

West Central Neighborhood's
Guide to Historic Character.

Department of Community
Development and Planning

City of Fort Wayne
Win Moses Jr., Mayor

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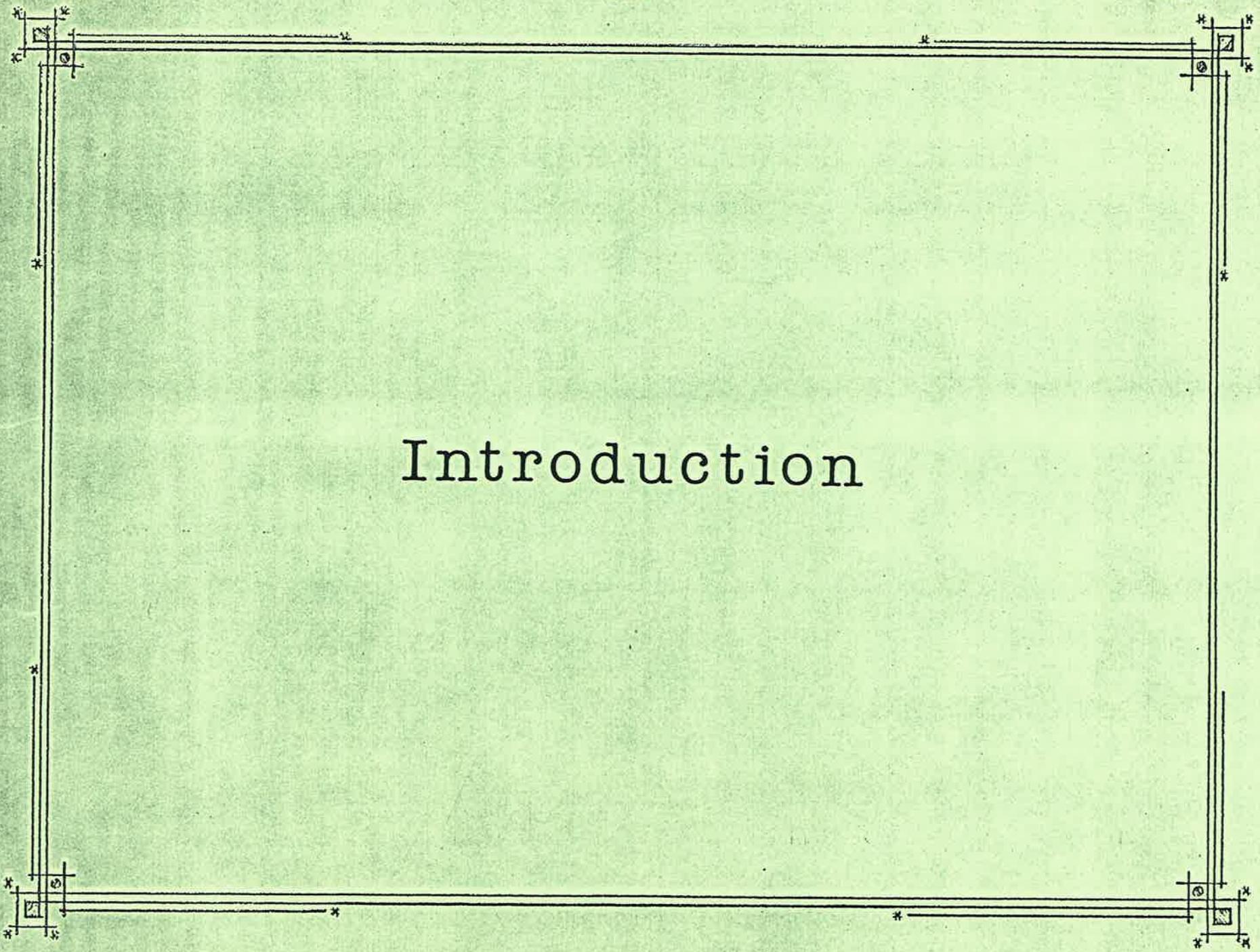
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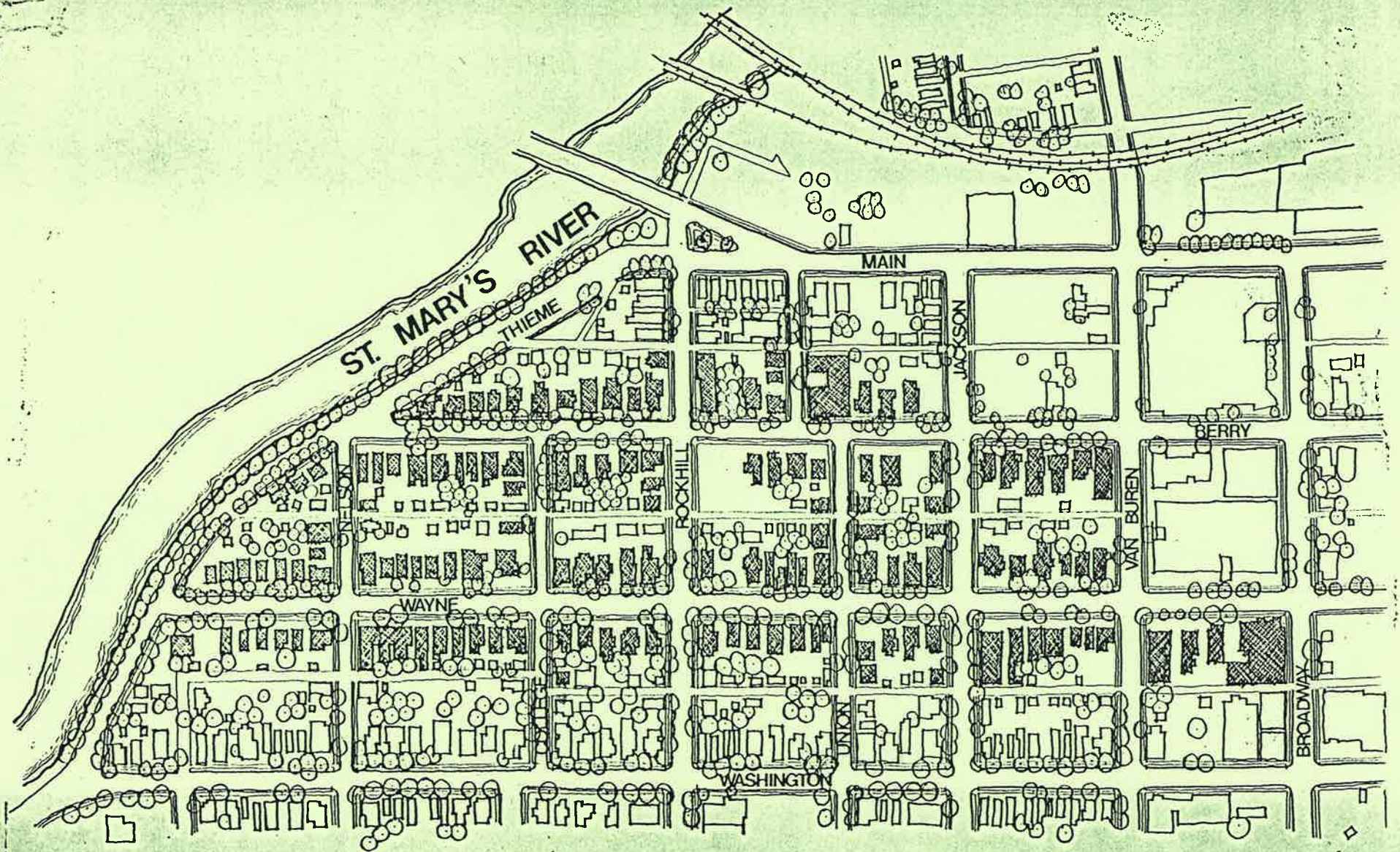
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Introduction



Structures Analyzed

The West Central Neighborhood Historic District is a definable entity within Fort Wayne, both historically and geographically. In terms of the built environment, the history of the neighborhood spans the time from the first building activity in the 1830's until the last major building efforts in the 1920's. The result has been a proliferation of architectural styles so diverse as to be a living textbook of Fort Wayne architectural history.

Geographically, the district is a coherent unit defined by land-use and natural boundaries. To the north, the neighborhood abruptly ends with the parking lots beyond Main Street. The major traffic artery of Washington Boulevard defines the southern edge. Eastward the neighborhood terminates at St. Joseph's Hospital and the surrounding intrusion of the Central Business District, while the St. Mary's River supplies a natural boundary to the west. Within these limits exists a neighborhood fabric and unity of character which makes West Central the unique product of its times and its circumstances.

In recent years, however, we have seen our historic neighborhoods disappear at an alarming rate. Inroads by commercial interests, the automobile, and simple decay and neglect have undermined the neighborhood as the social basis of our cities. A group of concerned citizens within the West Central Neighborhood, in an attempt to stem this tide of deterioration, have petitioned the City to have a portion of West Central declared a Historic District under the local zoning ordinance. Such zoning action would require that all major exterior alterations in the neighborhood be presented to the Historic Review Board for approval.

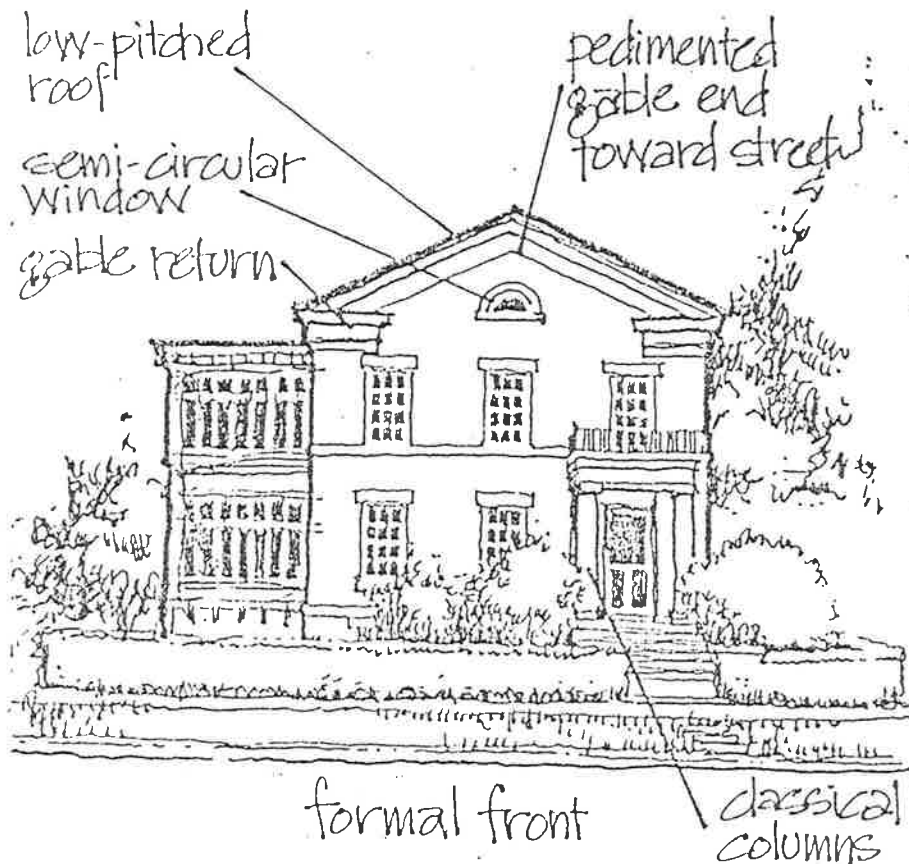
The aim of the Historic District designation is not to create a "Williamsburg type" restoration or to take West Central back to some particular, vaguely unreal instance in the past. Rather, the aim is preservation with an emphasis on viewing West Central as the sum of all of its history. The neighborhood, after all, is not a museum but a living, changing community. The purpose of the designation then is not to stop change, but to direct it in a manner that will not compromise the character of the neighborhood.

In response to this direction, it was felt that a design manual would help residents understand the uniqueness of their houses and give them some advice regarding the preservation and possible improvement of their properties.

The major assumption made by the manual is that the identification of the style of a house leads to certain generalized statements concerning paint treatment, siding materials, and details like porch design or window size. From these stylistic guidelines, the reader can then look at the individual house analysis pages for specific design suggestions.

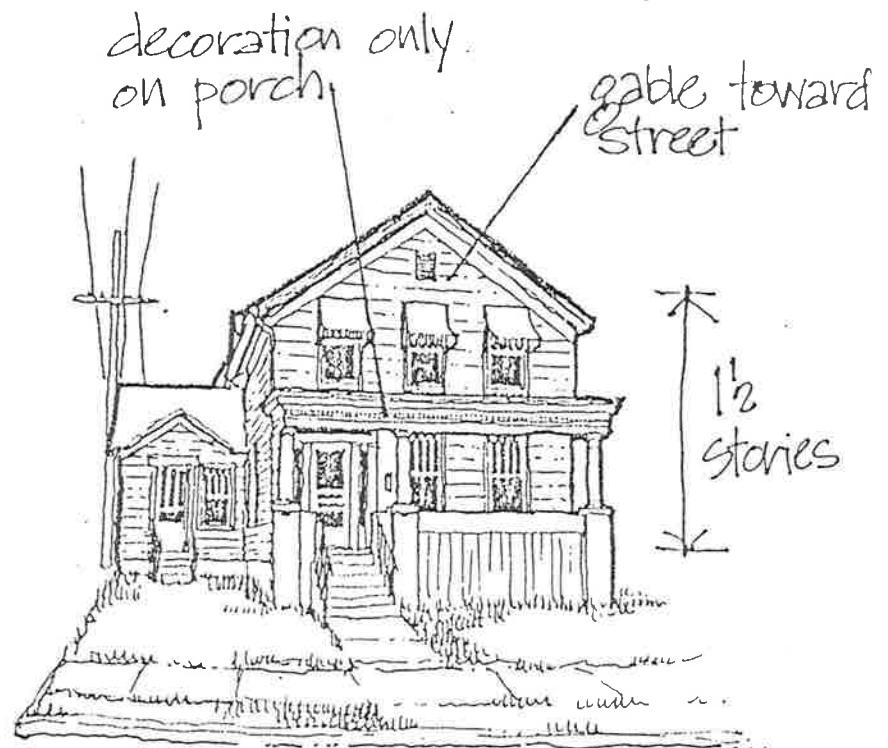
It is hoped that the manual will be taken in a spirit of design suggestions and by no means as a body of strict rules. The manual carries no policing power and as such is supplied only as a public service. It should be viewed merely as a starting point with a flexibility that is sensitive to changes in tastes, technology, and economics that are inherent to a place where people live.

