



Jacksonville Historic District

Residential Design Guidelines

Acknowledgements

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Jacksonville Historic District Residential Design Guidelines

The Preservation Commission does not require a property owner to undertake property rehabilitation, even for maintenance. All properties must comply with general building and life safety codes adopted by the City.

The Secretary of Interior Standards for Rehabilitation is in Attachment A

An example of a completed COA is in Attachment B



401 West Beecher Avenue
(c. 1890) Queen Anne Style

Purpose of the Guidelines

These guidelines are to assist property owners to:

- Select appropriate and historically sensitive design solutions for their property
- Promote historic preservation in neighborhoods to enhance that “sense of place and time” that is evident where older homes are being rehabilitated

Changes to buildings are often inevitable, and these guidelines provide assurance to property owners that review will be based on clear standards rather than the taste of individuals on the Jacksonville Historic Preservation Commission. These guidelines are flexible criteria designed to accommodate unique requests in a case-by-case situation.

Authority of the Jacksonville Historic Preservation Commission

The Jacksonville City Council established the Historic Preservation Commission and ordinance to provide procedures for local landmark properties and historic district designation. The Commission is made up of citizen volunteers with expertise in historic preservation or related fields. The Commission nominates local landmarks/districts and reviews subsequent alterations to those properties, encouraging compliance with the Secretary of Interior Standards for Rehabilitation. This review process requires a Certificate of Appropriateness for alterations to the building exteriors or sites on landmarked properties or in certified historic districts.

Certificate of Appropriateness

A Certificate of Appropriateness (COA) is required for any construction, alteration, demolition, repair, or relocation that requires a building permit and affects the exterior appearance of any property within an historic district or is locally landmarked. Building changes include:

- Window/door removal or size changes
- Siding
- Porches and decks
- Garages
- Roof features
- Fences

The Commission does not require a COA for replacement of items with the exact same construction, materials, and dimensions. The Commission also **does not** regulate paint color.

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Contact the Community Development Office at the Jacksonville Municipal Building, 200 West Douglas Av., for more information or applications and deadlines. Penalties may be assessed if the Preservation Ordinance is not followed. The complete ordinance is available on the City of Jacksonville website.

Incentives for Rehabilitation

There are several incentive programs for various kinds of rehabilitation, all of which require preapproval before any work begins:

- Illinois Property Tax Freeze: The Property Tax Assessment Freeze program freezes the assessed value of historic owner-occupied, principal residences for 8 years, followed by a four-year period during which the property's assessed value steps up until the 12th year, when it will be at its then-current level. This program is administered free of charge to eligible Illinois homeowners who sensitively rehabilitate their historic homes.
- Illinois Historic Tax Credit: The Illinois Historic Preservation Tax Credit Program (IL-HTC) provides a state income-tax credit equal to 25% of a project's Qualified Rehabilitation Expenditures (QREs), not to exceed \$3 million, to owners of certified historic structures who undertake certified rehabilitations. The substantial investments will create jobs in Illinois, stimulate local economies, and revitalize historic structures and neighborhoods. The Illinois Historic Preservation Tax Credit Program is administered by the Illinois State Historic Preservation Office in the Illinois Department of Natural Resources and runs from January 1, 2019 to December 31, 2023 (35 ILCS 5/228 and 35 ILCS 31/1 et. seq.; also see IT 20-0007-GIL from the Illinois Department of Revenue).
- Federal Historic Tax Credit: The Tax Reform Act of 1986 provides a 20% federal income-tax credit for owners of income-producing, historic buildings that undergo substantial rehabilitations. A credit equal to 20% of a rehabilitation's qualified expenditures may be subtracted directly from the owner's federal income taxes. Housed within the National Park Service (NPS), the Historic Preservation Tax Credit program is administered in Illinois by the Illinois State Historic Preservation Office (IL SHPO).

Depending on the building's condition and how much money you have budgeted, there are three basic approaches to that building owners can consider in selecting a design and preservation approach:

- Maintenance and Repair: This least intrusive preservation approach requires basic maintenance, necessary replacement, removal of unnecessary materials, and simple design improvements, such as painting. Previously painted materials must be repainted periodically, providing the opportunity for inexpensive yet potentially dramatic aesthetic improvements. Preventative maintenance (repairing roof leaks or reglazing broken windowpanes) is highly recommended as the first phase of any project. If properties are maintained in good condition, more aggressive (and expensive) measures will not be needed in the future.

Historic buildings should not be torn down or neglected to the point that demolition seems the only option. Make every effort to find a sympathetic buyer or an appropriate use to prevent demolition.



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August E. Ayers House, 876 West State Street (1857) Italianate Style

Most buildings have had several alterations throughout their existence, some of which may have also acquired historic significance; a feature does not have to be original to be historic. Do a careful analysis of the façade before deciding on the right restoration approach to ensure that significant non-original elements are not lost. Complete restoration is only applicable in limited cases.



Gov. Joseph Duncan Mansion, 4 Duncan Park, (1833) Federal Style

- **Rehabilitation:** This approach retains the facade's existing historic elements while using traditional and contemporary design and materials for replacement of inappropriate elements. In all major rehabilitation, care must be taken to ensure that the design of improvements is compatible with the overall character of the facade. Historic photos should be consulted whenever possible to provide guidance for proper replacement features. Rehabilitation may include selective restoration of missing or damaged historic elements, but other compatible improvements can also be made. Rehabilitation is the most practical approach for most historic buildings.
- **Restoration:** This approach is the highest level of redevelopment and accurately recovers and restores the façade, building form, and details to a significant historical condition. It involves the exact duplication of the original architectural detail and color scheme. If a building has only had minor alterations over time, restorations may be relatively inexpensive and most desirable.

It is crucial that you plan the direction you intend to take before plunging into the construction phase of the project. Budget your project to achieve a high-quality end product, even if that requires several phases. Since it is extremely important to sustain the building's significant architectural features whenever possible, you may not be able to do everything you would like at once to do this. The second phase could be replacing or repairing mechanicals (heating and cooling equipment, water heater). Exterior preservation may comprise the third phase. Next, you may rehabilitate the interior for use, considering impact on daily living if building is occupied. When this planning and prioritizing phase is as complete as possible, you can begin construction with a clear, informed direction.

Keep "flexibility" in mind during the construction phases of the project. Every historic rehabilitation runs into unknowns and challenges. Always return to your original assessment of priorities when studying solutions for these surprises. You will not want to compromise quality for an inappropriate "quick-fix." It is also important to utilize contractors who are not only licensed but also experienced or capable in dealing with older structures.

A map of the Jacksonville Historic District is in Attachment C.

Jacksonville Residential Historic District Design Guidelines

Neighborhoods and Architecture

The Jacksonville Historic District, originally established in 1978, represents an intact collection of buildings that embody the architectural development of the district, influenced by its major educational institutions, during the period of significance of 1829-1964.

Site and Setting

The Jacksonville Historic District is an approximately 368-acre area on the west side of Jacksonville. It includes most of the area within a rectangle bounded by Grand, Elm, Dunlap, and Chambers. Land use within the district is primarily residential with major educational and institutional exceptions—Illinois College and the Illinois School for the Deaf—located near the southwest section of the district. The east and northeast sections are relatively mixed in use with some commercial and industrial buildings, as well as several churches and a local school, reflecting the proximity of the city's historic central business district. (For more historical information about the Jacksonville Historic District, visit the City of Jacksonville's website.)

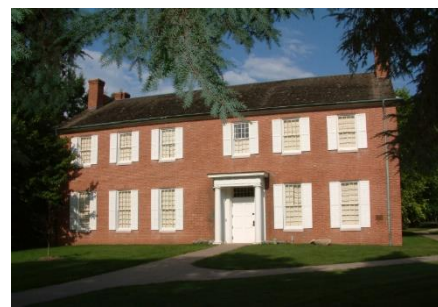
Architecture and Integrity

Of the 771 principal buildings in the Jacksonville Historic District, 713 are residential. Most houses are single-family residences, ranging from one- to two-and-a-half stories. Frame construction is dominant, but there a fair number of masonry buildings.

