition of a landmark or of a structure within a historic district.

Certified Local Government: Any city, county, parish, township, municipality, or borough or any other general purpose subdivision enacted by the National Preservation Act Amendments of 1980 to further delegate responsibilities and funding to the local level.

Character: The qualities and attributes of any structure, site, street or district.

Clapboards: Horizontal wooden boards, thinner at the top edge, which are overlapped to provide a weather-proof exterior wall surface.

Classical Order: Derived from Greek and Roman architecture, a column with its base, shaft, capital and entablature having standardized details and proportions, according to one of the five canonized modes: Doric, Tuscan, Ionic, Corinthian, or Composite.

Clipped Gable: A gable roof where the ends of the ridge are terminated in a small, diagonal roof surface.

Colonial Revival: House style of the early 20th century based on interpretations of architectural forms of the American colonies prior to the Revolution.

Column: A circular or square structural member.

Commission: Wayne Historic Sites Commission.

Compatible: In harmony with location and surroundings.

Configuration: The arrangement of elements and details on a building or structure which help to define its character.

Contemporary: Reflecting characteristics of the current period. Contemporary denotes characteristics which illustrate that a building, structure, or detail was constructed in the present or recent past rather than being imitative or reflective of a historic design.

Context: The setting in which a historic element, site, structure, street, or district exists, or in the case of historic context, previously existed.

Corbel: In masonry, a projection or one of a series of projections, each stepped progressively farther forward with height and articulating a cornice or supporting an overhanging member.

Corinthian Order: Most ornate classical order characterized by a capital with ornamental acanthus leaves and curled fern shoots.

Cornice: The uppermost, projecting part of an entablature, or feature resembling it. Any projecting ornamental molding along the top of a wall, building, etc.

Cresting: A decorated ornamental finish along the top of a wall or roof, often made of ornamental metal. Resembles a low fence.

Cross-gable: A secondary gable roof which meets the primary roof at right angles.

Cupola: A rooftop pavilion on an Italianate structure. Also called a belvedere.

Demolition: Any act or process that destroys in part or in whole a landmark or a structure within a historic district.

Dentils: A row of small tooth-like blocks in a classical cornice.

Design Guidelines: The "Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings" as adopted by the Secretary of the United States Department of the Interior, and other guidelines which may be adopted from time to time.

Doric Order: A classical order with simple, unadorned capitals, and with no base.

Dormer Window: A window that projects from a roof.

Double-hung Window: A window with two sashes, with both the top and bottom sash being operable vertically.

Eave: The edge of a roof that projects beyond the face of a wall.

Element: A material part or detail of a site, structure, street, or district.

Elevation: Any one of the external faces or facades of a building.

Ell: The secondary wing of a house, generally one room wide and may either run perpendicular or parallel to the principal building.

Engaged Column: A round column attached to a wall.

Entablature: A part of a building of classical order resting on the column capital; consists of an architrave, frieze, and cornice.

Exposure: The amount in inches of clapboard siding revealed to the weather.

Fabric: The physical material of a building, structure, or community, connoting an interweaving of component parts.

Façade: Any one of the external faces or elevations of a building.

Fanlight: A semi-circular window usually over a door with radiating muntins suggesting a fan.

Fascia: A projecting flat horizontal member or molding; forms the trim of a flat roof or a pitched roof; also part of a classical entablature.

Fenestration: The arrangement of windows on a building.

Finial: A projecting decorative element which terminates the point of a spire, usually of metal, at the top of a roof turret or gable.

Fishscale Shingles: A decorative pattern of wall shingles composed of staggered horizontal rows of wooden shingles with half-round ends.

Flashing: Thin metal sheets used to prevent moisture infiltration at joints of roof planes and between the roof and vertical surfaces.

Flat arch: An arch whose wedge-shaped stones or bricks are set in a straight line; also called a jack arch.

Flemish bond: A brick-work pattern where the long "stretcher" edge of the brick is alternated with the small "header" end for decorative as well as structural effectiveness.

Fluting: Shallow, concave grooves running vertically on the shaft of a column; pilaster, or other surface.
Foundation: The lowest exposed portion of the building wall, which supports the structure above.

Frieze: The middle portion of a classical cornice; also applied decorative elements on an entablature or parapet wall.

Gable: The triangular section of a wall to carry a pitched roof.

Gable Roof: A pitched roof with one downward slope on either side of a central, horizontal ridge.