Styles



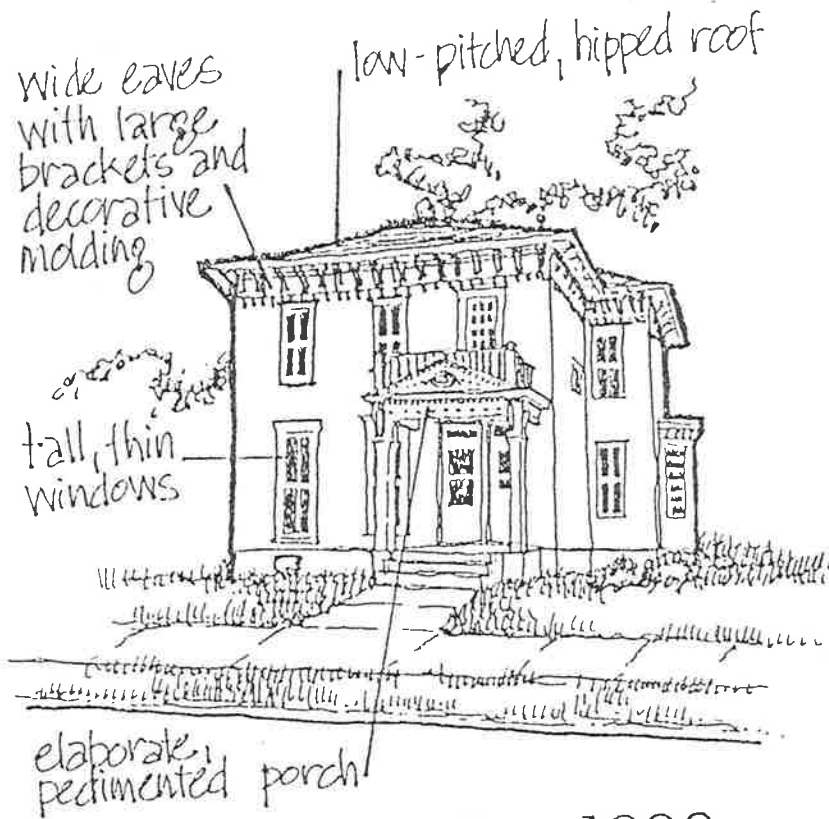
Greek Revival 1840-1860

The strongest identifying characteristic of the Greek Revival style is the pedimented gable end. With the gable end toward the street, a low pitched roof, and columns, the shape of the building reflects the shape of a classical Greek temple. Local examples, however, often express the pediment form without columns or the lower entablature band. This missing band is instead suggested by gable returns. The Greek Revival is also identified by wide upper entablature boards beneath the eaves. Often semi-circular windows appear in the pediment and rectangular transoms appear above the doorways. Frequently, the doorways also have side-lights.



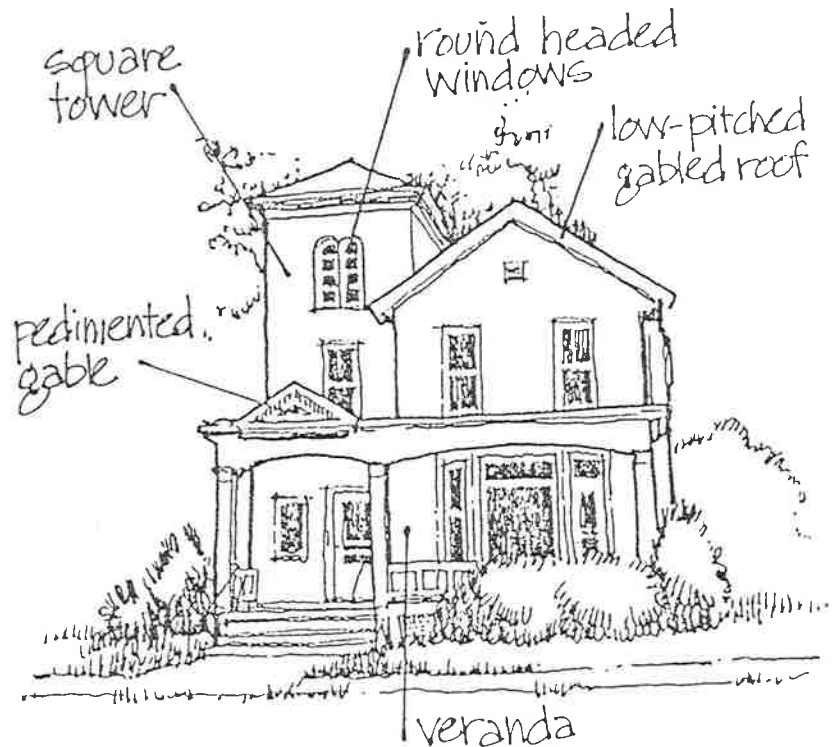
Cottage Style 1860-1910

The Cottage Style covers a broad range of very basic houses with the gable end toward the street. The placement of the gable and the rectangular plan are dictated by the confines of a narrow city lot. Cottages can be 1 1/2 or 2 1/2 stories in height. They are most commonly constructed of wood, although there are also brick examples. Decoration is usually limited to the porch and gables and are often standard catalog items.



Italianate 1850-1880

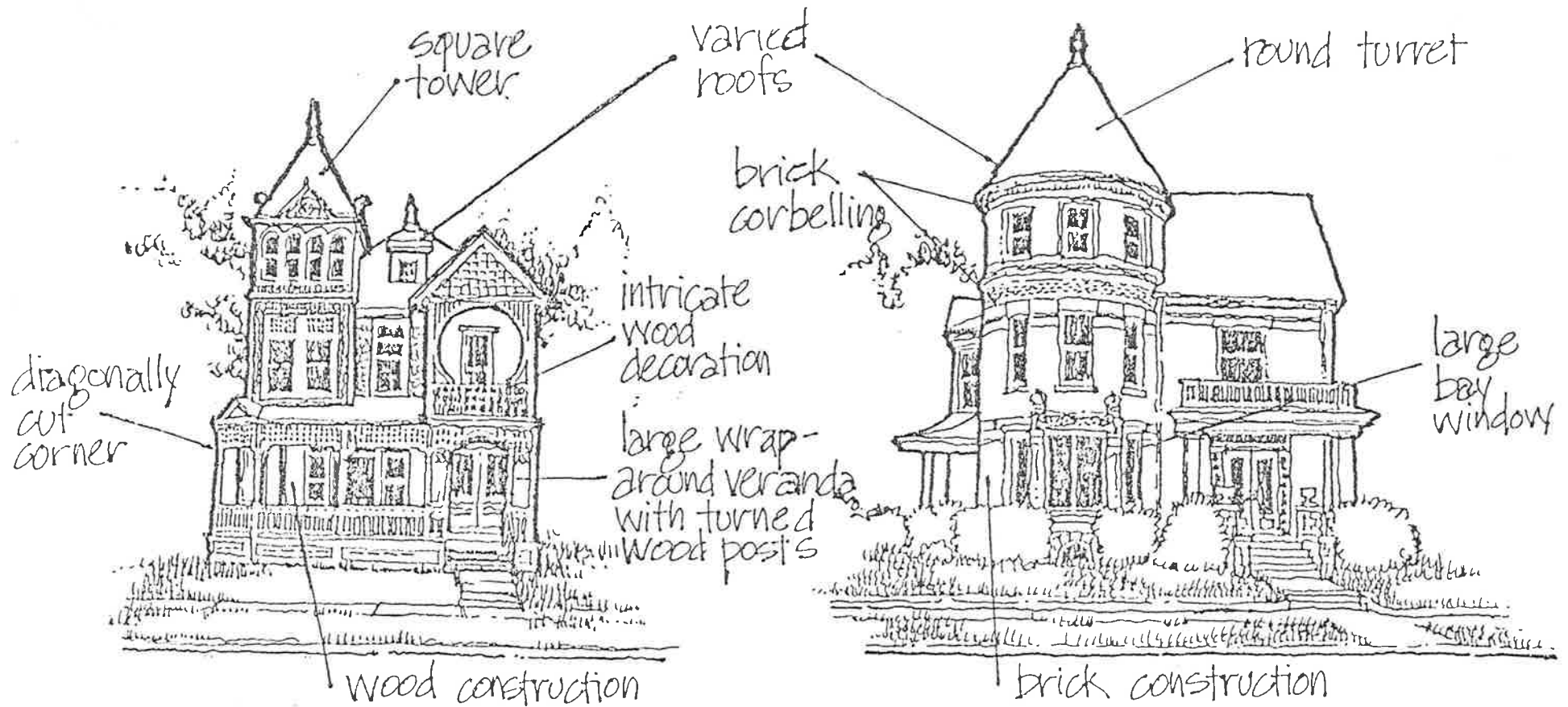
The Italianate style house is rectangular or almost square in plan. The roof is a low pitched hip that has extended eaves supported by oversized brackets and a decorative cornice. Typically, the windows are relatively tall and thin and are capped with elaborate lintels. Porches can either be one bay entrance porches or long porches across the facade.



Italian Villa 1850-1880

The most significant characteristic of the Italian Villa is a square tower and an asymmetric plan. The plan is most commonly an "L" or "T" shape with the tower located in the ell. The roof is low pitched with gables resembling pediments. Wide eaves are supported by decorative cornices and oversized brackets as in the Italianate style.

Often round headed windows are paired or grouped into small arcades. Verandas are also an important stylistic element.

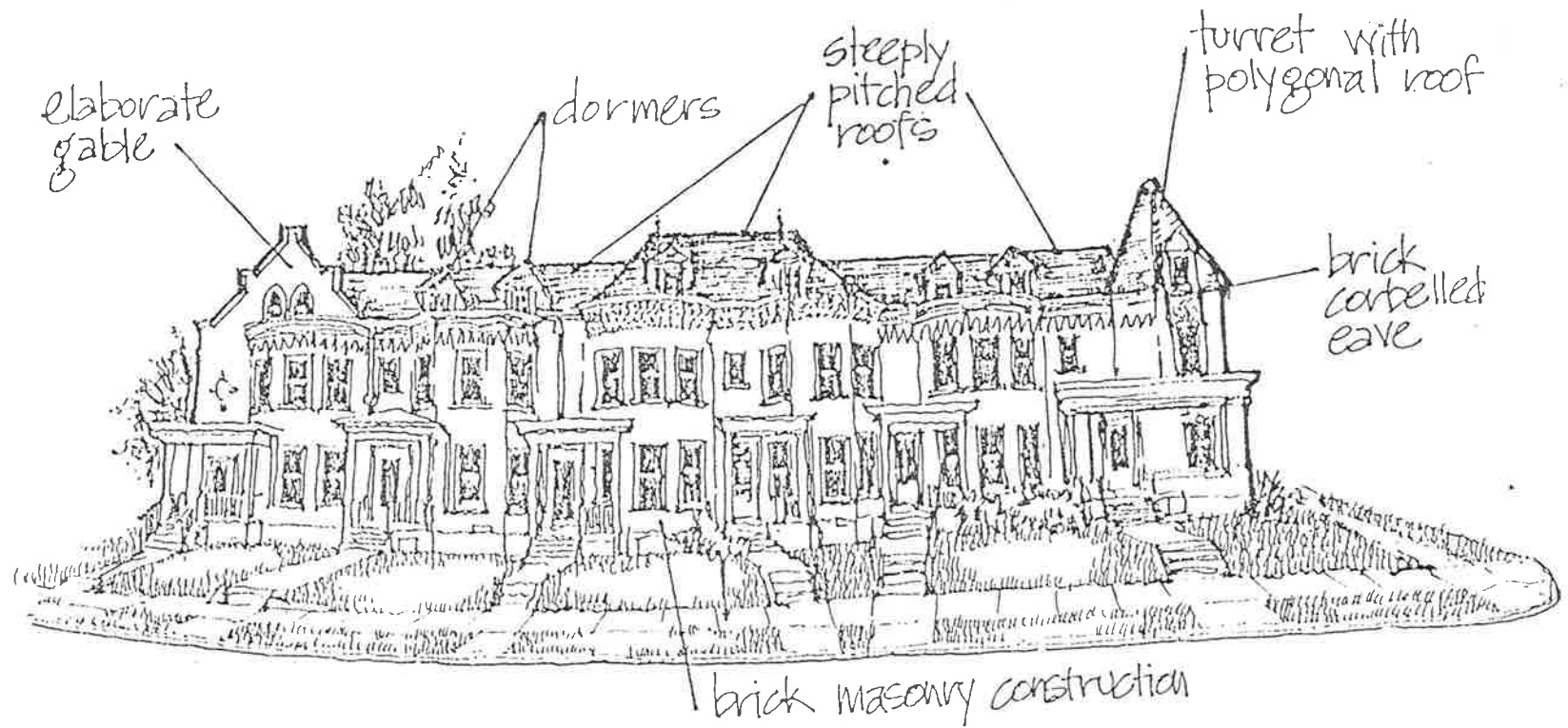


Queen Anne 1880-1900

The primary intention of the Queen Anne style was to present a picturesque and visually varied composition. This is evident in the studied irregularity of the plan as well as the multiple roof planes. A variety of materials and details are used on the surface of the house, including brick, terra cotta, shingle, clapboard, and half timbering. Material differences are emphasized by the use of a wide range of color combinations.

Round and polygonal turrets are an important stylistic feature, as are bay windows. Often gable corners are cut diagonally in order to form the bay windows. Large wrap-around verandas are common and are decorated by turned posts and intricately cut gingerbread.

Chimneys of molded panels and with corbelled caps contribute to the picturesque silhouette.



Chateausque 1880-1900

Buildings in the Chateausque style always have a steeply pitched roof and irregular silhouette. Wall dormers with elaborate gables are also essential to the style. Commonly the silhouette is further varied by the addition of turrets with steep conical or polygonal roofs. A Chateausque building is constructed of masonry and often the cornice is corbelled.

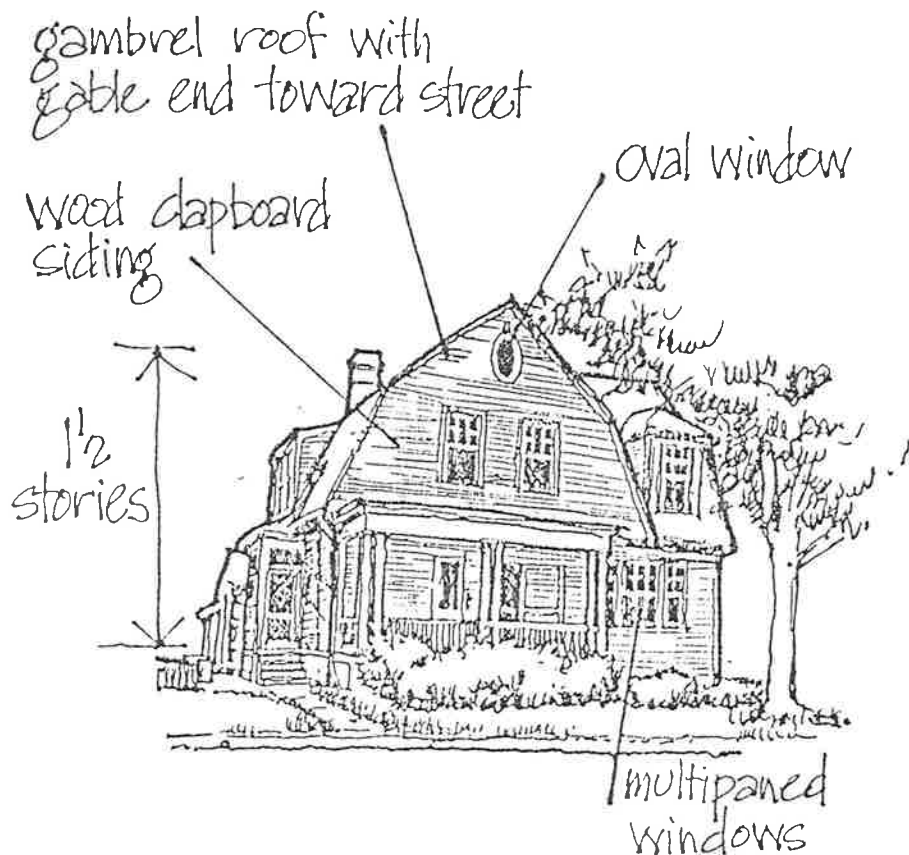


Georgian Revival 1900-40

The Georgian Revival style concentrates on a formal entryway. This is achieved by a strictly symmetrical facade and a front entry portico. Classical columns are generally used to support the portico and the doorways are enriched by fanlights and sidelights. The windows have multiple panes and are crowned by flat arches decorated with large plain keystones. Palladian windows are frequently used.

Roof shapes vary among gambrel, hipped, and gable forms.