The prevailing architectural influences are Queen Anne and Italianate. Variations of Colonial Revival and Craftsman styles are also prevalent in the District. Tudor Revival, Prairie, Stick, Octagon, Richardsonian Romanesque, and other vernacular or folk styles are also found. Less common, but nonetheless significant, are examples of Greek and Gothic Revivals, Minimal Traditional, Ranch, and Modernism. There are singular occurrences of styles from Federal to Art Deco.

Approximately 46% of properties within the District were built in the 19th century, and the remainder are of 20th century construction. The period from 1890 to 1930 represents the top four decades of building construction in the district. Only a few buildings have been constructed since then.

The character of the Jacksonville Historic District was firmly established by the 1870s. Most buildings retain their historic integrity, despite some modernization and alterations that have occurred since it was. These modifications are typically within



*Beecher Hall, Illinois College
(1829) Federal Style*



*215 North Webster Avenue
(c. 1890) Queen Anne Style*

Jacksonville Residential Historic District Design Guidelines



Architecturally significant pediment and transom on City Place



Gates Strawn House, 1605 Mound Road (1912) Colonial Revival Style

the period of significance and contributing to the historic character of the district.

Nearly 80% of the buildings in the District, are identified as contributing, meaning that they retain significant original architectural features. Many of the buildings deemed non-contributing retain historic features that are hidden behind non-historic alterations, do not negatively impact the district's overall historic character, and could become contributing upon future rehabilitation. Additionally, there are two properties within the Jacksonville Historic District which are also individually listed in the National Register of Historic Places: The Governor Duncan Mansion (1834); and Beecher Hall (1829) on the Illinois College campus

In addition to Illinois College and Illinois School for the Deaf, the District includes two historic school buildings: the Jacksonville High School, also known as the Newton Bateman Memorial High School (1920), which is now an apartment building; and Washington Elementary School (1932), still used for its original function.

Relatively little is known about the architects and builders credited with the development of the District. Many of the early, mid- to late-19th century buildings were often designed by local builders without an architect's direct involvement, including the district's oldest structure, Beecher Hall (1829), which was developed from plans drawn by local builder James Kerr. An important later builder was Joseph DeGoveia (1860-1941), responsible for many buildings in the city, including the Northminster Presbyterian Church (1909), the Gates Strawn House (1912), and two adjacent houses at 1011 and 1015 W. State St (both c. 1925). Later still were Smirl & Gibson, the contractors of Washington Elementary School (1932), and Hugh Gibson, who in addition to erecting many buildings at the former MacMurray College, built the JHS Bowl (1952) and his own house at 10 Pitner Pl (1950). Also noteworthy is Wood Gardner, one of Jacksonville's leading contractors during the mid-20th century and credited with at least three houses in the Pitner Subdivision—3 Pitner Pl (1956), 4 Pitner Pl (c. 1956) and the Hackett House at 17 Pitner Pl (1942).

Surviving in the District are works of at least two local residential architects. Clarence W. Buckingham designed some of the more elaborate houses of his time and is credited with the James A. Elliott House (1911), the Dr. J.W. Hairgrove Residence (1922), and likely the Dr. Zook House (1927). Another prominent local, Lawrence Crawford, Sr., designed the Hackett House and the 1955 addition to the Dr. Hook House.

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Most of the known architects, however, were not from Jacksonville. The presence of major educational institutions and related wealth drew interest from regional architecture firms, several of whom picked up residential commissions in addition to work contracted by colleges and schools. The best known was Howard Van Doren Shaw (1869-1926), who in addition to designing the house of Illinois College President Clifford W. Barnes (1901) completed three other houses in the District: Kent-Morse House (c. 1895), Helen Ayers Bullard House (1906), and the Harry M. Capps House (1907). Other designers were: Francis Willard Puckey (1874-1954), principal in the Chicago architecture firm of Puckey & Jenkins, who designed the Frank Garm Norbury House (1925); and Robert Spencer (1864-1953) and Horace S. Powers (1872-1928), contemporaries of Frank Lloyd Wright with their prominent Chicago-based Prairie School architecture designed F.J. Waddell House (1911) and the Walter Bellatti House (1915).



*Barnes House, Illinois College
(1901) Colonial Revival Style*

One of the most prolific architecture firms was Smith, Kratz & Strong (Smith, Kratz & Associates), an Urbana-based firm that designed several buildings for the former MacMurray College during the 1930s and 40s, Rammelkamp Chapel for Illinois College (1962), and the Dr. R.W. Herr Dental Office (c. 1960). Its known residential commissions include 6 and 10 Pitner Pl (1942 and 1950 respectively). One of its contemporaries from Urbana, Joseph William Royer (1873-1954), designed the Jacksonville High School, also known as the Newton Bateman Memorial High School (1920), typical of his period revival design work. Royer, while in partnership as Royer, Danely & Smith, designed one of his few Art Deco buildings, Washington Elementary School (1932).

One of the most unusual buildings in the District, the Jacksonville High School Bowl, was designed by a prolific Modernist from Evansville, Indiana, Ralph Legeman (1904-1974), important regionally for his patented design for semi-subterranean gymnasium construction (patent #2,761,181) of which the Bowl is an outstanding example.



*Jacksonville High School Bowl (by
Ralph Legeman, 1952) Modern
Style*

In addition to schools, some churches and fraternal orders also sought outside talent, most notably the Trinity Episcopal Church hired Chicago architect John E.O. Pridmore to replace its fire-damaged building in 1919, then, in 1964, hired the Bloomington-based architecture and engineering firm Lundeen & Hilfinger to design Harris Hall, a modern addition to Pridmore's Gothic Revival structure. Also noteworthy is Leonard F.W. Stuebe (1881-1934), Danville, Illinois architect who designed the Masonic Temple (1932).

Jacksonville Residential Historic District Design Guidelines

Architectural Styles



Gov. Joseph Duncan Mansion (1834)
4 Duncan Place

Federal (1780–c. 1840)

- strong influence from Adam (or Adamesque) style; postcolonial successor to Georgian style
- dominant in United States early years, especially in New England
- symmetrical in elevation and plan
- relatively simple brick or clapboard exterior walls
- low pitched roofs
- rectangular windows and porticoes
- entrances with rectangular or elliptical overdoor transoms and sidelights
- ornamentation at the entrance: paneled door, fanlight, sidelights



John W. Lathrop House (c. 1846)
817 W. State Street

Greek Revival (1825–1860)

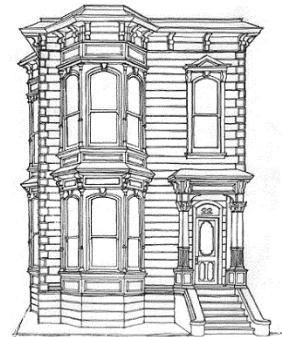
- based on Classic Greek temples
- dominant American architecture style in second quarter of 19th century
- multi-paned double-hung or triple-hung windows
- low-pitched gable or hip roof; wide trim band under main and porch roof
- sidelights, transom lights or rectangular fanlights often border front door
- porches common; square or round column supports often Doric style



1047 West State Street (c. 1865)

Italianate (1840–1885)

- mid-19th century great popularity
- visually balanced facades with repeating architectural elements
- typically, two or three stories
- low-pitched hip or center gable roof
- one-story porches
- double doors
- arched openings common
- one- or two-story bays; balustraded balconies; square towers or cupolas
- large brackets support wide overhanging eaves
- tall, narrow double-hung windows with decorative hoods



Jacksonville Residential Historic District Design Guidelines

Romanesque Revival (1840-1900)

- secondary wave in late 19th century; popularized by Henry Hobson Richardson (1838-1886)
- inspired partly by medieval European churches
- form and texture like Gothic Revival
- includes earlier classical Roman forms (fairly smooth-faced masonry walls; often squat, paired columns support semi-circular arched door/window openings; steep roof pitches; carved stone moldings)
- decorative floral detail in stonework, column capitals, and decorative plaques



Congregational Church (1857) 520 West College Avenue

Gothic Revival (1840-1920)

- replicates medieval Gothic architecture
- common style for churches, colleges, and rural houses
- symmetrical facades with gable or side dormers
- hood molds over square-headed or pointed-arched windows
- steeply pitched roofs with cross gables and decorative vergeboards, finials, and label molds
- religious/civic adaptations have castle-like qualities (large carriage porch entry; pointed windows with tracery, colored glass; towers; battlements)



Newton Bateman House (c. 1850) 907 West State Street

Octagon (1850-1870)