Gambrel Roof: A ridged roof with two slopes on either side, commonly found on Dutch Colonial Revival architecture and dairy barns.

Ghosts: Outlines or profiles of missing buildings or building details. These outlines may be visible through stains, paint, weathering, or other residue on a building's facade.

Greek Revival Style: Mid-19th century revival of forms and ornament of architecture of ancient Greece.

Harmony: Pleasing or congruent arrangement.

Height: The distance from the foundation at grade level to the ridge or finial of the uppermost portion of the roof of a building or structure.

Hipped Roof: A roof with uniform slopes on all sides.

Historic District: An area designated as a "historic district" by ordinance of the village board and which may contain within definable geographic boundaries one or more landmarks and which may have within its boundaries other proportions or structures that, while not of such historic or architectural significance to be designated as landmarks, nevertheless contribute to the overall historic or architectural characteristics of the historic district.

Historic Imitation: New construction or rehabilitation where elements or components mimic an architectural style but are not of the same historic period as the existing buildings (historic replica).

Hood Molding: A projecting molding above an arch, doorway, or window, originally designed to direct water away from the opening; also called a drip mold, very common on mid to late 19th century architecture.

Homestead Style: An architectural form of the late 19th and early 20th centuries featuring dwellings built in Gable Front plans with limited architectural detailing and generally of frame construction. These dwellings were commonly built throughout the Midwest.
Ionic order One of the five classical orders used to describe decorative scroll capitals.

Infill: New construction where there had been an opening before, such as a new building between two older structures. May also refer to enclosing original openings on a structure such as porches or windows.

Italianate: Mid to late 19th century architectural style characterized by low pitched, heavily bracketed roofs, rounded or flat arched windows with heavy mouldings.

Jack Arch: (see Flat arch)

Keystone: The wedge-shaped top or center member of an arch.

Knee Brace: An oversize bracket supporting a roof or porch eave.

Landmark: A property, structure or natural object designated as a "landmark" by ordinance of the ~~city council~~, pursuant to procedure prescribed in this title, that is worthy of rehabilitation, restoration and presentation because of its historic or architectural significance to the city.

Landscape: The totality of the built or human-influenced habitat experienced at any one place. Dominant features are topography, plant cover, buildings, or other structures and their patterns.

Lattice: An openwork grill of interlacing wood strips used as screening.

Lintel: The weight-bearing horizontal top member of a window, door, or other opening.

Maintain: To keep in an existing state of preservation or repair.

Mansard Roof: A roof with a double slope on all four sides, with the lower slope being almost vertical and the upper almost horizontal, commonly associated with French styles of architecture.

Masonry: Exterior wall construction of brick, stone, concrete or adobe laid up in small units.

Massing: The three-dimensional form of a building.

Material Change: A change that will affect either the exterior architectural or environmental features of an historic property or any structure, site, or work of art within an historic district.

Metal Standing Seam Roof: A roof composed of overlapping sections of metal such as copper-bearing steel or iron coated with a terne alloy of lead and tin. These roofs were attached or crimped together in various raised seams for which the roofs are named.

Modillion: A horizontal bracket, often in the form of a plain block, ornamenting, or sometimes supporting, the underside of a cornice, larger than a dentil.

Mortar: A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

Mullion: A heavy vertical divider between windows or doors.

Multi-light Window: A window sash composed of more than one pane of glass.

Muntin: A secondary framing member to divide and hold the panes of glass in multi-light window or glazed door.

New Construction: Construction which is characterized by the introduction of new elements, sites, buildings, or structures or additions to existing buildings and structures in historic areas and districts.

Normally Required: Mandatory actions, summarized in the guidelines, whose compliance is enforced by the Wayne Historic Sites Commission.

Objects: Those constructions which are neither buildings nor structures such as hitching posts, tombstones, fences etc.

Obscured: Covered, concealed, or hidden from view.

Oriel Window: A bay window which is not supported by a foundation.

Paired Columns: Two columns supported by one pier, as on a porch.

Palladian Window: A window with three openings, the central one arched and wider than the flanking flat topped ones.

Paneled Door: A door composed of solid panels (either raised or recessed) held within a framework of rails and stiles.

Parapet: A low horizontal wall at the edge of a roof.

Pediment: A triangular crowning element which may incorporate the gable of a roof; any similar triangular element used over windows, doors, etc.

Pier: A vertical structural element, square or rectangular in cross-section, which extends to the ground.

Pilaster: A column or half-column attached to a wall, typically not weight bearing.