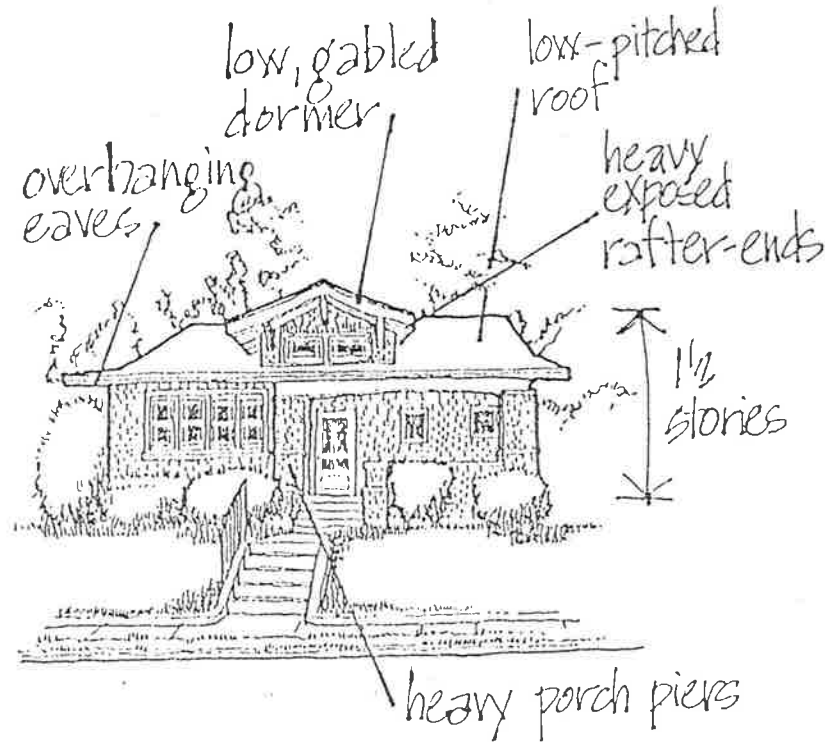
Brick was the preferred material of this style although occasionally wood was used.



Colonial Revival 1900-40

The term Colonial Revival is used here to identify those houses that are built in a style inspired by the common architecture of Colonial America. This is to differentiate it from those houses copied from the more formally detailed Georgian Colonial.

A favorite roof form is the gambrel, particularly when the gable end is toward the street. Plans are frequently asymmetrical and the houses are usually one and a half stories in height. Although brick and stone are used, clapboard and shingle are the most common materials. Windows are multipaned and often oval, semi-circular, or quarter-circular windows appear in the gable. Detailing is simple and classical in form.

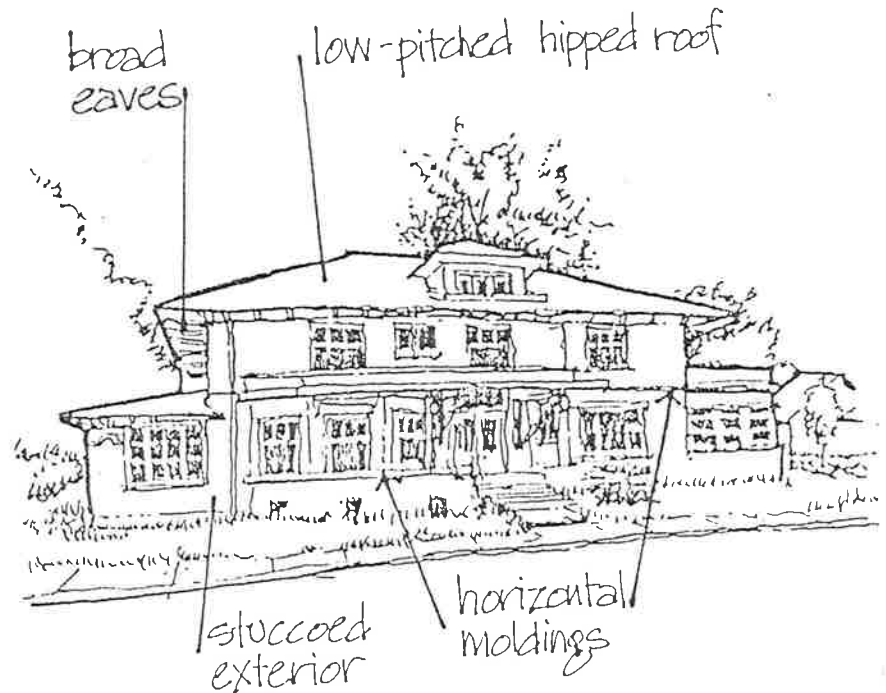


Bungalow

1900-1940

The typical bungalow has a broad low pitched roof with wide overhanging eaves and exposed rafter ends projecting beyond the exterior wall. Often the main gable of the house is echoed by a smaller gabled roof which covers a front porch. Particularly characteristic is the presence of heavy flared porch piers.

The true example is a one and one-half story house. Light is usually provided on the second floor by means of a low gable dormer or shed dormer.

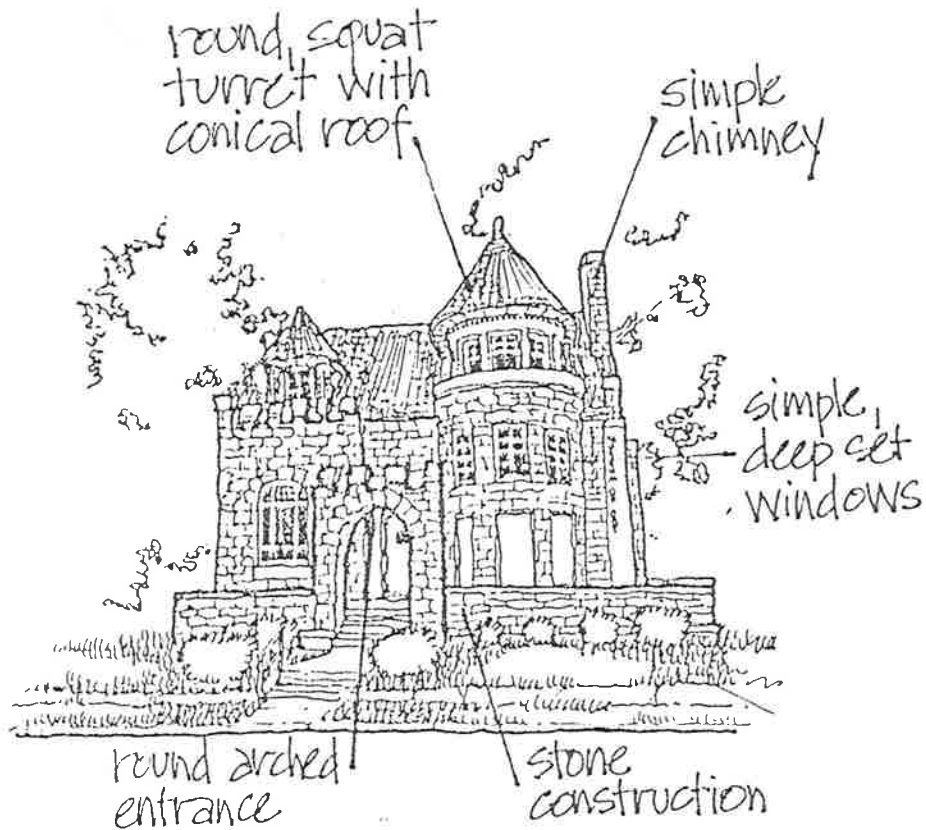


Prairie Style 1910-1930

The primary impression of a Prairie house is one of horizontality. This impression is created by broad, overhanging eaves, a heavy base and the use of horizontal moldings. Most commonly, the roof is low pitched and hipped.

Construction is usually brick or stucco over wood.

Decoration is simple and limited to geometric designs. In particular, geometric detailing can be seen in the use of leaded glass.



Richardsonian Romanesque 1880-1900

This particular revival of the Romanesque style takes its inspiration from the work of H.M. Richardson, one of the most famous architects of late Victorian America.

Always, construction is of stone, taking advantage of the natural massiveness of the material.

Deeply-set, plainly framed windows further emphasize the heavy effect. Windows can either be flat-topped or arched; the round arch being the prime characteristic of the true Romanesque. Turrets are round and squat with conical roofs and square towers have pyramidal roofs. Chimneys are also squat with little decoration.



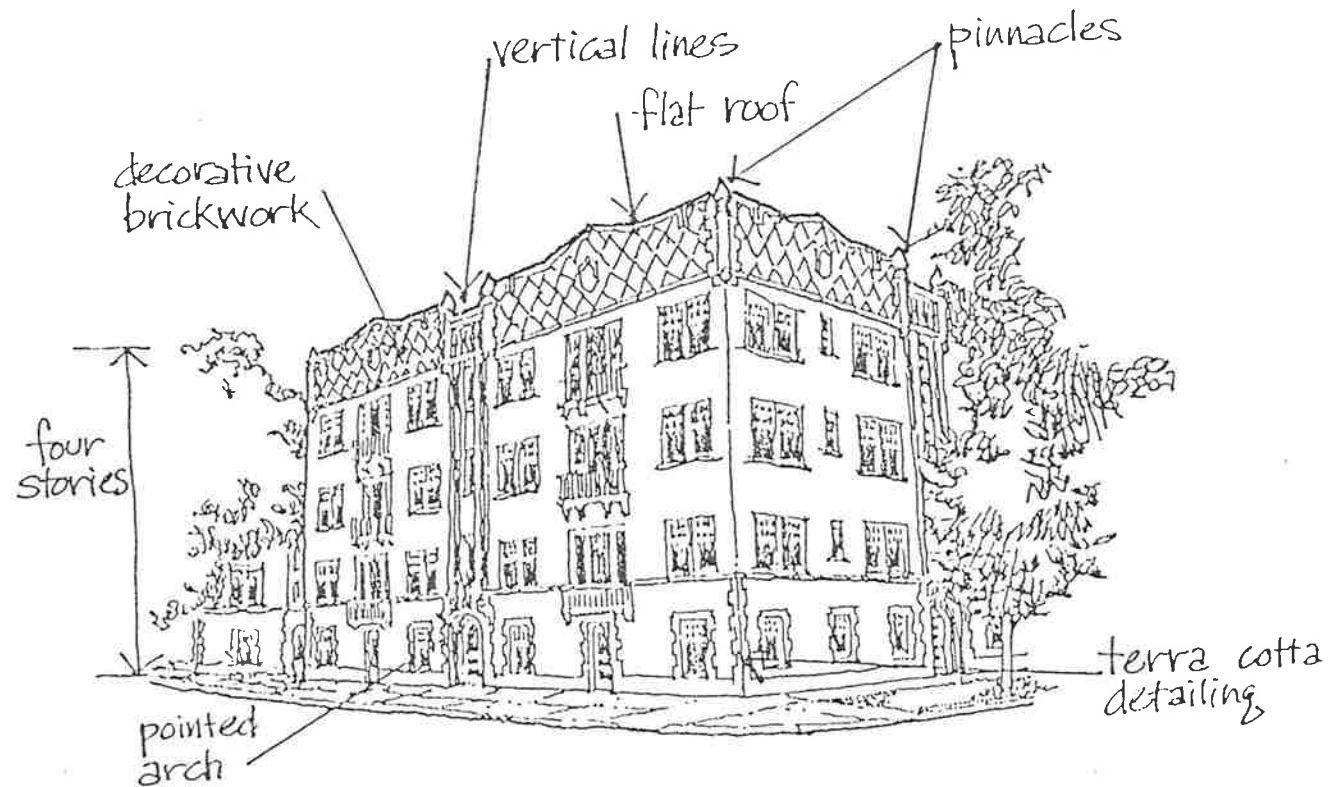
Suburban Box 1910-1930

This style house is by far the most common in the West Central Neighborhood. Characteristically, the plan is nearly square. The roof is hipped, usually with a single hipped dormer in front.

Two double-hung windows appear on the second floor facade. Most often the doorway is placed nonsymmetrically. A deep porch across the front is also a common feature.

Exterior decoration can be done in any of several styles popular at the time of construction. Examples of Colonial Revival, Prairie, and Italian can be seen in the neighborhood.

Glossary



Commercial Traditional

1920-1940

The term Commercial Traditional in the West Central Neighborhood refers exclusively to the flat roofed, four story apartment houses built with Tudor, Georgian or other traditional style detailing applied to modern, boxy buildings.

The primary wall material is always of brick with sills, capping, and detailing done in contrasting cut limestone, concrete, or glazed terra cotta. Gothic vertical lines and pointed arches often decorate stairwells and doorways, while pinnacles and crenellation add variation to the parapet. Other areas of the wall surface are usually smooth and undecorated, appearing vaguely "modern" in contrast.

ARCHITRAVE - The lowest part of an entablature. It is sometimes used by itself, for example, as an enframement around a window.

BATTERED - Of walls, having faces that slope inward toward the top.

BELVEDERE - A tower or turret built for the sake of the view.

BRACKETS - A projecting beam end supporting a cornice reinforced by a diagonal brace or decorative scrollwork.

CANTILEVER - A beam or bracket projecting from a wall or frame and stabilized by weight on its inner end.

CAPITAL - The uppermost part, or head, of a column or pilaster.

CASEMENT - A hinged window frame that opens horizontally like a door.

CHICAGO WINDOW - An oblong window with a wide central light containing a fixed pane of plate glass flanked by narrower lights with sashes.

CLASSICAL ARCHITECTURE - The architecture of Ancient Greece and Ancient Rome, and architecture using forms derived from Ancient Greek and Ancient Roman architecture. This especially includes the classical column orders.

COPING - The top course of a wall.

CORBEL - A small projection built out from a wall to support the eaves of a roof or some other feature.

CORNICE - The uppermost, projecting part of an entablature, or a feature resembling it.

COURSE - A horizontal row of stones or bricks in a wall.

CUPOLA - A small domed structure rising from a roof or tower.

DORMER WINDOW - An upright window lighting the space in a roof. When it is in the same plane as the wall, it is called a wall dormer, when it rises from the slope of the roof, a roof dormer.

DOUBLE-HUNG WINDOW - A window with two sash frames, having the upper sash slide down over the bottom sash.

EAVES - The lower border of a roof that overhangs a wall.

ENTABLATURE - The horizontal part of a classical order, above the columns or pilasters. It always has three parts, the lowest being called the architrave, the middle one the frieze, and the top one the cornice; the design varies in detail according to the order being used.

FANLIGHT - A semicircular or semielliptical window above a door.

FRAME BUILDING - A building in which the roof, walls, and floors are supported on a structural frame of wood, metal, or reinforced concrete.

GABLE - The triangular upper part of a wall under the end of a ridged roof, or a wall rising above the end of a ridged roof.

GAMBREL ROOF - A roof with two slopes of different pitch on either side of the ridge. Similar to that usually on a barn.

GINGERBREAD - Pierced curvilinear ornament, executed with the jig saw or scroll saw, under the eaves of

roofs or on a porch. So called after the sugar frosting on German gingerbread houses.

HALF TIMBERING - A technique of wooden-frame construction in which the members are exposed on the outside of the wall.

HIPPED ROOF - A roof with slopes on all four sides. The hips are the lines of meeting of the slopes at the corners.

LIGHT - the open space of a window

MANSARD ROOF - A roof with two slopes to all four sides, the lower one being much steeper than the upper. It is named for the French seventeenth-century architect Francois Mansart.

MULLION - A divider between panes of glass in a window.

ORIEL WINDOW - A bay window, especially one projecting from an upper story.

PALLADIAN WINDOW - A window with an arched central light and lower side lights with entablatures over them. It is also called a Venetian window.

PEDIMENT - The gable end of the roof of a Greek or Roman temple, or a feature resembling it in classical architecture.

PIER - A stout pillar or column.

PILASTER - A flat-faced representation of a column, in relief as it were, against a wall.

PITCH - The degree of slope of a roof.

PORTICO - A large porch having a roof, often with a pediment, supported by columns or pillars.

PURLIN - Part of a wooden roof frame, parallel with the ridge and connecting the rafters. It is sometimes exposed under the gable eave.

QUOIN - An outside corner of a building, or one of the stones or bricks forming an outside corner.

RAFTER - Part of a wooden roof frame, sloping down from the ridge to the eaves and establishing the pitch.

RIDGE - The horizontal line of meeting of the upper slopes of a roof.

RISER - The vertical part of a step.

RUBBLE - Stones that have not been shaped or at most have been shaped by fracture (not cut). In walls of coursed rubble the stones are of approximately the same size and shape and the courses are clearly defined; in random rubble the stones are of varying size and shape and the pattern formed by them is quite irregular.