- invented by Orson S. Fowler (1809-1887)
- rare centrally planned house type promoted as more efficient space planning/construction costs and more sunlight/ventilation than rectangular construction (only few thousand built nationwide; few hundred survive)
- popular in mid-19th century
- low pitched roof; wide eave overhang; porch; octagon cupola
- Greek Revival, Gothic Revival, or Italianate Style details
- plan of exterior walls in the form of a regular octagon
- often two stories



Octagon House (c. 1856) 222 Park Street



Jacksonville Residential Historic District Design Guidelines



603 South Diamond Avenue (c. 1900)



846 Grove Street (c. 1890)



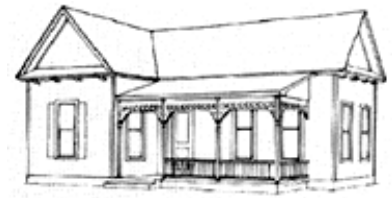
David Strawn Art Gallery (former Strawn Family Residence; c. 1880)
331 West College Avenue



Catherine M. Routt McMillan House
(1893) 1135 West State Street

Vernacular/Folk (c. 1850-c. 1900)

- railroad growth brought heavy woodworking machinery and fabricated materials to remote areas and made Victorian/high style building detail pieces available at local stores
- Vernacular or Folk style added this detailing to house forms familiar to local builders (usually on porches and cornice lines)
- usually gable-front-and-wing (also I-houses, pyramidal, hall-and-parlor, double-pile house, and L-shaped)



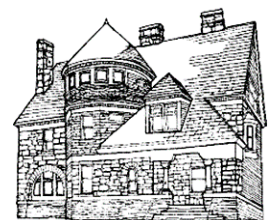
Second Empire (1855-1885)

- named after eclectic architecture popular during Napoleon II second reign (1852-1870)
- dominant Northeast and Midwest residence style (1860-1880)
- pedimented and bracketed slender windows
- double-pitched concave mansard roofs; molded cornices above and below lower slope; often multi-colored slate shingles; bracketed eaves
- details resemble Italianate design
- two or three stories
- dormer windows
- ornate molded cornices
- arched double doors
- projecting porches and central pavilion
- rectangular tower and convex roof



Richardsonian Romanesque (1880-1900)

- often churches, college buildings, railroad stations, city halls, and courthouses
- expensive solid masonry construction; rare outside larger cities in northeastern states
- asymmetrical facades
- round towers, conical roofs
- massive walls with deep round-top arched openings
- rough faced masonry walls with squared, contrasting stonework
- hipped roofs with eyebrow, hipped, or gabled dormers
- circular arches over window and door openings
- large single-light double-hung windows



Jacksonville Residential Historic District Design Guidelines

Shingle (1880-1900)

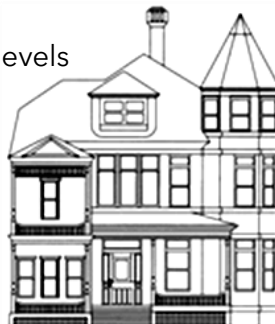
- evolved from Queen Anne style, renewed interest in large, shingled architect-designed coastal New England colonial houses/hotels or smaller suburban dwellings
- wood shingles cover exterior walls
- hipped, curved, eyebrow, or gabled dormers
- heavy asymmetrical façade
- minimal exterior ornamentation
- random rubble stone foundation
- porches



*William S. Hook House (c. 1890)
1042 West State Street*

Queen Anne (1880-1910)

- prevalent in late 19th century
- name from architectural style during reign of England's Queen Anne (1702-1714)
- wood shingle, stone, stucco, and/or clapboard buildings with bold multi-color schemes
- contrasting materials and textures between levels
- scrollwork brackets and trim with exuberant carving
- robust, busy, asymmetrical exteriors
- dormers, turrets, and porches
- bay and oriel windows
- gabled, hipped, or mansard roofs



1302 West State Street (c. 1890)

Colonial Revival (1880-1955)

- inspired by pre-Revolutionary War Atlantic coast English and Dutch colonial homes
- first half 20th century dominant style; third most in JHD
- often combines several Colonial styles and elements
- sometimes designed on four-square plan
- double hung windows with multiple panes in one or both sashes
- simple round classical porch columns
- symmetrical front façade with decorative door crowns, pediments
- decorative cornices and string courses
- sidelights, fanlights, porticoes emphasize front entrance



*Fred Begg House (1920)
1239 West State Street*



Jacksonville Residential Historic District Design Guidelines



238 Westminster Street (c. 1915)

Dutch Colonial Revival (1895-1955)

- Colonial Revival subtype; Dutch colonial style influence (1700- 1830)
- steeply pitched gambrel roof with full second story
- multi-paned double-hung windows
- notched vergeboards
- some have dormer windows and front-facing gambrel ends (not in original style)



1203 Mound Avenue (1939)

Garrison Colonial Revival (1935-1955)

- Colonial Revival subtype; mimics Post-medieval English traditional houses
- mostly masonry-veneered first story with wooden wall cladding above (cantilevered brick veneer was difficult to build)
- side-gabled roof
- second-story overhang at front
- multi-paned double-hung windows
- Georgian- or Adam-inspired doorways often combined with decorative drop pendants beneath overhang
- other Post-medieval details or decorative brackets



260 Finley Street (1931)

Tudor Revival (1890-1940)

- inspired by English architecture of House of Tudor reign (1485-1558)
- popular early 20th century suburban house style (cottages, mansions, few multi-story commercial/apartment buildings)
- usually one-and-a-half story
- steeply pitched, cross-gable roof
- Tudor arch
- massive chimney with decorative chimney pots
- tall, narrow, multi-paned casement windows
- decorative half-timbers (some use other ground level material: wood shingles; stucco; brick veneer)



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Neoclassical (1895-1950)

- dominant US building style first half 20th century
- interest from 1893 Chicago World's Columbian Exposition (widely photographed/reported/seen Classical theme and colonnaded buildings)
- popular public building style (Classical architecture "symbolized" authority/culture)
- balanced windows, center door
- dominant full-height porch
- main side-gabled block
- Palladian windows in gables
- roof pediment supported by columns, often Ionic or Corinthian capitals



1515 Mound Road (c. 1930)



Prairie (1900-1920)

- developed in Midwest by Frank Lloyd Wright and followers; (greatest influence in Midwest/Chicago area)
- rejected historical styles; overall form based on rolling prairie open feeling (cornice, eaves, façade details stress horizontal lines)
- Prairie Box or American Foursquare subtype (square/rectangular plan; low-pitched hipped roof; symmetrical façade)
- often two stories with one story wings or porches; massive, square posts
- wide overhanging eaves, open soffits, rafter tails; tile roof common
- casement ribbon windows
- light-colored brick or stucco and wood walls with half-timbering



Walter Bellatti House (1915) 1146 West College Avenue



Foursquare (circa 1900-1930)

- common type; often influenced by Craftsman or Prairie styles
- typically has open stair hall and four rooms on each floor
- square, box-like shape
- two stories
- hip roof and dormers
- full-width porch with square porch columns/posts



811 Grove Street (c. 1910)

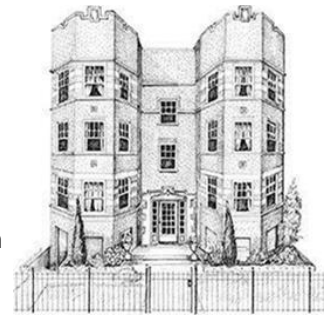
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857 W. State Street (c. 1920)

Commercial Style (c. 1905-1920)

- sometimes called the 20th Century Commercial Style
- primarily for commercial/industrial buildings
- restrained use of ornament/decoration
- classical proportions
- plain, flat glazed brick, terra cotta, or tapestry brick walls with soldier courses
- inset accents of limestone, cast stone, concrete, terra cotta, or tile, herringbone brick panels
- shaped parapets and simple piers
- large rectangular windows, often in groups



Walter Crawford House (1916),
130 Sandusky Street

Craftsman/Arts & Crafts (1905-1930)

- originated in Southern California; inspired by Greene & Greene architects
- usually one to one-and-a-half story; some two story
- asymmetrical form
- low-slope gable or hip roofs with wide eaves
- exposed rafters, projecting beam ends/knee braces, half-timbering, notched vergeboards
- full-width or partial/wrap-around porches with battered columns or piers
- often called "bungalow;" most popular for smaller American houses (decoration/layout influenced by Prairie, Tudor styles)