Pitch: The degree of the slope of a roof.

Portico: A roofed space, open or partly enclosed, forming an entrance and centerpiece of the facade of a building, often with columns and a pediment or classical entablature. Typically on a grander scale than a porch.

Portland Cement: A strong, inflexible hydraulic cement used to bind mortar. Mortar or patching materials with a high Portland cement content should not be used on pre-1920 buildings. (The Portland cement is harder than the masonry, thereby causing serious damage over annual freeze-thaw cycles.)

Preservation: Generally, saving from destruction or deterioration old and historic buildings, sites, structures, and objects arid providing for their continued use by means of restoration, rehabilitation, or adaptive use.

Pressed Tin: Decorative and functional metalwork made of molded tin used to sheath ceilings, bays, and cornices.

Proportion: Relation of parts to one another or to the whole.

Pyramidal Roof: A roof with four identical sides rising to a central peak. Distinguished from a hipped roof by its steeper pitch.

Queen Anne Style: Popular late 19th century revival style of early eighteenth-century English architecture, characterized by irregularity of plan and massing and a variety of texture.

Quoins: A series of stone, bricks, or wood panels ornamenting the outside of a wall most commonly seen articulating corners.

Recommended: Suggested, but not mandatory actions summarized in the guidelines.

Reconstruction: The act or process of reproducing by new construction the exact form, material and detail of a vanished building, structure, or object, or a part thereof, as it appeared at a specific period of time.

Rehabilitation: The process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural and cultural values.

Replication: Constructing a building or element so that it is an exact replica or imitation of a historic architectural style or period.

Restoration: The act or process of accurately taking a building's appearance back to a specific period of time by removing later work and by replacing missing earlier features to match the original.

Retain: To keep secure and intact. In the guidelines, "retain" and "maintain" describe the act of keeping an element detail, or structure and continuing the same level of repair to aid in preservation of elements, sites and structures.

Re-use: To use again. An element, detail, or structure might be reused in historic districts.

Rhythm: Regular occurrence of elements or features such as spacing between buildings.

Ridge: The top horizontal member of a roof where the sloping surfaces meet.

Rusticated: Roughening of stonework of concrete blocks to give greater articulation to each block.

Sash: The moveable framework containing the glass in a window.

Segmental Arch: An arch whose profile or radius is less than a semicircle.

Semi-circular Arch: An arch whose profile or radius is a half-circle the diameter of which equals the opening width.

Setting: The sum of attributes of a locality, neighborhood, or property that defines its character.

Scale: Proportional elements that demonstrate the size, materials, and style of buildings.

Sheathing: An exterior covering of boards or other surface applied to the frame of the structure. (see Siding)

Shed: A gently-pitched, almost flat roof with only one slope.

Shingle Style: Architectural style of the late 19th century which features frame dwellings largely covered with wood shingles on both floors. In some cases, first story may be sheathed in rusticated masonry or brick.

Shingles: Wood which is split into flat shingles and different shapes. Wood shingles are common elements to the Queen Anne and Bungalow styles and were machine made. Shake shingles were hand split and are only appropriate for the earliest structures.

Sidelight: A vertical area of fixed glass on either side of a door or window.

Siding: The exterior wall covering or sheathing of a structure.

Significant: Having particularly important associations within the contexts of architecture, history, and culture.

Sill: The bottom crosspiece of a window frame.

Slate: Thin sections of stone which were used as a roof surface material for pre-1945 dwellings.

Spindles: Slender, elaborately turned wood dowels or rods often used in screens and porch trim.

Stabilization: The act or process of applying measures essential to the maintenance of a deteriorated building as it exists at present, establishing structural stability and a weather-resistant enclosure.

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

Stretcher Bond: A brickwork pattern where courses are laid flat with the long "stretcher" edge exposed.

Structure: A broader category of manmade construction which includes buildings, water towers, windmills, etc.

Style: A type of architecture distinguished by special characteristics of structure and ornament and often related in time; also a general quality of a distinctive character.

Surround: An encircling border or decorative frame, usually at windows or doors.

Stucco: An exterior finish, usually textured; locally, composed of Portland cement, lime, and sand, which are mixed with water.

Swag: Carved ornament on the form of a cloth draped over supports, or in the form of a garland of fruits and flowers.

Transom: A horizontal opening (or bar) over a door or window. May or may not be operable. Was used for ventilation of rooms. In commercial architecture was also used in storefronts to add daylight into display windows and interiors.