RUSTICATION - Rough-surfaced stonework.

SASH - the frame of a window which holds the glass

STRINGCOURSE - A projecting course (sometimes two or three courses) forming a narrow horizontal strip across the wall of a building.

TRANSOM - A horizontal light above a door or window.

VERANDA - A space alongside a house sheltered by a roof supported by posts, pillars, columns, or arches. A long porch.

Analysis

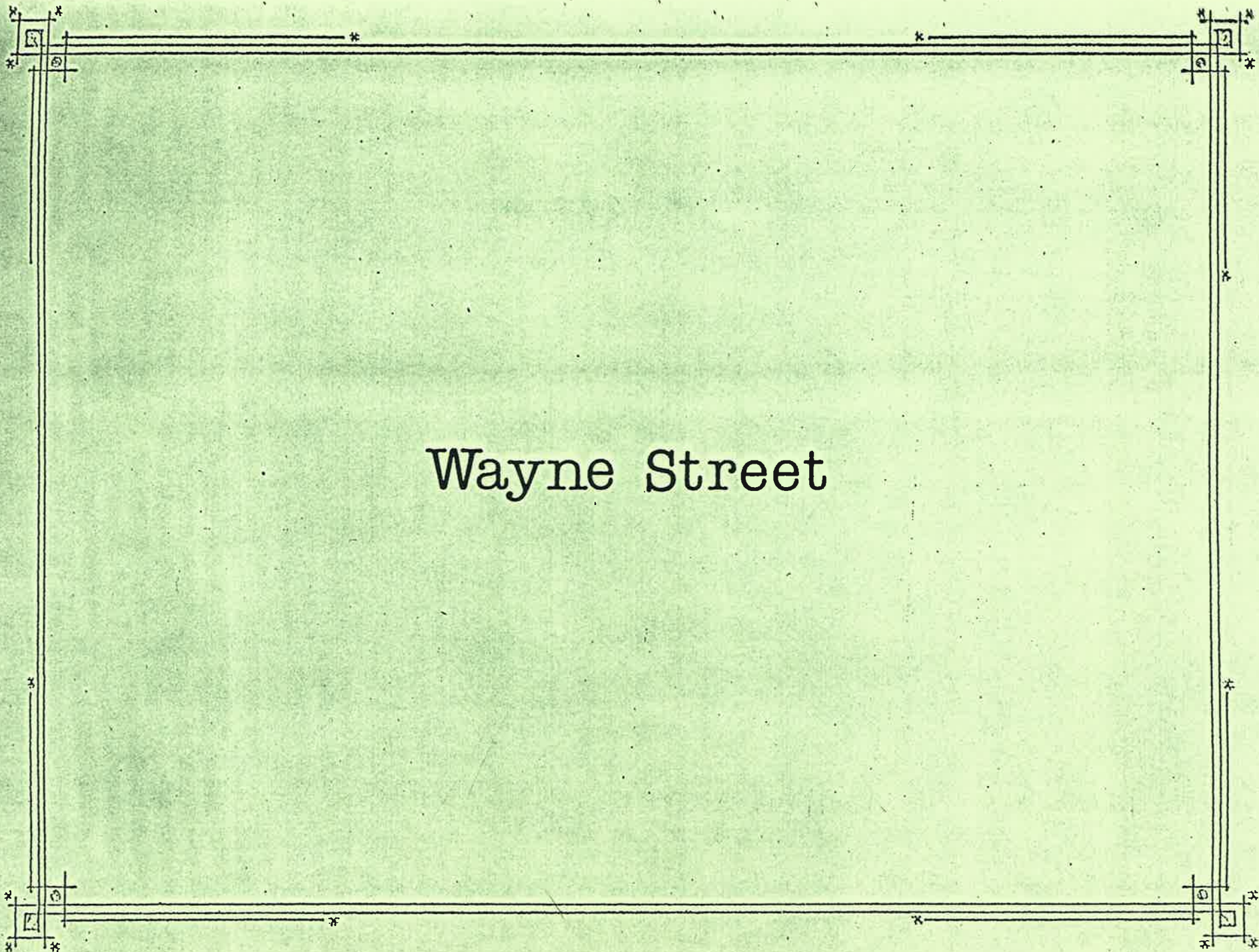
Note:

The design suggestions which follow are based strictly on observation. Because of the number of houses in the district, physical investigation of their structural condition was impossible. Observations are therefore superficial and are limited mainly to discussions of historical appearance.

Since construction dates are only estimates based on generalizations about stylistic periods, they are roughly listed by decade. Historical research to determine exact construction dates was considered to be beyond the scope of this manual.

It should be remembered that these are only suggestions and that homeowner will not be forced to adopt any recommendations included in the manual.

Wayne Street

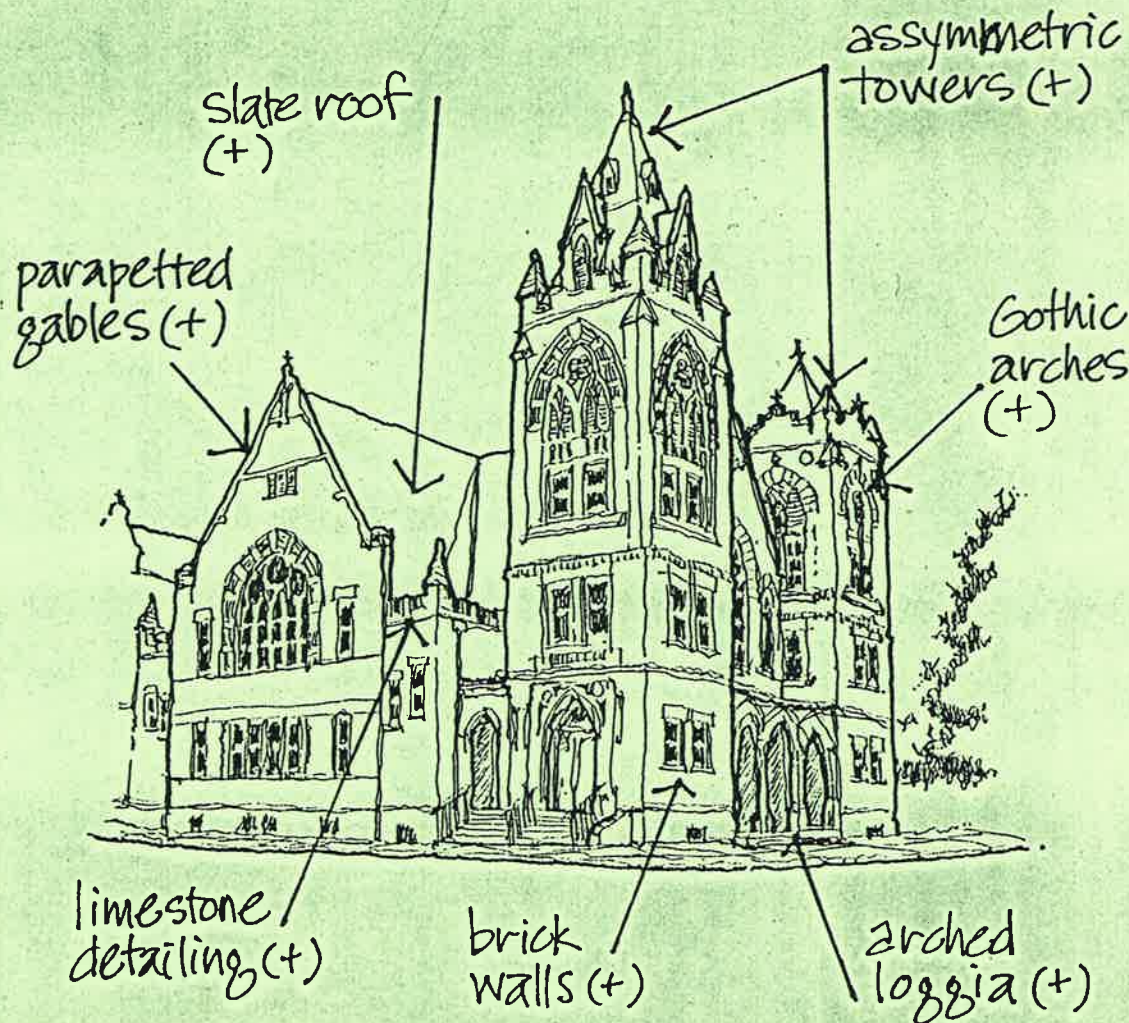


701 - 711 W. Wayne

STYLE: Victorian Gothic (1871)
PAINT: Paint is a very minor factor in the decoration of the church and only appears on the window frames. Here beige has been used which blends nicely with the limestone detailing.

COMMENTS: This structure is significant because it will be the only church within the Historic District. It shows no signs of major alteration since the remodeling undertaken in 1896.

The church continues to be well maintained.



717

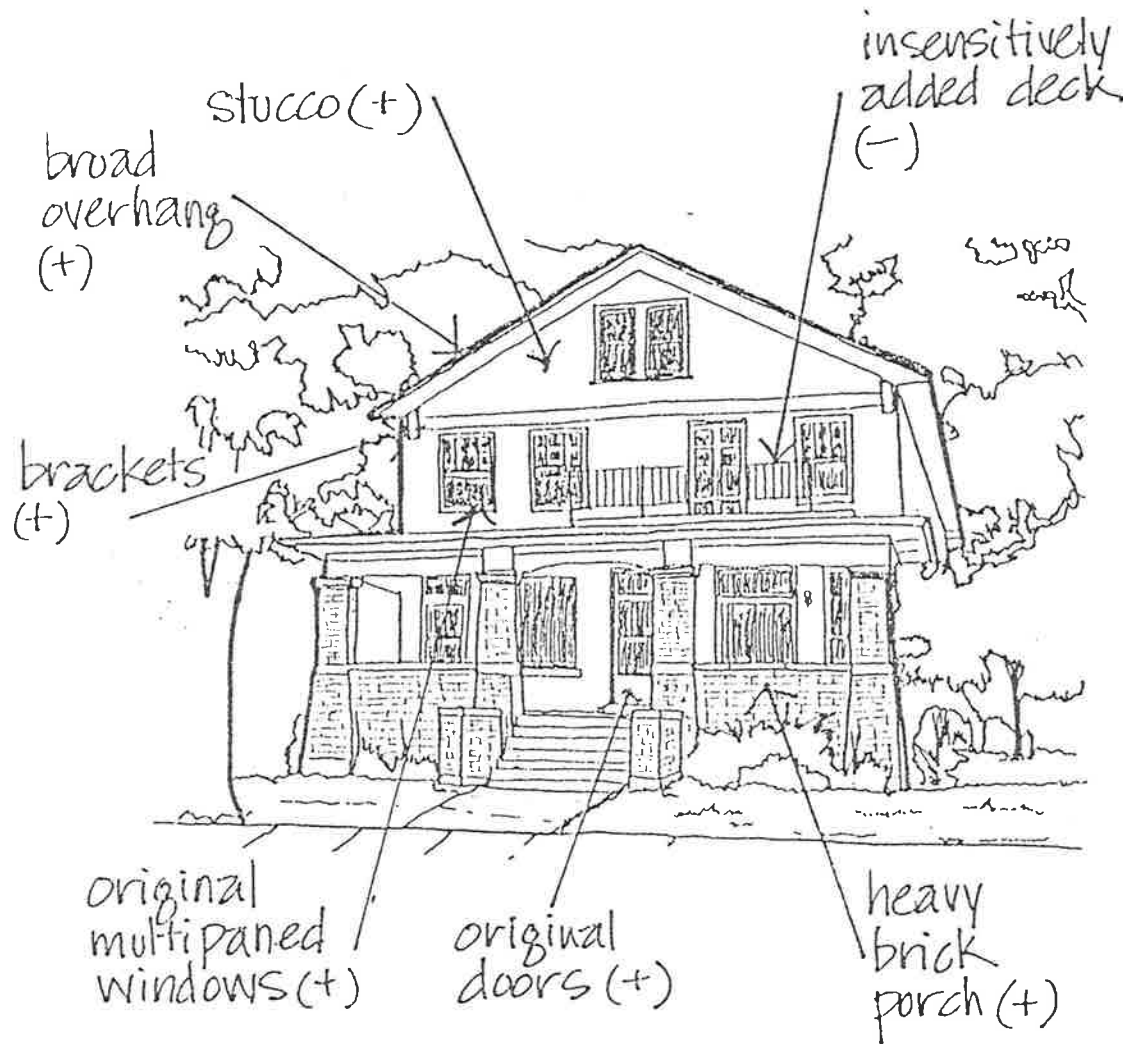
719 W. Wayne

STYLE: Prairie (1920)

PAINT: The cream body with brown trim is the most appropriate color combination for this style. The beam running across the gable should be painted brown also.

COMMENTS: It appears that this house was intended to a multiple family dwelling. Except for the deck on the porch roof, the house has not been greatly altered. The deck would be more in character if it had a wooden railing and if it was placed more symmetrically.

The pressed metal bay window on the east side is a very unusual decorative element on this style house. However, it probably is original.

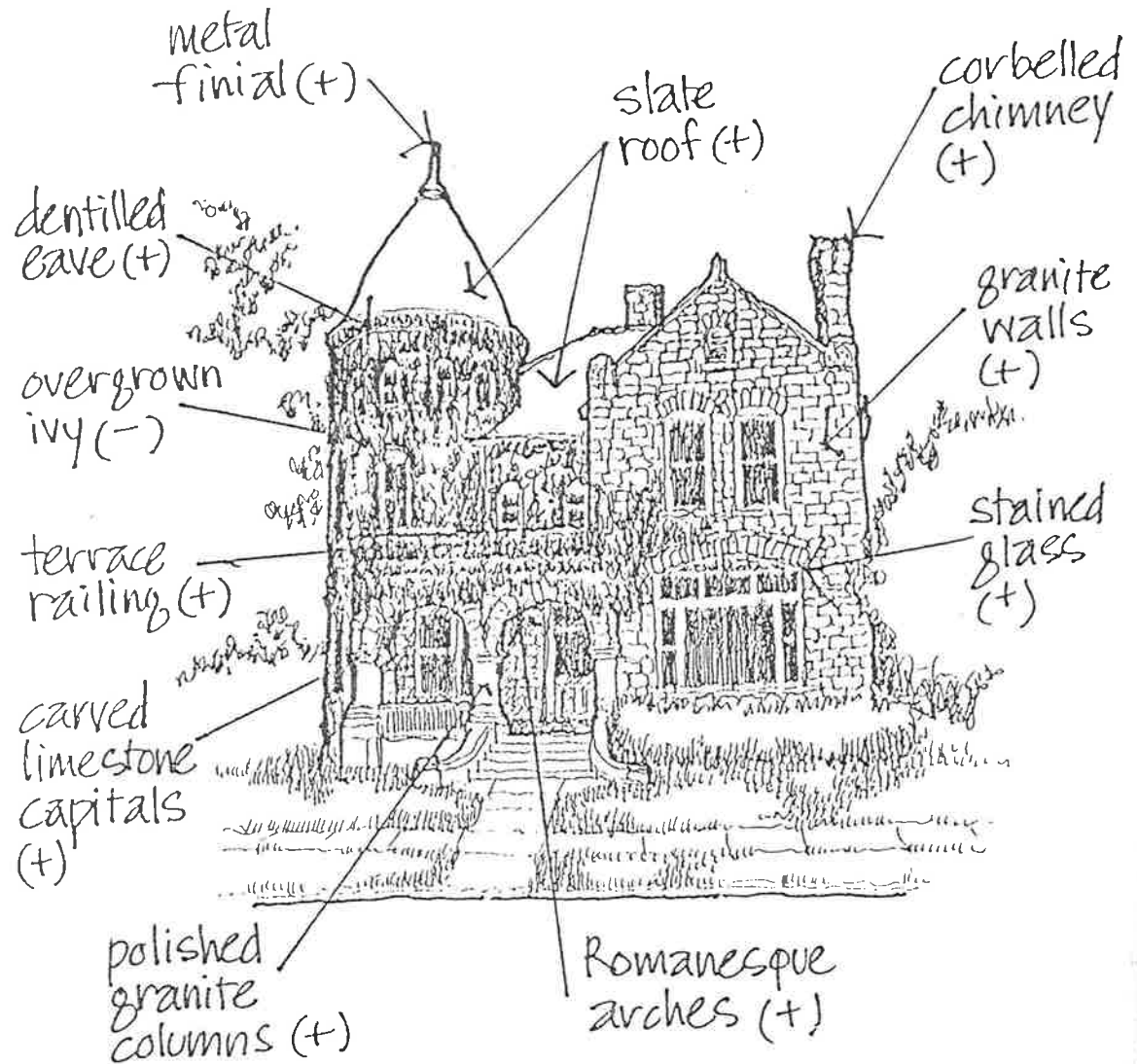


721 W. Wayne

STYLE: Richardsonian Romanesque
(1890)

PAINT: Presently the trim is painted gold and brown which is appropriate to the heavy quality of the house.