1329 West College Avenue (1913)



115 Fairview Terrace (c. 1945)

Spanish Eclectic (Spanish Colonial Revival) (1915-1940)

- common in southwestern states, but found nationwide
- Spanish architectural/decorative details (Moorish, Byzantine, Gothic, Renaissance; Mission-like elaborations)
- low-pitched red tile roof; little or no eave overhang
- prominent arched door/window openings
- stucco wall surfaces
- front square tower
- small, half-conical balcony
- asymmetrical façades
- low-relief carvings highlighting arches, columns, window surrounds, cornices, and parapets



Jacksonville Residential Historic District Design Guidelines

Art Deco (c. 1925-1940)

- decorative design consciously rejected historical styles practiced in early 20th century; strove for modernity, artistic expression
- name from Exposition Internationale des Arts Decoratifs et Industrielles Modernes, Paris (1925)
- first popular US style to break with revivalist traditions
- common in public buildings
- linear, hard edge, or angular composition: roof line projections/towers emphasize vertical
- low-relief, angular geometric surface ornamentation (zigzags, chevrons, stylized floral/fountain motifs, some multiple colors)
- often used with Art Moderne elements



*Washington Elementary School
(1932 by Royer, Danely & Smith),
524 S. Kosciusko Street*



Minimal Traditional (c. 1935-1955)

- vernacular type (popular as post-World War II domestic construction resumed)
- blends other styles of the period (limited details)
- usually one story; some one-and-a-half or two story
- compact floor plans in square, linear, or L-plans
- covered entryways (not porches)
- one front-facing gable common
- low or intermediate roof pitches; shallow eaves; no dormers
- first time attached garages, side wings, carports, breezeways appear



130 Fairview Court (c.1954)



Jacksonville Residential Historic District Design Guidelines



1237 Parnassas (1959)

Ranch (c. 1935-1975)

- began 1930s; popular post World War II for wider, shallower lot trend; dominant 1960s US home style
- floor plan sprawls any direction from entrance
- single story; can be split-level with garage below
- low, hipped roof (continuous or in segments)
- wide overhanging eaves
- basement not raised (accentuates horizontal lines)
- half-high windows in all or part of house
- front picture or large window
- few exterior decorative details from earlier styles: shutters; cast-iron porch supports
- attached garage, rear patio, or porch common



Modern (c. 1935-present)



1311 Mound Avenue (1948)

- eclipsed Art Moderne after World War II
- derived from European modernism of 1910s-1920s; became distinct American style in 1950s
- volume, three-dimensional focus; no historic reference
- simple, restrained appearance; not sleek/streamlined
- asymmetrical composition; blank walls; unusual shaped/placed large windows
- flat or low-pitched roofs
- exposed structural members
- wall materials/textures contrast (ceramic panels, porcelain enamel, plastic laminates, aluminum, terra cotta, brick, stone)



Jacksonville Residential Historic District Design Guidelines

Rehabilitation and Maintenance

Architectural Trim

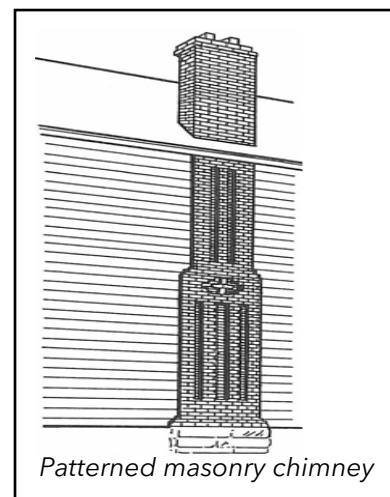
- Duplicate original architectural trim in every way and replace any pieces deteriorated beyond repair; replace missing elements based on historical documentation (physical, graphic, or photographic evidence)
- Do not remove architectural trim features (cornices, friezes, brackets, railings, surrounds, drip caps, etc.); do not remove bays, oriel, and other similar protrusions from exterior walls; only these types of inappropriate additions may be removed in certain cases



Keep decorative cornices and corbels

Chimneys

- Do not remove existing brick chimneys or cover with a cementitious coating
- Restore existing chimneys and portions to original condition where still exist or clearly seen; If no documentation found, restore chimneys in keeping with period chimney design (brick construction type, banding details, corbelling, and patterned masonry to be consistent with original)
- Repoint chimney with combination lime and very low content Portland cement mortar; Pre-mixes are not generally appropriate for older bricks, which are much softer than brick made today



Roofs

- Retain existing roof shape and materials
- Retain all architectural features that give roof its fundamental traits: dormer windows; cupolas; cornices; brackets; chimneys; cresting; weathervanes
- When partially reroofing: match new materials to old deteriorated roof coverings in composition, size, shape, and texture (especially important with slate, tile, or cedar shake roofs; asphalt shingles began to be used in the 1890s)
- Make roof alterations (greenhouses, roof decks, solar panels, vents, mechanical and electrical equipment) not visible (or less noticeable by minimizing size and subduing colors) from street
 - new dormers may be acceptable in some cases if compatible with original design
 - skylights may be a less objectionable option, positioned where not visible from front façade or street, and extend less than six inches above roof plane; finish skylights to blend with roof



Retain slate and tile roofs if possible

Jacksonville Residential Historic District Design Guidelines



Inconspicuously placed downspouts

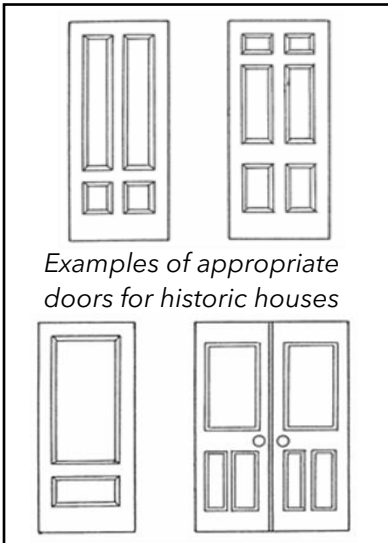


Gutters and Downspouts

- Keep gutters and downspouts in good repair and located inconspicuously
- Make attempts to not locate downspouts on front facades
- Faulty gutters and downspouts can lead to serious deterioration of walls and foundations
- Repair and retain original built-in gutters
- Run downspouts vertically; avoid diagonals crossing roof planes and walls

Doors

- Retain and repair original entry doors; match replacement doors, if required, to original in proportion, design, placement within the door frame, and general panel arrangement
- Retain transoms, sidelights, and other features; do not remove or reduce to fit smaller doors and frames
- New window and door openings in existing walls are discouraged
- Construct storm doors of wood with a large glass pane or screen; keep storm door design simple to reveal the door behind it as much as a possible; different architectural styles often had different types of storm doors; milled aluminum storm doors are not generally acceptable



Examples of appropriate doors for historic houses

Besides aesthetic and historical reasons, artificial sidings can promote material or structural decay because of the impermeable nature of the synthetic skin. This unchecked damage can have serious and expensive consequences.

Wall Surfaces

- Replace deteriorated siding materials with materials similar to those used in original construction
- Non-traditional siding materials (artificial stone, artificial brick veneer, asbestos or asphalt shingles, aluminum or vinyl siding) are not appropriate for historic structures
- Duplicate width, pattern, and profile of original siding
- Do allow residing to alter the profile of bordering trim (drip caps, frieze boards, corner boards)
- Match replacement items (if needed) to the original as closely as possible



*Henry Stryker, Jr. House
(c. 1850) 919 West
College Avenue*

Color is an important design element; choose paint colors appropriate to the period and style of the structure. The expertise of the Jacksonville Preservation Commission is available for choosing color, but paint color is not subject to Commission review.