Trim: The decorative framing of openings and other features on a facade.

Turret: A small slender tower.

Up-right and Wing: A mid to late 19th century house form consisting of a front facing gable main structure with a perpendicular ell. Very prevalent in this area.

Veranda: A covered porch or balcony on a building's exterior.

Vernacular: A regional form or modest adaptation of an architectural style.

Wall Dormer: Dormer created by the upward extension of a wall and a breaking of the roofline.

Water Table: A projecting horizontal ledge, intended to prevent water from running down the face of a wall's lower section located between stories.

Weatherboard: Wood siding consisting of overlapping boards usually thicker at one edge than the other.

Widow's Walk/Watch: That area on top of a flat terminus of a roof which is surrounded by a railing and accessible by a trap door in the attic. In the Midwest, most commonly seen on Italianate Houses. Used in place of a cupola.

APPENDIX B - PRESERVATION BRIEFS

Preservation Briefs are produced by the Technical Preservation Services Division of the National Park Service. The following is a list of Preservation Briefs in print as of November, 1996. The National Park Service often adds to this list or updates the existing briefs. The Village of Wayne has copies available for reproduction at Village Hall.

1. The Cleaning and Waterproof Coating of Masonry Buildings
2. Re-pointing Mortar Joints in Historic Brick Buildings
3. Conserving Energy in Historic Buildings
4. Roofing for Historic Buildings
5. Preservation of Historic Adobe Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
7. The Preservation of Historic Glazed Architectural Terra-Cotta
8. Aluminum and Vinyl Sidings on Historic Buildings
9. The Repair of Historic Wooden Windows
10. Exterior Paint Problems on Historic Woodwork
11. Rehabilitating Historic Storefronts
12. The Preservation of Historic Pigmented Structural Glass
13. The Repair and Thermal Upgrading of Historic Steel Windows
14. New Exterior Additions to Historic Buildings: Preservation Concerns
15. Preservation of Historic Concrete: Problems and General Approaches
16. The Use of Substitute Materials on Historic Buildings
17. Architectural Character: Identifying the Visual Aspects as an Aid to Preserving Their Character
18. Rehabilitating Inferiors in Historic Buildings
19. The Repair add Replacement of Historic Wooden Shingle Roofs
20. The Preservation of Historic Barns
21. Repairing Historic Flat Plaster-Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings. Problems and Recommended Approaches
25. The Preservation of Historic Signs
26. The Preservation and Repair of Historic Log Buildings
27. The Maintenance and Repair of Architectural Cast Iron
28. Painting Historic Interiors
29. The Repair, Replacement, and Maintenance of Historic Slate Roofs
30. The Preservation and Repair of Historic Clay Tile Roofs
31. Mothballing Historic Buildings
32. Making Historic Properties Accessible
33. The Preservation and Repair of Historic Stained and Leaded Glass
34. Preserving Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
36. Protecting Cultural Landscapes
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry
39. Holding the Line. Controlling Unwanted Moisture in Historic Buildings.
40. Preserving Historic Ceramic Tile Floors.

Sources

1871 Atlas of Kane County, Illinois, Republication by the Dunham-Hunt Historical Preservation Society, 1992.

Aurora Preservation Commission, Aurora, Illinois
Preservation Guidelines for the Palace Street Historic District
Preservation Guidelines for the Riddle Highlands Historic District

Carbondale Preservation Commission, Carbondale, Illinois
Architectural Preservation Guidelines

Galena Historic Preservation Advisory Board, Galena, Illinois
Historic Preservation Guidebook

Grove Place Architectural Control Regulations, Wayne, Illinois

Illinois Historic Preservation Agency, Springfield, Illinois
Michael Jackson, AIA
Amy Slocomb

National Park Service, Department of the Interior, Washington D.C.
Preservation Briefs
Secretary's Standards for Rehabilitation

National Register of Historic Places, Department of the Interior, Washington D.C.
Wayne Village Historic District Application

Rock Island Preservation Commission, Rock Island, Illinois
Residential Design Guidelines

Sarosh Saher, Historic Preservation Specialist, City of Elgin, Illinois

Carol Schoengart, Government Liaison, Village of Wayne, Illinois

Wayne Preservation Commission, Wayne, Illinois
Thematic Study of the Equestrian History of Wayne, 1998

Wayne Zoning Ordinance

University of Vermont, Department of Civil and Environmental Engineering
Retain or Retire? A Field Study of the Energy Impacts of Window Rehab Choices, 1996