COMMENTS: This is one of the three most significant houses in the neighborhood. It is in a spectacular state of preservation.

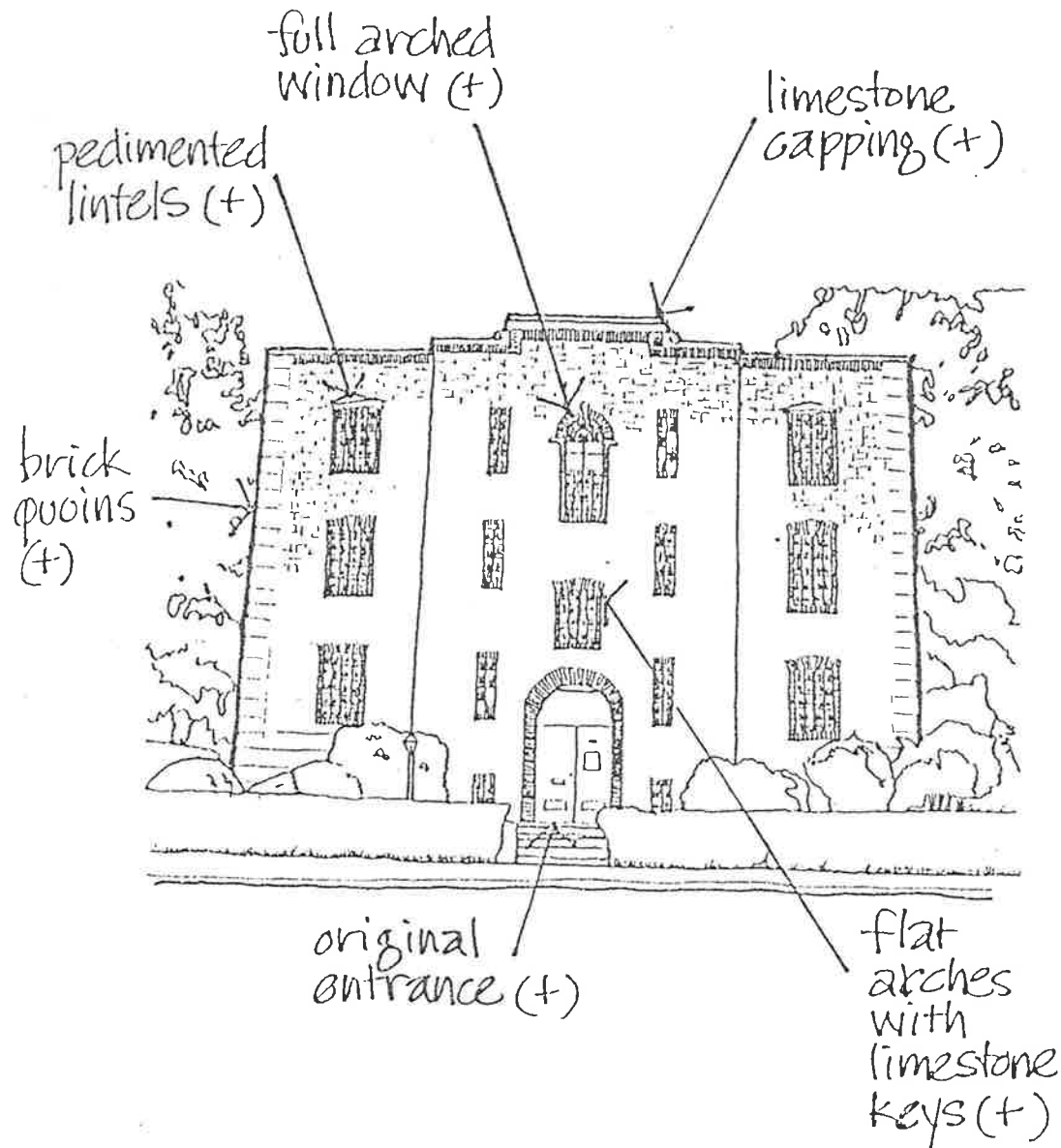


733 W. Wayne

STYLE: Commercial Traditional-Georgian Influence (1920)

PAINT: Since paint only appears on the frames of the steel casement windows, it is really rather significant. The present dark green is satisfactory.

COMMENTS: The brick needs tuckpointing in places and the limestone capping on the parapet needs resetting, otherwise, the exterior of the building is in good condition.

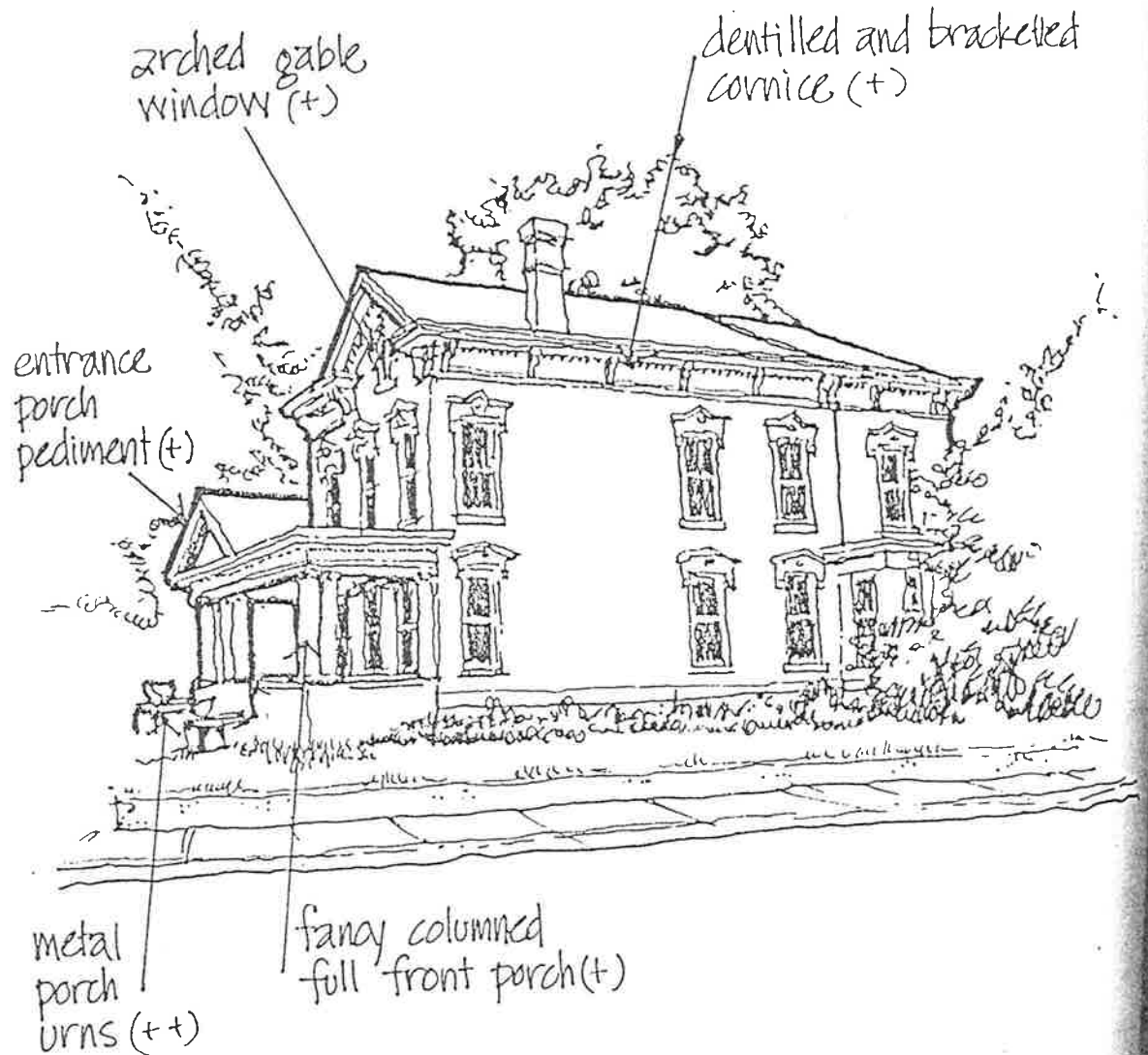


802 W. Wayne

STYLE: Italianate (1870)

PAINT: The current combination of grey painted brick and white decoration is not offensive, but a change to brown and tan tones with the decoration painted different shades to enhance its depth would be more in keeping with the style.

COMMENTS: This house has remained relatively unchanged from its original character. The front porch is probably an early replacement, but now has historic and compatible aesthetic value of its own. It basically needs more regular upkeep and maintenance especially on the yard. The backlot parking visible from Van Buren is offensive and could be screened easily with planting.



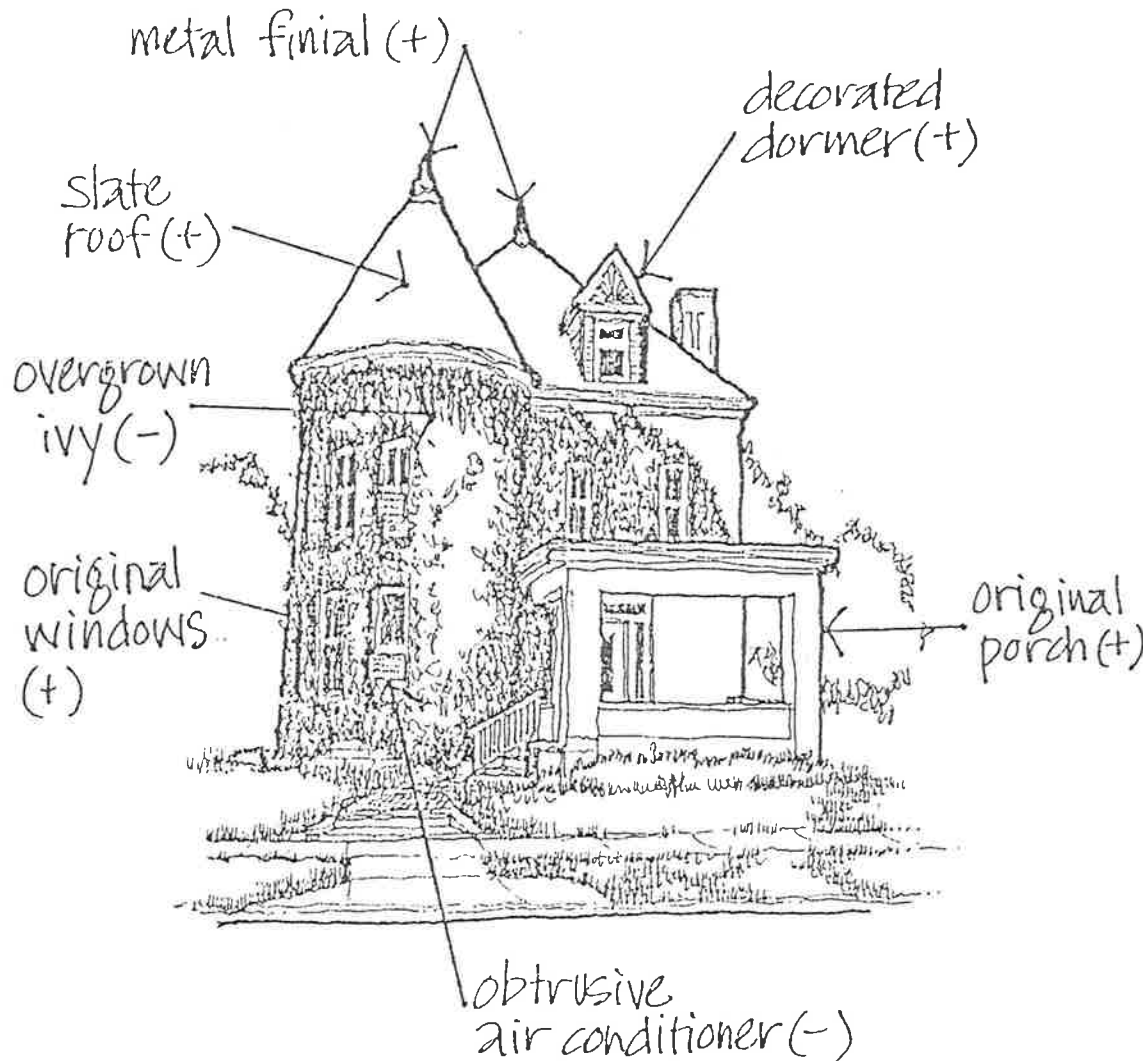
805 W. Wayne

STYLE: Queen Anne (1890)

PAINT: The existing olive green trim is very appropriate to the style and material.

COMMENTS: The ivy should be removed from the brick work before it causes additional damage to the mortar joints. As it is, some tuck pointing is needed.

If the existing porch is not original, then it is a early addition and almost as old as the house.



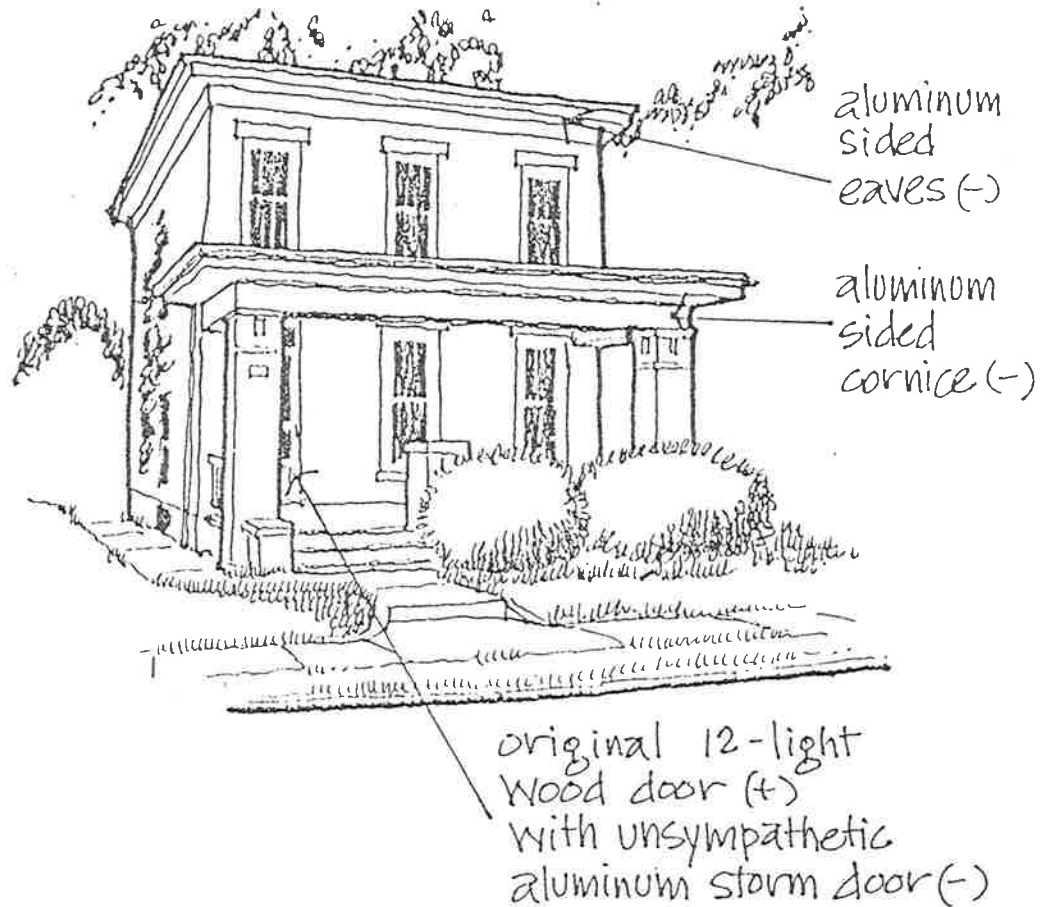
807 W. Wayne

STYLE: Italianate (1870)

PAINT: The yellow window trim is more appropriate for this house than the white eaves.