Jacksonville Residential Historic District Design Guidelines

Windows

- Retained and repair original windows
 - Replace only deteriorated parts, not entire window, when needed
 - If total replacement is unavoidable, match replacement windows to historic windows in design, operation, material, glass size, muntin arrangements, profiles, hardware, and trim
- Restore window openings to original size; new, enlarged, or reduced openings are strongly discouraged
- Inappropriate replacement window elements include:
 - multi-paned aluminum, vinyl, metal-clad or vinyl-clad replacement sash
 - simulated muntins
 - picture windows
 - sliding aluminum windows
 - some jalousie and casement windows
- Use exterior combination storm windows that have minimal visual impact; Paint aluminum frames to minimize impact
- Wood framed storm windows are encouraged; interior storm windows are acceptable and are not regulated
- Exterior storm windows are inappropriate for windows with arches, mullioned lights, or curved glass
- Do not remove window sash and permanently install fixed panels to accommodate air conditioners on primary façade; portable, seasonal air conditioners are exempt from review, but placement not easily visible from street is encouraged

Awnings and shutters are other common window elements found historically in Jacksonville.

- Use canvas awnings (not plastic or metal) for solar shading
- Do not place shutters on buildings not designed for them; when used, size shutters to cover entire window area, appear functional and operable, not look float mounted on wall, and not be made of plastic, vinyl, or metal

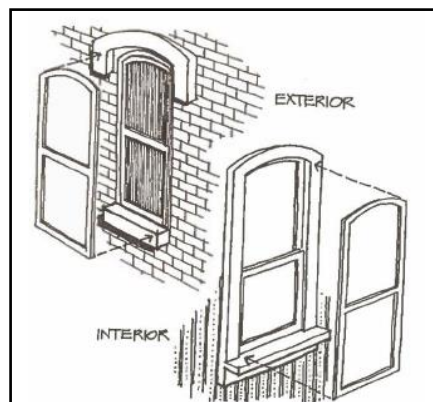
Ramps

Ideally, ramps will not be obtrusive or distracting to the overall building style, yet functional and code compliant.

- Best located at rear of structure, where least visible from primary façade and street view
- Run ramps parallel to and against building wall if possible
- Make ramp details compatible with building period and style
- Paint ramps (if needed) to complement main structure

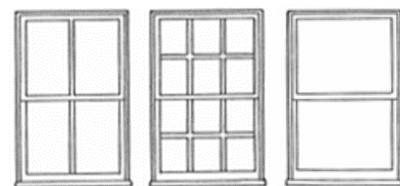
Proper maintenance can save money!

- Treat minor problems early and apply fresh paint to prevent further decay
- Replace broken glass
- Reglaze panes
- Do not paint windows shut
- “Soap” or lubricate window tracks for better operation



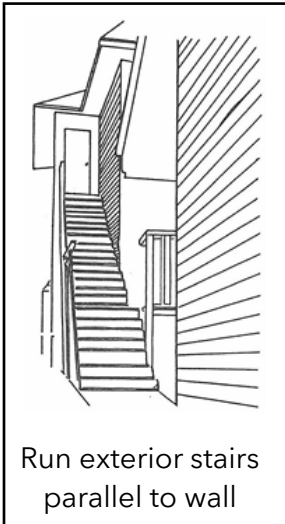
Properly fitted storm windows can increase R-value and save energy

Examples of appropriate double hung windows for historic homes



Properly weather-stripping single-glazed sashes or caulking joints with correct material between window and openings can greatly reduce energy loss. The cost of weather stripping is nominal compared to the price of replacement windows and effects can be considerable.

Jacksonville Residential Historic District Design Guidelines



Decks and Exterior Stairs

Decks and exterior stairs are common older house additions, especially if converted to multi-family dwellings, but harder to fit elements into style and setting of older home.

- Accommodate upper-level apartment exit stairs within existing building or where least visible from primary and street façades
- Run stairs parallel to and against building wall
- Make deck and stair details compatible with period and style
- Paint decks and exterior stairs (if needed) to complement main structure; construct new decks to be minimally visible from street and have no major impact on original building
- Add new fire escapes on primary façades only when required for safety and alternative egress route cannot be developed



Porches and Porch Features

- Keep porches and steps appropriate to building and its development (porches and additions reflecting later architectural styles are often important to a building's historical integrity; retain whenever possible)
- Rebuild/repair porches and steps with same materials as original; use photo-documentation and historical research to make design and detail compatible with building period and style (Sanborn Maps on microfilm at Jacksonville Public Library can help show size and location of original porches)
- Porch roof shape and pitch is important
- Make posts and columns consistent with building style
- Build porch balustrades with parts of same size, height, detailing, and baluster spacing as original (simplified adaptations allowed if no physical evidence of original exists or recreation is cost prohibitive)
- Make step rails and railings match or coordinate with porch balustrades
- Do not enclose front porches; construction of non-original second or third level deck or sun porch on front porch roof is not acceptable)
- Retain entryways (including decorative hoods, canopies, surrounds, moldings); replace missing or badly deteriorated entryways with replacement elements similar to original design and material
- Work must conform with Zoning Ordinance setback, height, use, and area coverage regulations



Porch columns relate strongly to architecture

Jacksonville Residential Historic District Design Guidelines

Masonry and Foundations

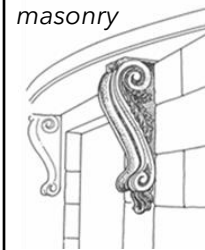
- Clean masonry only when needed to halt deterioration
- Always use the gentlest method possible, such as low-pressure water and soft natural bristle brushes (not metal)
- Do not sandblast brick and stone surfaces (it erodes the surface of the material and accelerates deterioration)
- Do not use chemical cleaning products which could have an adverse chemical reaction with the masonry material
- Test patch any cleaning method; check for alterations to the original brick condition before proceeding
- Remove non-original cover-ups; repair original foundation
- Repoint masonry as needed to preserve building integrity and longevity
- Retain original masonry and mortar whenever possible
- Avoid application of any surface treatment, such as cement and stucco (can cause damage)
- Do not paint masonry or concrete foundations which were never painted
- Retain original mortar joint size and profile
- Match replacement mortar to original mortar color and texture
- Use ingredient proportions similar to original mortar; use replacement mortar that is softer than the bricks and no harder than the historic mortar (using mortar of high Portland cement content creates a bond stronger than original building materials can tolerate, which may cause cracking, spalling, or other damage); do not use caulk for repointing
- Grind existing joints for better mortar adhesion
- Carefully wash mortar joints after set to retain neatness of joint lines and eliminate extra mortar from masonry surfaces
- Use similar material to repair or replace, deteriorated masonry where necessary (Use new masonry that is compatible with color, texture, and bonding of original or existing masonry)

Dirty brick can retain harmful moisture that causes damaging chemical reactions and microorganisms that lead to deterioration.

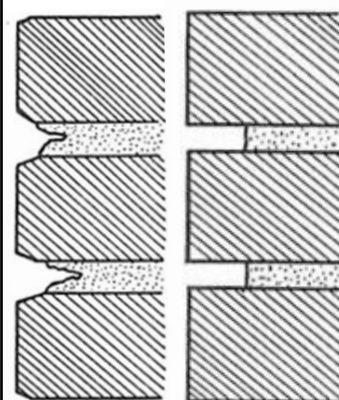


Improper work may need to be replaced

Sandblasting can blur original etched details and erode masonry



Repointing a minor crack is maintenance; repointing an entire façade is an alteration that requires a Certificate of Appropriateness.

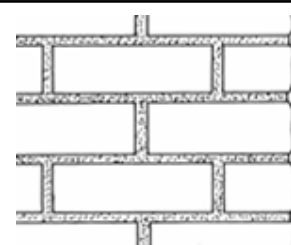


Repointing Needed

Repointing Preparation

Wood decoration is very susceptible to deterioration. However, problems are easy to prevent through regular maintenance. When checking for problems, look for soft, dry, or split areas in the wood surfaces, especially those exposed to harsh weather.

Up to a point, these problems can be fixed by filling and caulking the wood, then priming and painting. The wood may also be consolidated or hardened by using an epoxy injection. When repair is impossible, consult a local mill shop for a replacement piece that matches the existing detail.



Proper mortaring

Jacksonville Residential Historic District Design Guidelines

Additions must conform with Zoning Ordinance regulations pertaining to setbacks, height, use and area coverage.

Choose addition materials that are well-suited to the original building or have historic basis. (Additions to brick structures may be frame construction.) Use ornamentation on the addition that is similar in design and material with the original building but may be plainer or have different details.

Building Additions

Build a new addition to cause the least possible loss of historic materials. Do not obscure, damage, or destroy character-defining features. The design does not have to mimic the existing historic structure but consider its relationship to the neighborhood and setting.

Size and Scale

- Make additions subordinate to original in size and scale
- Do not let addition height or massing overpower original
- Do not add height to historic building level, making the profile incompatible with neighboring structures
- Ensure same floor-to-floor height as original structure

Building Elements

- Do not change original basic roof shape; make addition roof form compatible with original building; typically, addition roof is lower than original structure roof
- Make addition wall expanse fit the original building; slight setback is acceptable where the addition meets the original structure; Large areas of blank, unbroken exterior wall surface are not appropriate
- Match amount of exposed addition foundation to original
- Maintain original architecture characteristics in window and door opening proportions, size, scale, and style
- Match masonry mortar joint, width, and profile to original; select masonry color compatible with existing

Removal of Additions

Partial demolition of later additions is reviewed on a case-by-case basis. Later alterations are sometimes significant because they reflect the history of the building and neighborhood in terms of changes in economic circumstances or architectural styles.

Respect this significance; restoration to an earlier original appearance may not always be ideal. (i.e., many Italianate or Queen Anne styled buildings have later Classical Revival style porches. These porches have now been on those buildings for a longer time than the originals and reflect affluence or an earlier owner's desire to follow a popular style or remodeling trend.)

Jacksonville Residential Historic District Design Guidelines

New Construction

Jacksonville's neighborhoods are architecturally diverse with an overall pattern of compatibility and continuity. These guidelines focus on general design elements to encourage architectural originality, innovation, and quality design as compared to the surrounding community.

Quality Design

Guidelines for new construction encourage using design elements commonly found in Jacksonville's historic architectural styles, especially those prevalent in the area surrounding the new construction. Good contemporary design fits into a neighborhood's overall character and pattern yet retain its own individuality as a new structure. This delicate balance makes for living and livable historic neighborhoods.

Physical Placement on the Site

New construction must conform to normal front, side, and rear yard setbacks. If front yard setbacks are deeper in older neighborhoods than newer codes require, use the average of the setbacks along the blocks. Side yard requirements relate to building height: The taller the building, the greater the side yard setback. Modern zoning regulations make some smaller existing lots in older neighborhoods unbuildable without variances.

Front facades in Jacksonville's older neighborhoods, which often had uniform narrow lots, have a strong sense of directional expression: House fronts squarely face the street. New construction is expected to follow this tenet (i.e., a house on an angle from the street would not be allowed in a neighborhood with parallel facings; placing a long, narrow home on a lot with the main entry door on the side of the building is not advised.)

Uniform narrow lots also emphasize "walls of continuity" (the street's rhythm) in older neighborhoods: a horizontal or vertical building emphasis along the streets. Architectural style usually dictates this emphasis. (A row of Italianate buildings has a tall, narrow emphasis, while Colonial Revival houses have a more broad, horizontal emphasis. Placing a low, horizontal building among a line of tall, narrow buildings breaks the continuity of the facades. Ensure new construction conforms with these "walls of continuity" to avoid distraction in the historic neighborhood.

"Walls of continuity" also relate to recurring building masses and spaces: A sense of equal spaces between buildings of similar size. It is distracting to place new construction in a way that disrupts this mass to space feeling.

The basic design principle for new construction in Jacksonville's historic districts is to harmonize with predominant characteristics of the surrounding neighborhood.



The guidelines do not call for recreations of architectural styles; in fact, that is discouraged.

Jacksonville Residential Historic District Design Guidelines



Ideally, a new home's primary design elements will suit the character of the nearby area in size, scale, massing, height, rhythm, setback, material, building elements, and site layout.

Relationship of New Construction to Surrounding Structures

Let features of new construction be inspired by various design aspects of existing adjacent structures in terms of massing, height, roof pitch, proportion of façade openings, rhythm of solids to voids, porch projections, correlation of architectural details, and relationship of materials.

Massing and Height

The massing, (volume and height) of existing adjacent structures influences new construction. Massing and volume are often dictated by roof shape. New construction of two stories has different massing of the roof pitch is flat as opposed to steep. Massing directly impacts average house length, width, and roof shape.

Match the height of new construction to within 10% of the average height of all permitted residential buildings on both block faces, not significantly lower or higher. Also match floor to floor heights of adjacent historic buildings.



Façade openings are important in relative size and orientation. Note the incompatible building.

Roof Pitch

Repeat the roof pitch (rise-to-run ratios) and shape found in the neighborhood. Since some neighborhoods have roof pitches that vary greatly due to broad construction times, relate roof forms to most houses within the same or facing block. Include dominant roof features, such as dormers and chimneys, to be similar to adjacent buildings in form and shape also.

Use a similar roof pitch to the existing main building for new outbuilding construction if possible. Steep gabled main structures typically had gabled outbuildings, and low-pitched roof houses had low-pitched roof outbuildings.

Proportion of Façade Openings

Existing surrounding architecture on the same block or from the opposite block face also sets the tone for window and door opening proportions (the width to height relationship of a window or door openings) in new construction. For instance, if a window is twice as tall as it is wide (2:1), then a square window with a 1:1 ratio would not convey the same visual perspective.

Jacksonville Residential Historic District Design Guidelines

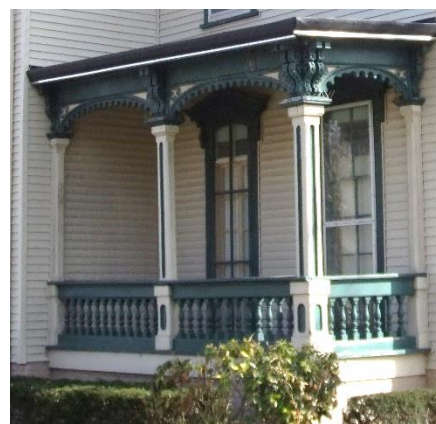


Rhythm of Solids to Voids

The rhythm of solids to voids is the recurrent alteration of wall space to window space (fenestration). Rhythm of solids to voids are easiest to determine in symmetrical buildings (i.e., Colonial Revival style homes). The rhythm in an asymmetrical building such as a Queen Anne house may be more difficult to determine and is a less important standard in a neighborhood dominated by that architectural type. However, in areas where symmetrical architecture is common, and where the new construction is intended to harmonize with that neighborhood, the ratio of solids to voids is important. The window width relative to the width of the wall space is important. Other elements, such as porches and pilasters can also contribute to these rhythms.

Porch Projections

Porches are an important visual element in nearly all historic architecture styles. Most porches in Jacksonville are one story high but vary in width from full façade to simple canopies above steps. Make proportions and materials for porches on new structures comparable to original porches in the neighborhood. Also consider density and general shape of porch posts. Most newly constructed porches should not be enclosed and should have connections to the interiors through windows and doors. Make entry height levels relate to those of nearby structures. Contemporary design can be most creative with porches in terms of individuality and detailing while still retaining continuity with neighboring existing houses.



Jacksonville Residential Historic District Design Guidelines

Architectural Details

Choose distinguishing ornamentation on new construction that is compatible with the ornamentation on existing adjacent houses. However, this is an area where the Commission has flexibility and originality encouraged. New materials and patterns may be integrated to some extent. The relationship of the detail to the overall design will be reviewed. For example, different ornamentation or attic window design in a gable peak may easily be incorporated if the general location and proportion remain similar to nearby structures.

Strive to make architectural details compatible with adjacent buildings. Altering dominant details to such a degree that direction, size, proportion and solid to void rhythms are interrupted is not recommended by the Commission.

Architectural Materials

The appearance of existing structures or similar historic buildings will dictate the appropriate architectural material for new construction. For instance, narrow wooden clapboard siding laid in horizontal patterns is very typical on historic Jacksonville buildings. New construction that uses fake stone finishes or diagonal, wide, or vertical siding is not recommended. However, using narrow, vinyl or composite siding laid in a horizontal pattern is acceptable because it has the appearance of traditional siding. New and unusual materials will be reviewed on a case-by-case basis for their potential impact on the new construction design and in their ability to project continuity in the neighborhood.

Match siding materials on newly constructed outbuildings to the main structure unless the main structure is brick and then vinyl or wood siding is acceptable. New outbuildings are encouraged to be simple in style and materials. See the accessory buildings section for more about placement and materials.