COMMENTS: The greatest improvement to this house would be the removal of the aluminum eaves and the painting of the original wood eaves.

Some investigation into whether the house originally had cornice brackets might be done and if so, replicas could be put on. Otherwise, this is a fine house. Although the porch is a later addition and not of the same style as the original house, it is an appropriate alteration.



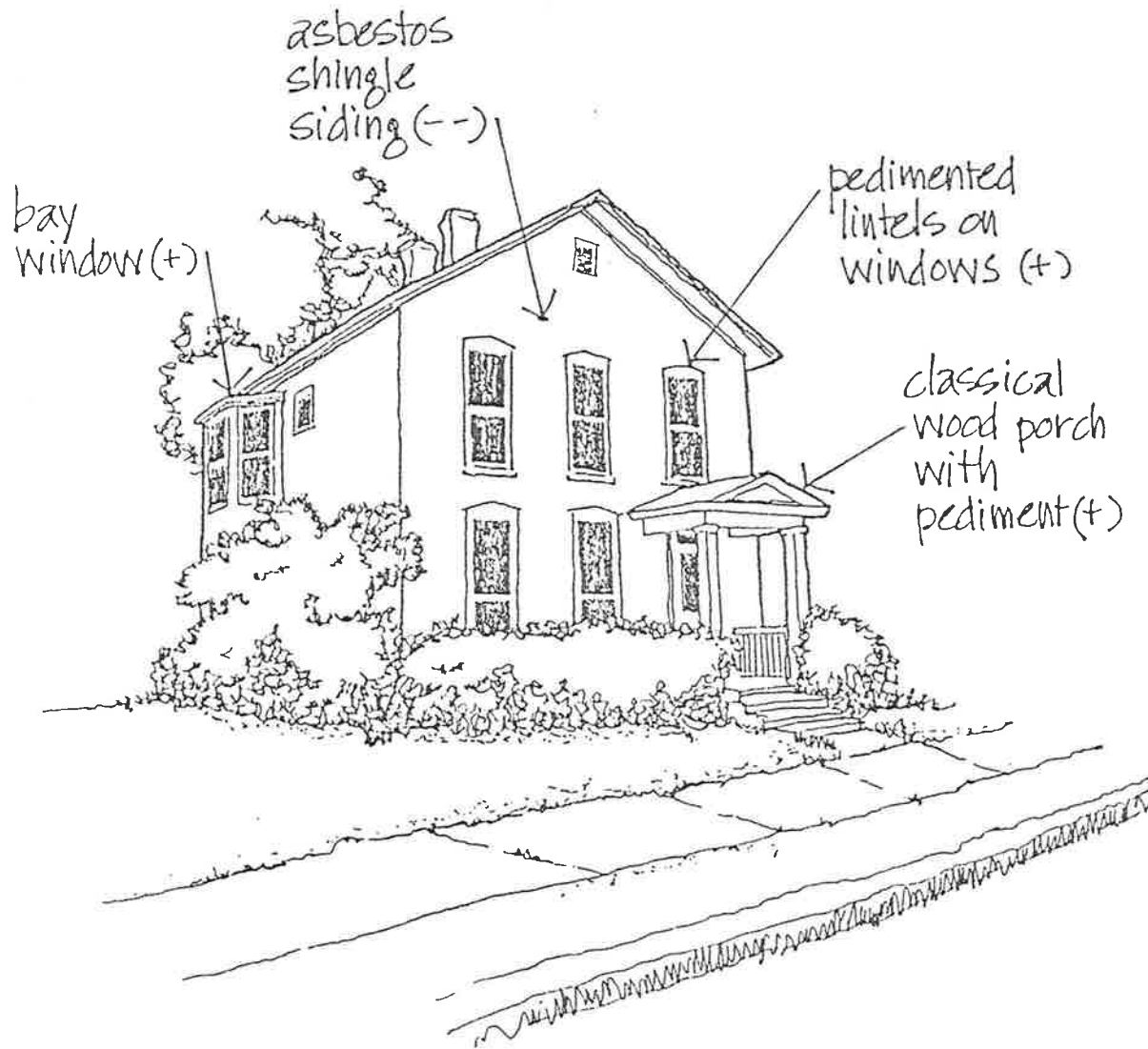
808

810 W. Wayne

STYLE: Greek Revival (1850)

PAINT: The white trim is appropriate for Greek Revival. The current coat will have to be redone in a few years.

COMMENTS: The best improvement would be the removal of the asbestos shingling and the painting of the original lapboard. This is one of the older houses in the neighborhood and is, therefore, significant.

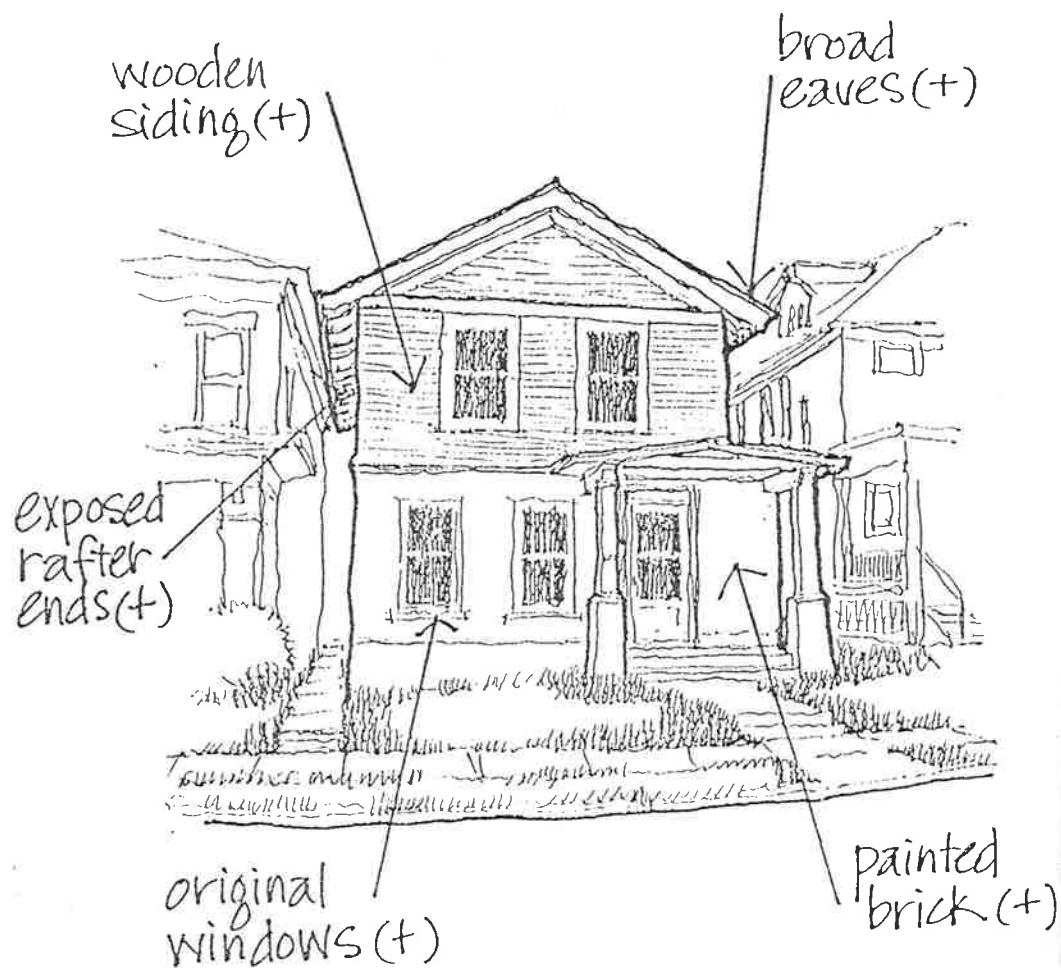


809 W. Wayne

STYLE: Worker's Cottage (date ?)
PAINT: Currently the house is painted all white which tends to make the house anonymous. A richer paint job could give this simple little house some added interest. The natural break between the brick first story and the wooden second story suggests a paint color differentiation at the second floor level. Generally the bottom would be darker. The vaguely Bungalow roof and porch make earth tones the most appropriate choices.

The entire house needs repainting. It is wise to leave painted brick painted.

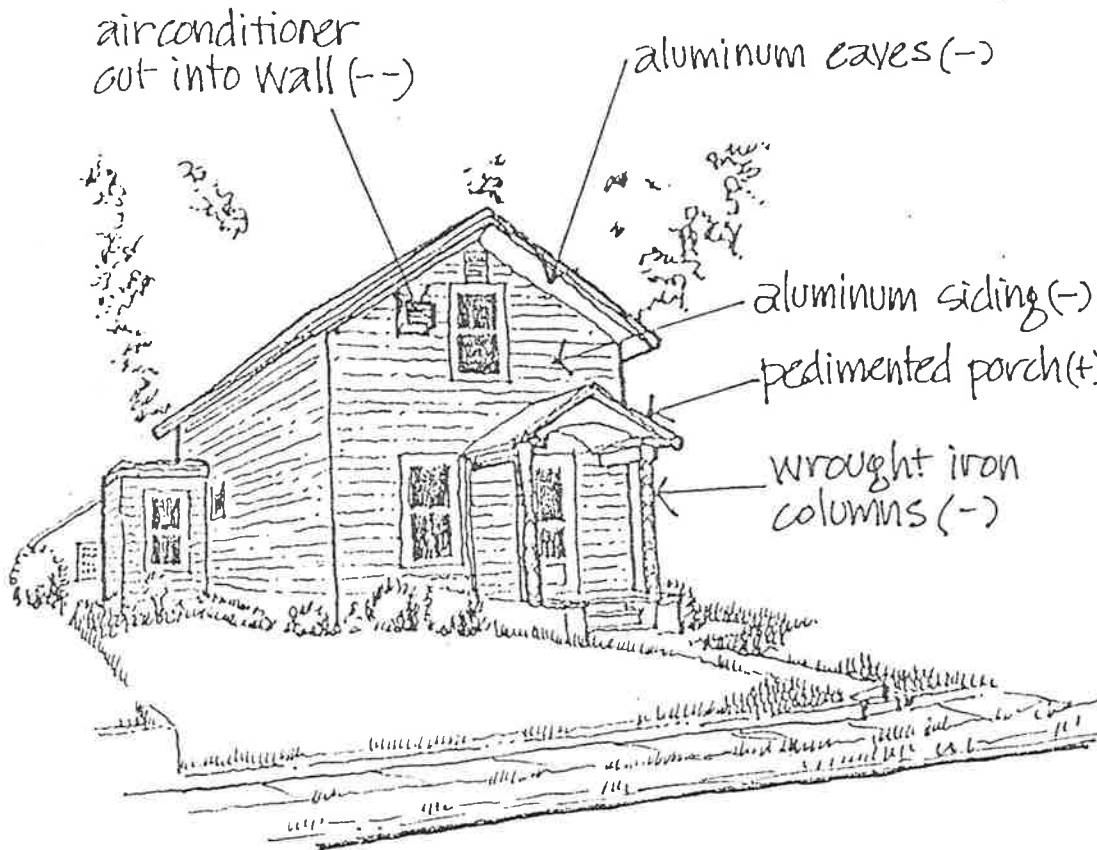
COMMENTS: The wooden portion of the house indicates that it was built during the Bungalow era, however, the lower section appears older.



814 W. Wayne

STYLE: Workers Cottage (1880)
PAINT: There is no paint exposed as the exterior has been covered by aluminum siding and trim. The green of the existing siding does not fit in with the neighborhood character.

COMMENTS: This is one of the lesser significant houses in the neighborhood and, therefore, should be painted colors similar to the surrounding houses. As it now stands it has been seriously altered from its original condition. Exposing the wood clapboarding, replacing the wrought iron porch columns with wood posts and removing the air conditioner unit to the back or side of the house would all greatly improve its appearance. The guttering also needs repair.



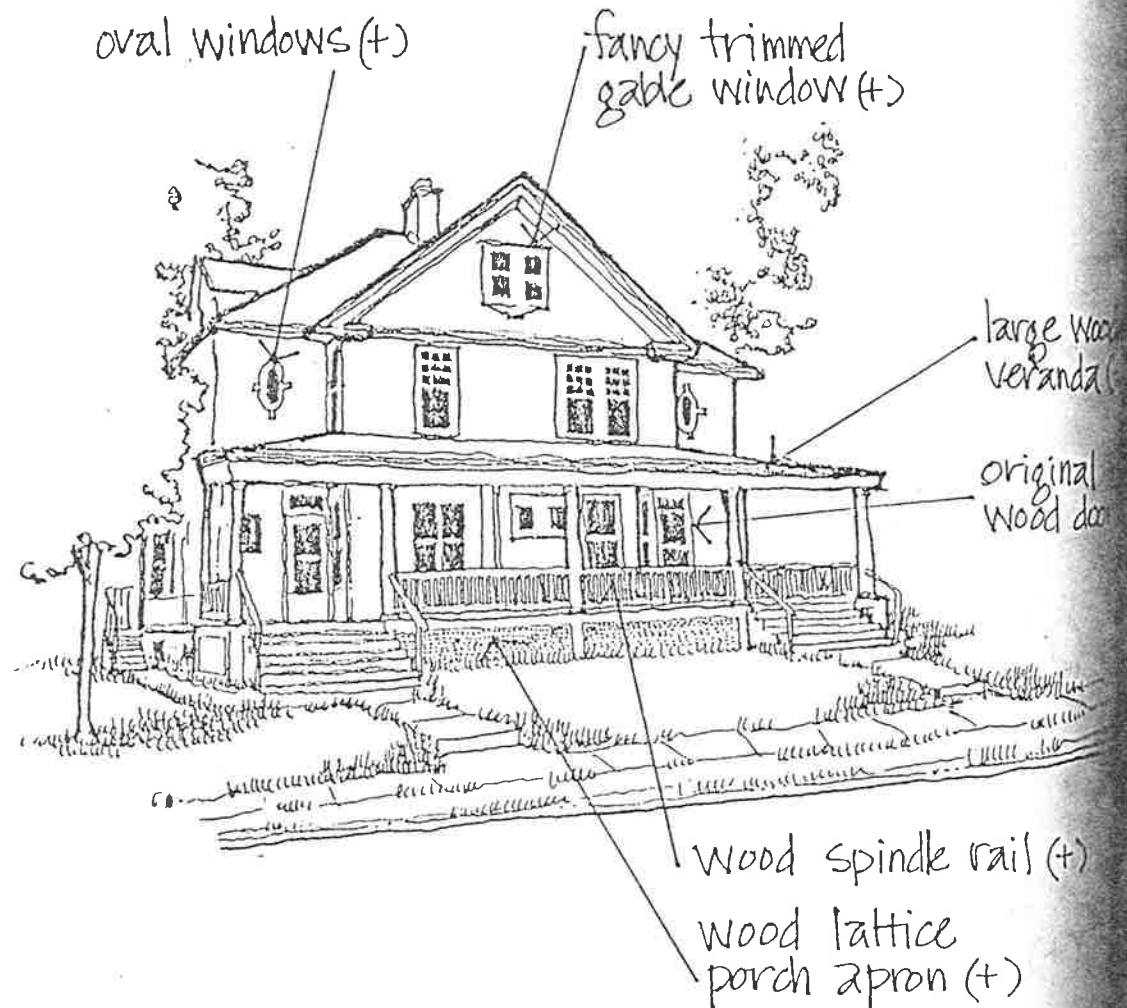
815

817 W. Wayne

STYLE: Colonial Revival (1900)

PAINT: The present white siding is very appropriate, but the details would show off better if painted a pale shade such as light gray or ivory. The existing paint is showing wear and will need repainting soon.