Moved Structures

Proposals to move structures into a historic district or onto a designated landmark property are reviewed by the same guidelines that apply to new construction. Moved buildings should be of compatible architectural style and sited on the property appropriately. Moving buildings is often a way to save historic buildings while contributing to better continuity in neighborhoods with vacant lots.

A Table of Acceptable Materials for reference can be found on page 39.



Jacksonville Residential Historic District Design Guidelines

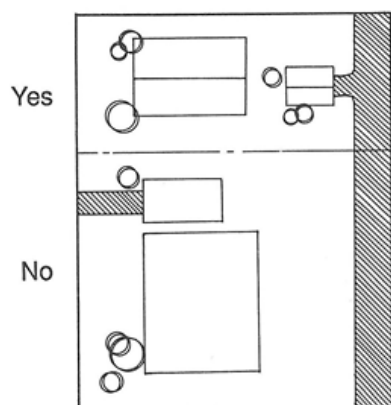


Site features that the Historic Preservation Commission review include accessory buildings, driveways, parking spaces, sidewalks, fences, retaining walls, trees and major ground cover, outdoor lighting, solar panels, and satellite dishes.

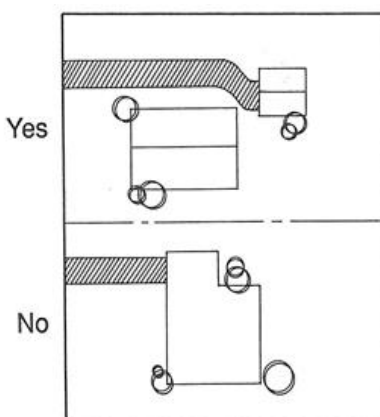
Property Improvements

In addition to building rehabilitation and new construction, historic districts and landmarks must also be reviewed for changes to the property site. Minor landscaping changes (flower beds and small shrubs are not reviewed and not addressed in these guidelines). The Commission encourages historic landscaping styles and features that are suitable to the neighborhood's period. Plant lists and other publications on historic landscapes are available from the Jacksonville Public Library.

Site design is vitally important to the primary buildings on a lot. Compatible plant materials and landscaping features greatly enhance the historic character of a neighborhood. Intrusive and inappropriate landscape elements can detract from that "sense of time and place" even if the buildings are wonderfully restored. The most natural settings for restored homes are characterized by period fences, an abundance of trees and plants, and appropriately designed and located outbuildings.



Garage location on an alley grid



Locate garage slightly behind main building when no alley is present

Accessory Buildings

Today's most common neighborhood outbuilding is the garage. While most garages have been replaced over time, some original outbuildings still exist and should be kept, following earlier guidelines. Retain original garage doors and return them to working order. If the original doors are absent or severely deteriorated, use single replacement doors made of compatible wood materials or materials that mimic wood to avoid the long, horizontal orientation of double-wide replacement doors. Match siding on garages to the house cover material; for a brick house, wood siding is acceptable. Stucco houses often have matching stucco garages. Most garage roof pitches match the main structure.

Locate new garages appropriately on the site. If the property is adjacent to an alley, situate the garage just off the alley (no less than six feet), with a short drive to the alley. Face garage doors parallel to the alley. If no alley exists, place the garage in the rear of the lot, partially behind the main structure; screen it from the street view with landscaping. Most garage doors will be oriented to the street, via a longer drive and curb cuts. Consult Sanborn maps to determine the original placement of outbuildings before beginning construction.

Jacksonville Residential Historic District Design Guidelines

Driveways and Sidewalks

Since most of Jacksonville's older neighborhoods are constructed on a street/alley grid system, long drives with curb cuts from the street are generally not appropriate. However, where these drives do exist, and if they are constructed of brick, keep them. In addition, driveways may be excavated if there is historical evidence that they once existed in that location. New curb cuts in historic districts will not generally be allowed if they are not characteristic of the neighborhood. Pave newly constructed driveways in a manner compatible with the era of the house, and brick or concrete are the recommended materials; however, asphalt will also be considered.

Retain and repair brick, stone, and tile sidewalks. Construct new, non-public sidewalks within the property of brick or concrete, depending on the era of the house. Concrete or asphalt may be permitted in the rear yard. When concrete sidewalks that may be brick originally require replacement, the Commission urges property owners to consider brick. Also retain and repair sandstone or limestone curbs whenever possible.

Parking Areas

Parking areas in front yards of historic districts will not be allowed. Place parking areas that are needed in the rear yard and adjacent to an alley if one exists. Landscape these areas also. Do not make lots large enough to accommodate infill houses into temporary or permanent parking areas.

Fences

Though fences are not much evident today throughout Jacksonville's historic neighborhoods, in the past they were used quite frequently. Fences appropriate for the front yards of historic neighborhoods are low (no taller than 42 inches) and visually open. Close, flat boards are not recommended. In addition, elaborate buildings usually had brick or ornate iron fences, which simpler buildings had wooden picket fences. Some of the more modest cottages may have even had woven wire fences. The Commission does not recommend the following types of fences: chain link, cyclone, wood lattice, weathered wood (unpainted), vinyl or other solid fences. Some of these restrictions are relaxed for rear yards.

Tall hedge rows in front yards are also not recommended since they block the view of the house from the street. Restrictions for blocking view are especially tight on corner properties, where view cannot be restricted by a fence for 25 feet from the intersection of the public right of way.

The Preservation Commission recommends fences that are appropriate to the size and scale of the property. All fences must comply with Jacksonville Codes.



Jacksonville Residential Historic District Design Guidelines



The Commission is available to review landscape plans for properties in historic districts and landmarks. In addition, they discourage the removal of any tree large than 18 inches in diameter. The Commission also encourages traditional ground covers such as grass and ivy or other shady ground covers.

Structures and swimming pools erected in rear yards will be reviewed, but other minor landscape items will not undergo Commission certification.

Retaining Walls

Avoid using landscape timber for retaining walls in front yards or the front half of side yards. Other retaining wall material types will be reviewed on a case-by-case basis.

Trees and Ground Cover

Trees, bushes, flowers, and ground coverings have a strong visual impact on a home. Natural landscape materials add color and texture to a yard, while providing pleasure, shade, and privacy. When planting trees and bushes, place in areas where mature size will not infringe on the building, utilities, or on other plants. Also consider balance and proportion. Concrete or asphalt ground cover in the front yard is not permitted.

Outdoor Lighting

Traditional locations for outdoor lighting are encouraged (entrance lighting and garage lighting). Lamps that fit with the architectural style are also encouraged. Install these lamps as inconspicuously as possible. Small, landscaping bollard lights are not original to historic properties and are discouraged.

Outdoor Mechanicals

Locate outdoor mechanicals (air conditioners) as inconspicuously as possible, preferably to the rear of the building, invisible from the street, and landscaped if possible. Satellite dishes are strongly discouraged since they are extremely noticeable in a historic area and are practically impossible to camouflage. However, the Commission will consider attempts to reduce the visual impact of satellite dishes on a case-by-case basis.

Recreation Items

Recreation items will be reviewed by the Commission if they are visible from a public street and permanently installed in some manner, such as with concrete footings (i.e., gazebos, pools, summer houses, etc.)

Jacksonville Residential Historic District Design Guidelines

Attachment A: Secretary of Interior Standards for Rehabilitation

The City of Jacksonville's design guidelines for rehabilitation are based on the ten standards for rehabilitation developed by the National Park Service, Department of the Interior. The ten standards 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 archaeological 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.

Jacksonville Residential Historic District Design Guidelines

Attachment B: Completed Certificate of Appropriateness (COA)

Jacksonville Historic Preservation Commission

Application

Certificate of Appropriateness

Please print or type clearly.

1. Address of property 401 W. State St.

2. Historic Name of property, if known: _____

Year of original construction, if known: 1889

3. Owner's Name: Jane Doe

Address: 401 W. State St.

Home or Cell Phone: 217-xxx-xxxx Email: JD@email.com

4. Contractor's Name: Bud Grant

Work of Cell Phone: 217-xxx-xxxx

5. Present use of the property: Residence

6. Description of work to be done. Note what the final appearance will be, how this will be different from the current appearance and how this will affect any historical features of the property and of the historic district. Use additional sheets if necessary. Please do not duplicate information that is on the application for a building permit, a copy of the form will be attached.

Removal of white vinyl siding
and replace with clapboard

7. Documentation Submitted:

☒ Photograph of property in current condition ☒ Drawings/Sketches of work to be done

☐ Samples /Swatches of material to be used ☐ Other:

8. Projected starting date: June 30 Estimated completion date: Sep 1

9. Signature of owner/applicant: Jane Doe

10. Signature of Commission Chair: _____

No. _____

Filing Date: _____

Contributing Non-Contributing

Action of Commission:

☐ Approved ☐ Not Approved

☐ Approved with Conditions

Action Date: _____

Attachment C: Map of the Jacksonville Historic District



Jacksonville Residential Historic District Design Guidelines

Glossary of Terms

accessory building: a building or structure which is a subordinate structure on the same lot, the use of which is incidental to that of the main structure

aesthetic: relating to appreciation of the beautiful; pleasing appearance

alteration: work which impacts any exterior architectural feature including construction, reconstruction, or removal of any building or building element

awning: a sloped projection usually of fabric, supported by a frame attached to the building facade or by simple metal posts anchored to the ground surface material

baluster: an upright post supporting a rail or balustrade; a banister

balustrade: a row of balusters supporting a rail

bond: a term used to describe the various patterns in which brick is laid

bracket: projecting support placed under eaves or other overhangs. canopy: a small overhanging cover or shelter above an entrance stoop. casement: a window sash that is hinged on the side like a door

capital: moldings or other decoration at the top of a column

Certificate of Appropriateness: resolution of approval required by the Preservation Commission for exterior changes to landmark properties or properties in designated historic districts

clapboard: a wood exterior siding applied horizontally and overlapped with the lower edge thicker than the upper; also known as lapped siding, lap siding, or siding

column: a vertical, cylindrical or square supporting member, usually topped with a classical capital

corbel: a bracket made of wood, brick, plaster or stone that projects from a surface to support a weight. corbelling: a series of projections, each stepped out further than the one below and usually found on brick walls or chimneys

cornice: the horizontal projecting moldings forming the top band of a wall or other element crowning the wall of a building

course: a horizontal layer or row of stones or bricks in a wall

cresting: an ornamental top border on a roof

criteria/criterion: standards for review, standards for landmark nomination and designation

crown: an uppermost or terminal feature in architecture

cupola: a small structure on top of a roof or building

documentation: evidence of missing elements or configurations of buildings such as architectural plans, historic photographs, or "ghosts" of missing elements

dormer: a roofed projection built into the slope of a roof, usually containing a window

drip cap: a small, projected molding situated above a door or window, designed to let water flow beyond the outside of the frame

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eave: the part of a sloping roof that overhangs the wall

elevation: any of the external faces of a building

façade: the face or elevation of a building; the front wall of a building, or the wall in which the principal building entrance is located, especially when highly ornamented

fanlight: a semicircular window with radiating sash bars like the ribs of a fan placed over a door or window

fenestration: the arrangement of window openings in a building

finial: a projecting decorative element at the top of a roof, turret, or gable; usually vertical

foundation: the lowest exposed portion of the building wall, which supports the structure above

frieze: a plain or decorative band or board located on the top of a wall just below the cornice

gable: the triangular end of an exterior wall under a pitched roof

gable roof: a sloping roof, usually with just two sides, that terminates at one or both ends in a gable

glazing: the clear or translucent material through which light passes into a building; most often glass but includes other materials such as acrylic or polystyrene

gutter: a channel at the eaves of a roof to carry off rain water and melting snow

hip roof: a roof with four sloped sides

hood: a protective and often decorative shelf-like cover projecting above an exterior wall opening, usually doors or windows

impermeable: not permitting passage of water through its substance

infill: a structure placed on a vacant lot within a neighborhood

integrity: adherence to a high level of historical, architectural accuracy and relatively unchanged since originally constructed

jalousie: a window with adjustable horizontal slats or louvers

joint: the place where two bricks or masonry or wood pieces meet

landmark: a property which meets certain historical and architectural criteria and which has been designated by the Jacksonville Historic Preservation Commission

mansard roof: a roof with two slopes on all sides, with the lower slope steeper than the upper slope

masonry: brick, block, or stone which is secured with mortar

massing: the overall composition of the exterior of the major volumes of a building, especially when the structure has major and minor elements; the bulk of a building

mitigation: the act of lessening a negative impact

molding: a linear decorative wood or stone trim contour or band in various geometric profiles, used in exterior and interior architectural elements; term includes both the individual profile shapes and a composite of several shapes

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mullion: a vertical element that divides window or door frames or other openings; typically not a structural support for the building

muntin: a small thin molding or strip that divides the individual panes of windows or a multi-paned pilaster; an engaged column of rectangular cross section, with base and capital; originally always part of a masonry structural pier, (most North American examples are applied ornament); typically projects a distance that is one third or less of the width of the column

oriel: a window built out from a wall and usually supported by brackets

pediment: a triangular piece framed by a horizontal base and two, sloping moldings; usually decorative and placed above doors, windows, mantels, or niches

pier: a vertical structural element, square or rectangular in cross section

pilaster: an architectural element used to give the appearance of a supporting column and to articulate an extent of wall, with only an ornamental function

pillar: an inexact term for a simple, massive, vertical structural support, especially one that is not a classical style column, with base and capital, nor a pier; common in Gothic Revival architecture

portico: a roofed entrance porch, often supported by columns or pillars

primary façade: the front elevation of a structure, usually facing a street and containing the main entrance

repoint: the process of repairing masonry walls by filling the joints with mortar

sandblasting: a blast of air or steam laden with sand, used to clean or grind hard surfaces such as glass, stone, or metal

Sanborn map: fire insurance maps produced by the Sanborn Insurance Company dating from the late 1880s through the 1940s, showing building outlines, height, materials, and other vital data; these maps are on a microfilm at the Jacksonville Public Library

sash: the part of a window frame into which panes are set; the framework that holds the glazing, especially when movable; originally always wood, may also be metal

setback: the distance behind the building and the property line

shake: a shingle or clapboard formed by splitting a short log into a number of tapered radial sections with a hatchet

sidelight: a glass windowpane located at the side of a main entrance way

sill: the projecting horizontal base of a window or door

site: the position or location of a building as to its environment; the area or plot of land on which a building or structure has been located, or to place in or provide with a locale

surround: projecting moldings surrounding a wall opening such as a window or fireplace; also known as enframement

terra cotta: fired ceramic clay, especially when used for architectural elements

transom: a fixed horizontal member between the top of a door and a window above

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transom window: a glazed opening above a door or window

vernacular: indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area; any local adaptation of popular architectural forms

window sash: an engaged column of rectangular cross section, with base and capital; originally always part of a masonry structural pier, most North American examples are applied ornament; typically projects a distance that is one third or less of the width of the column



Dr. Zook House (1927) 1201 Mound Avenue, Tudor Revival

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Table of Acceptable Materials

Appropriate rehabilitation and new construction materials for all exposed surfaces should include the following	Inappropriate for visible surfaces:
brick	wood siding, vinyl siding, gravel aggregate, or aluminum siding
stone	wood, asphalt, or fiberglass shingles on mansard roofs
split-face concrete block	structural ribbed metal panels and corrugated metal panels
detailing materials	plywood sheathing
cast and molded metals	plastic sheathing
wood (sugar pine, mahogany, and antique Cyprus is best for exterior applications)	stucco or exterior insulation finishing system (EIFS) materials, commonly referred to by the brand name "Dryvit"
fiberglass replications	reflective or moderate to high grade tinted glass that is 100% reflective
gypsum detailing	unfinished metal or raw aluminum windows and doors
structural glass when replicating a pre-1940 storefront design	cultured stone
Architecturally Detailed Exterior Insulation Finish System (commonly known as Dryvit) on new construction	flush or snap-in muntin in windows
	imitation bricks
	brightly colored corrugated metal roofs (use subdued colors with concealed fastener systems)

Credits

This list of major architectural styles represented in Jacksonville contains some information adopted from *A Field Guide to American Houses* by Virginia and Lee McAlester or *Old House Dictionary* by Steven J. Phillips.

The Building Improvement File published by the National Trust for Historic Preservation and the National Main Street Center.

Photographs: Darius Bryjka, Laretta Scheller, Judy Tighe, and Cody Wright