COMMENTS: This house is a prime example of what the other houses in the neighborhood should be like. The only alteration suggested is the removal of the second floor television antenna to the rear of the house. Very good condition.

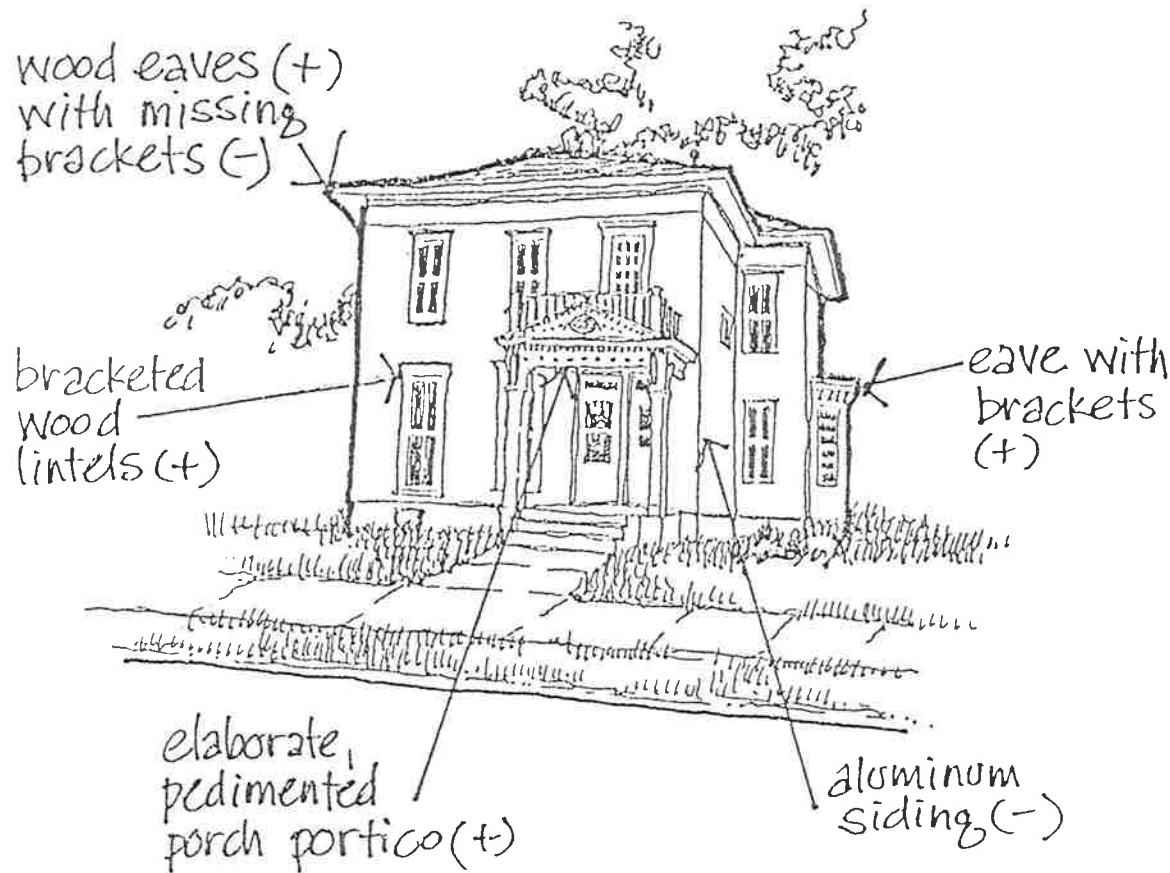


818, 820
822 W. Wayne

STYLE: Italianate (1870)

PAINT: The current combination of red trim and white body is too brash for this style of house. Look at paint selections. The idea of articulating the porch pediment ornamentation is good.

COMMENTS: This house was once a fine and proper Italianate house. All that it needs is to have the aluminum siding removed, the clapboard to be painted and the cornice brackets reconstructed to return it to its original elegance.



819

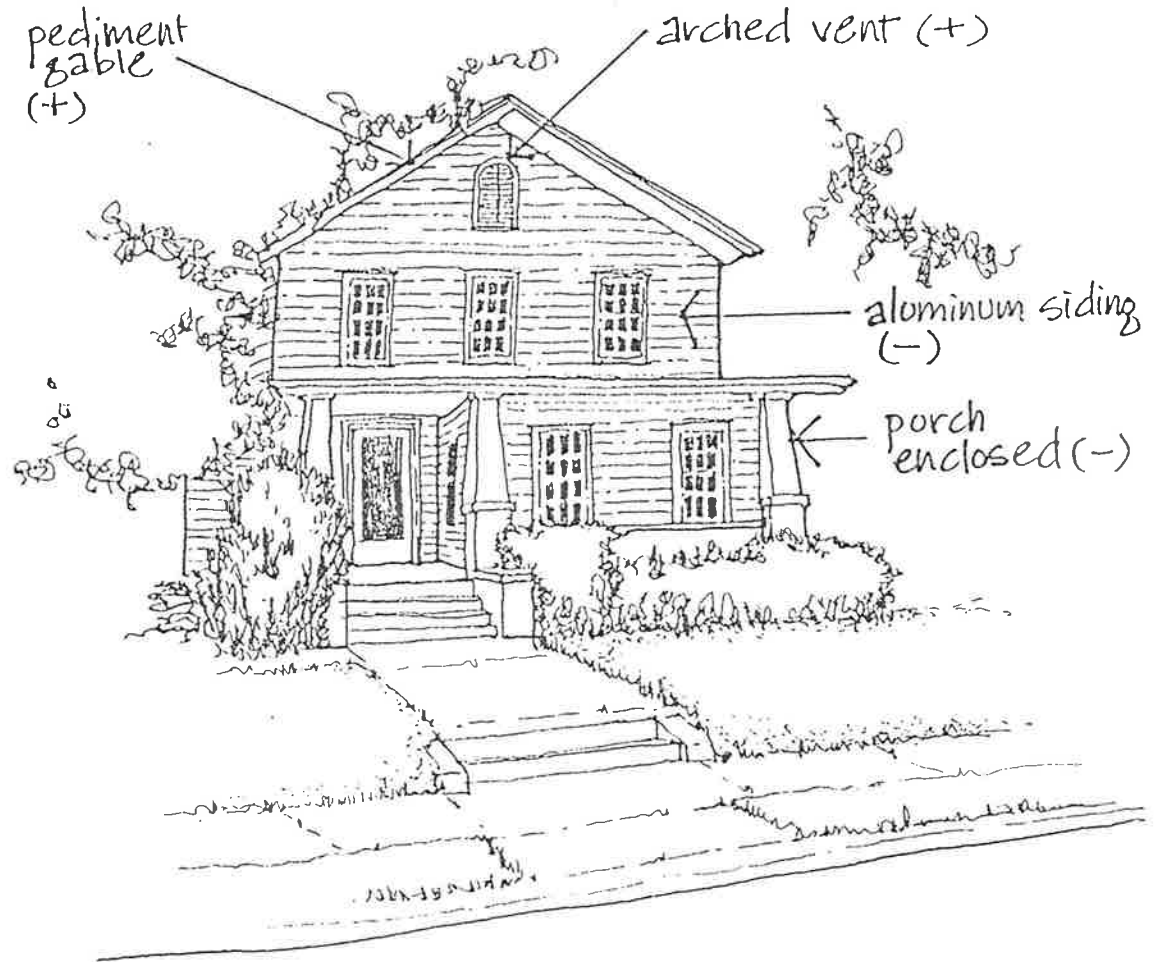
821 W. Wayne

STYLE: Greek Revival (1860)

PAINT: The white aluminum siding on the house makes white the wisest choice for the trim and eaves paint. If the aluminum siding were to be removed, then a simple Greek Revival style paint treatment could be applied.

COMMENTS: The enclosed twentieth century porch and the aluminum siding make this house appear later than it actually is. However, the vague pediment shape to the gable and the arched vent window suggest that the house is a late Greek Revival. The porch, although not original, is well built and should be retained. The appearance of the porch would be more sensitive to the rest of the house if it were reopened.

The aluminum siding does not improve the historical character of the house. Very probably the siding covers the wide entablature board along the eaves and the gable.



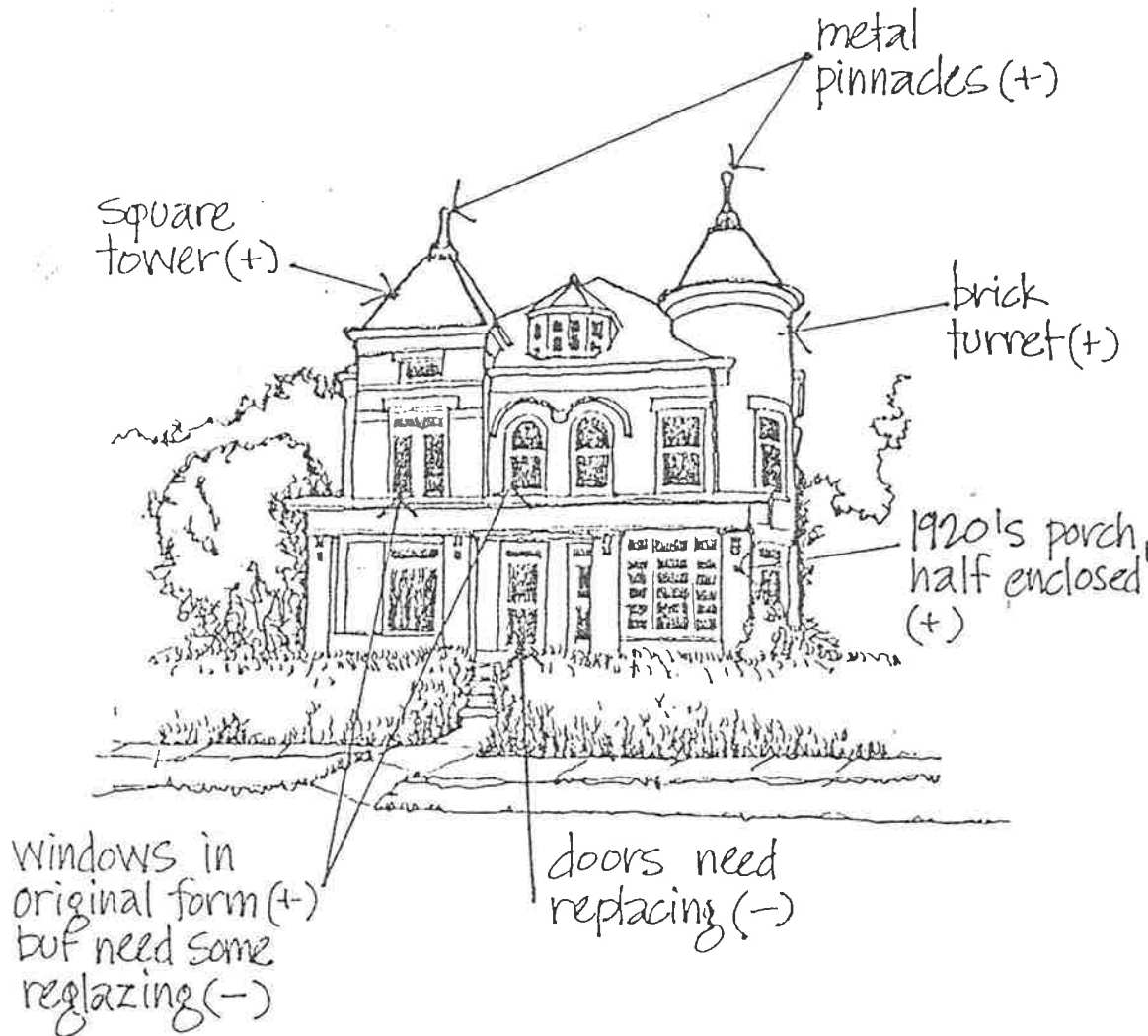
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827 W. Wayne

STYLE: Queen Anne (1890)

PAINT: Since the siding and porch are brick, the trim only needs paint. A unity of composition should be achieved with one trim color, unlike the two colors presently on the house.

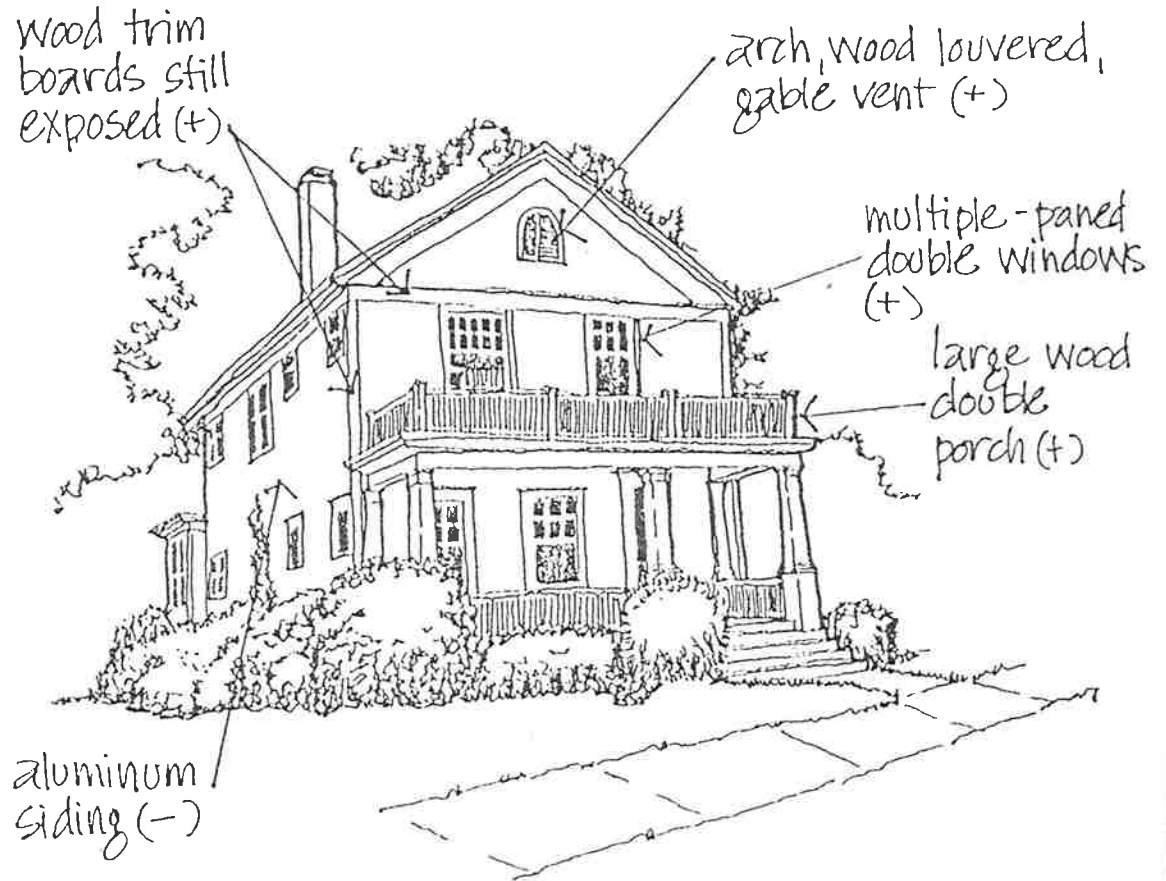
COMMENTS: The house needs much repair and maintenance especially on the doors and windows. Otherwise it has not changed much since its construction other than the new porch built in the 1920's which is somewhat sympathetic to the original house. If the porch windows are ever altered, the smaller horizontal mullions should be removed to give a vertical emphasis to the windows.



830 W. Wayne

STYLE: Colonial Revival (1910)
PAINT: As the building is sided in aluminum, the only paintable surfaces are the trim and eaves. White is most appropriate for this. If the siding was ever removed, light plain hues would be best such as beige, cream, white or grey.

COMMENTS: The house itself is in good condition and doesn't seem to have been altered much from its Colonial Revival style other than with the use of aluminum siding.

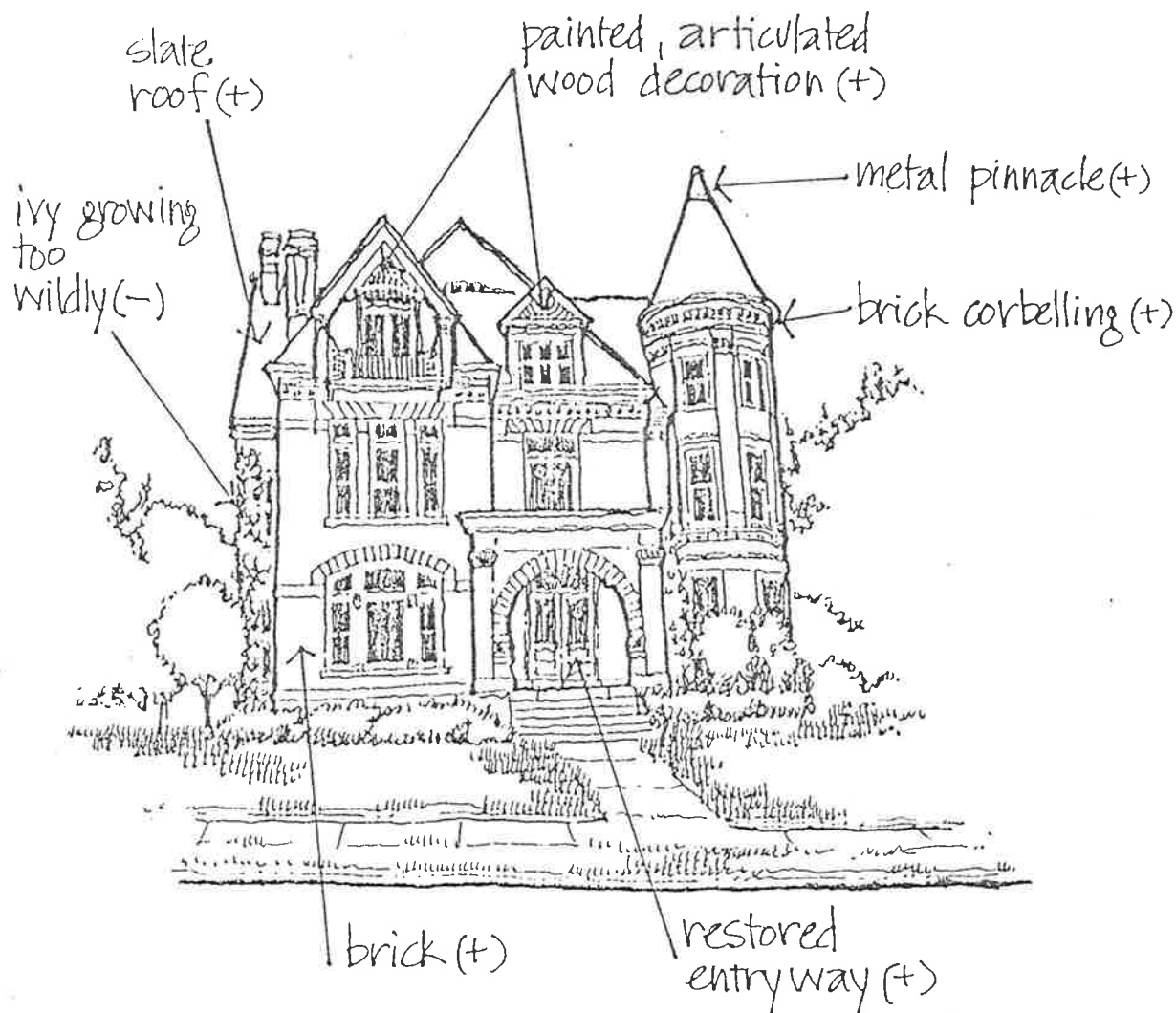


832 W. Wayne

STYLE: Queen Anne (1890)

PAINT: The paint colors existing are very much in character with the style and represent an excellent example of what can be achieved.

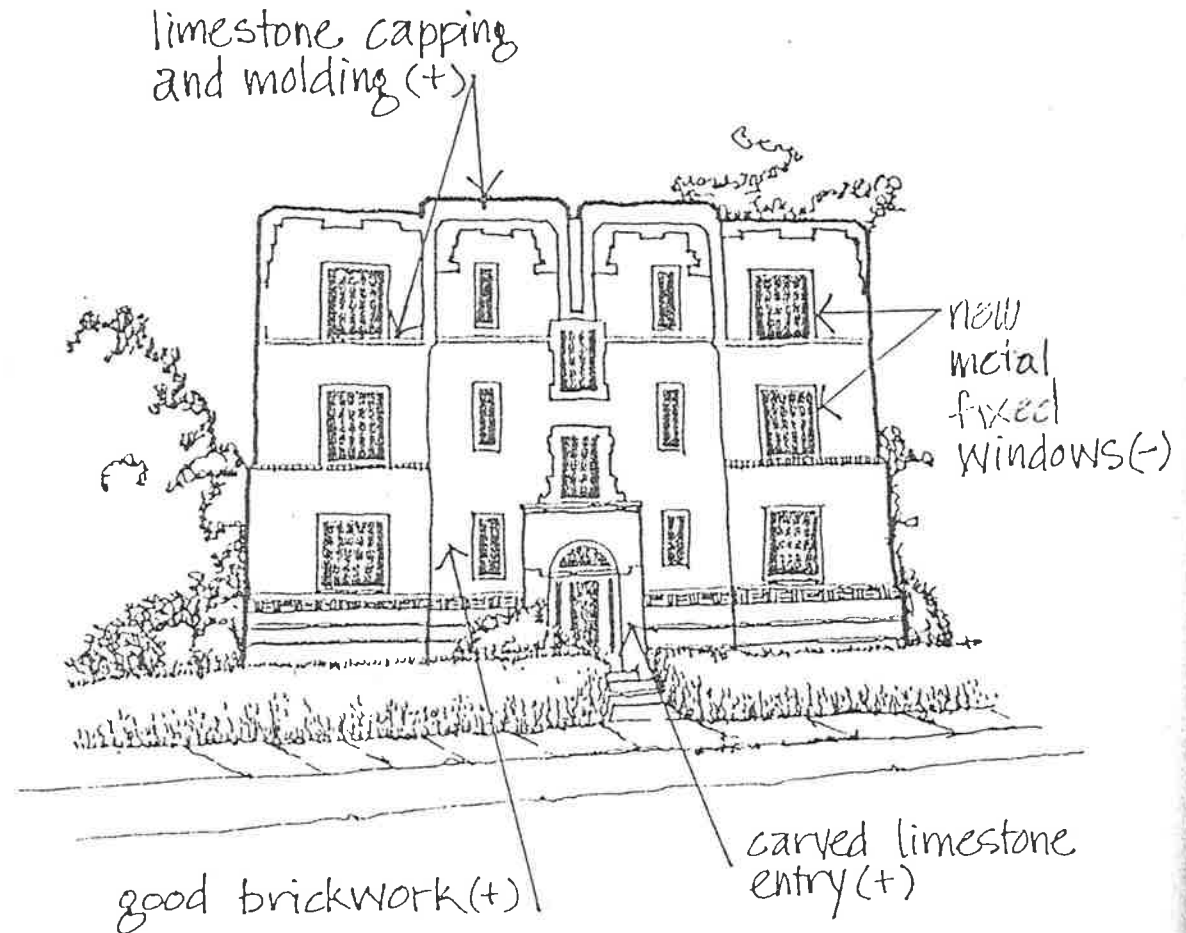
COMMENTS: This house is the epitome of what can be done to enhance and recreate the original character of a house. The only current improvements that can be suggested are some tuckpointing in the brickwork and some trimming of the ivy growing on the walls.



835 W. Wayne

STYLE: Commercial Traditional-
English (1930)

COMMENTS: This building has been renovated and is in extremely good condition. In the renovation, the original small paned metal casement windows were removed and replaced by single sheets of fixed glass, and this removes a sense of scale from the building that small paned replacement windows would have preserved. However, the replacement windows preserve the size and location of the original windows, and this is more important.

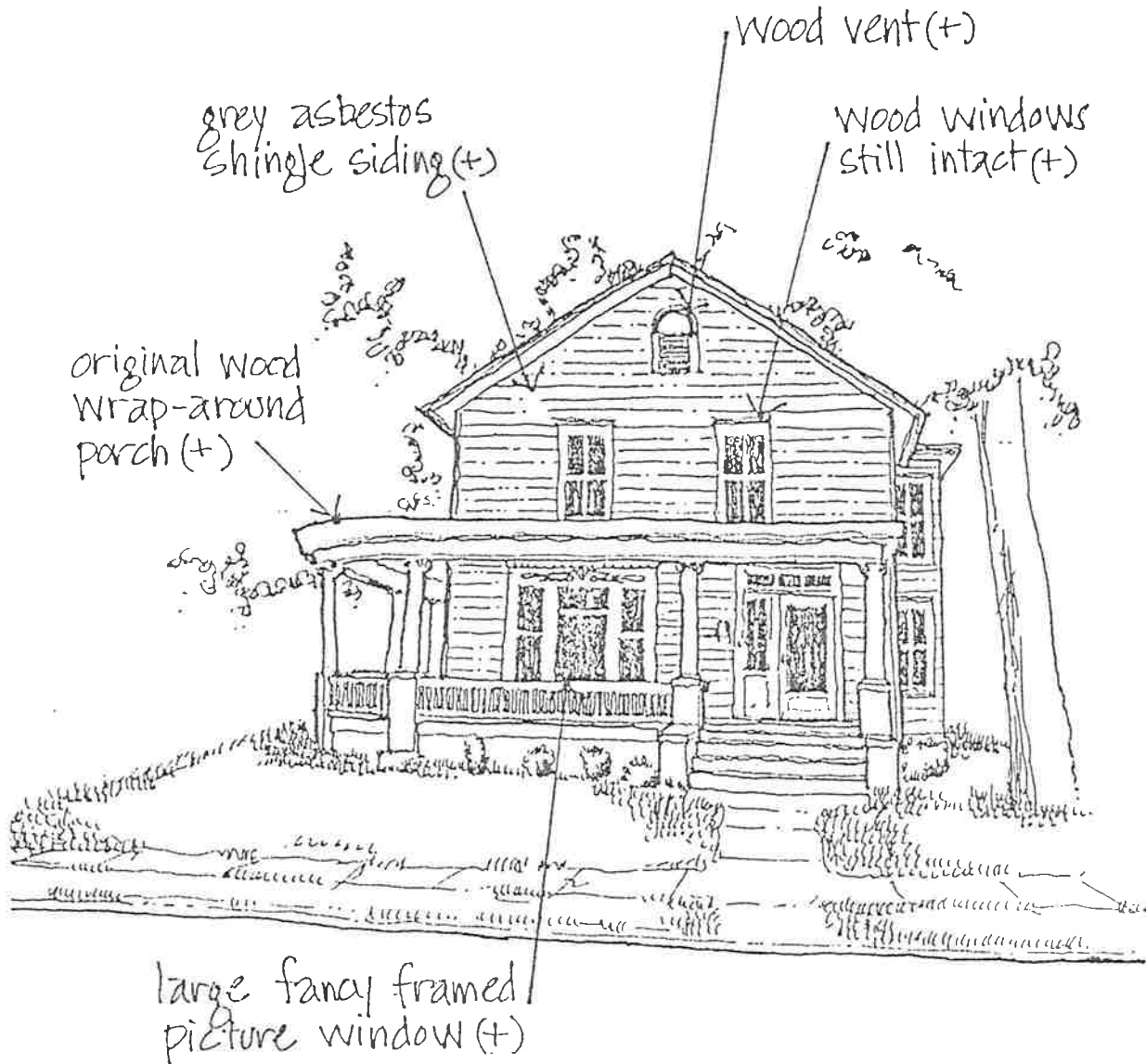


901 W. Wayne

STYLE: Italianate (1870)

PAINT: As most of the house is covered with asbestos shingles, the trim color is what can be most easily changed. The current colors are not bad and show some effort, but the contrast should be played down somewhat.

COMMENTS: This house has been maintained well. Only the addition of asbestos shingle siding has taken away from its character. Possibly this could be softened by painting it or replacing it with something that gives it more the scale and character of clapboard siding. The chimney needs repairing.

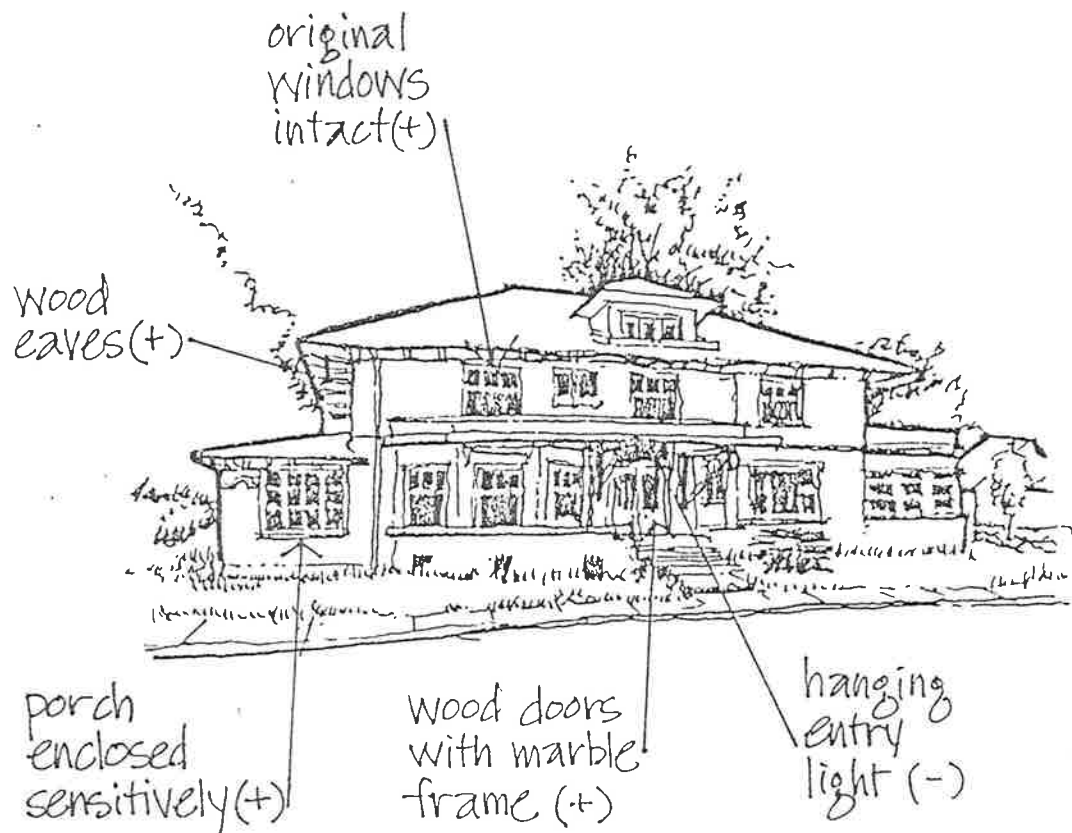


902 W. Wayne

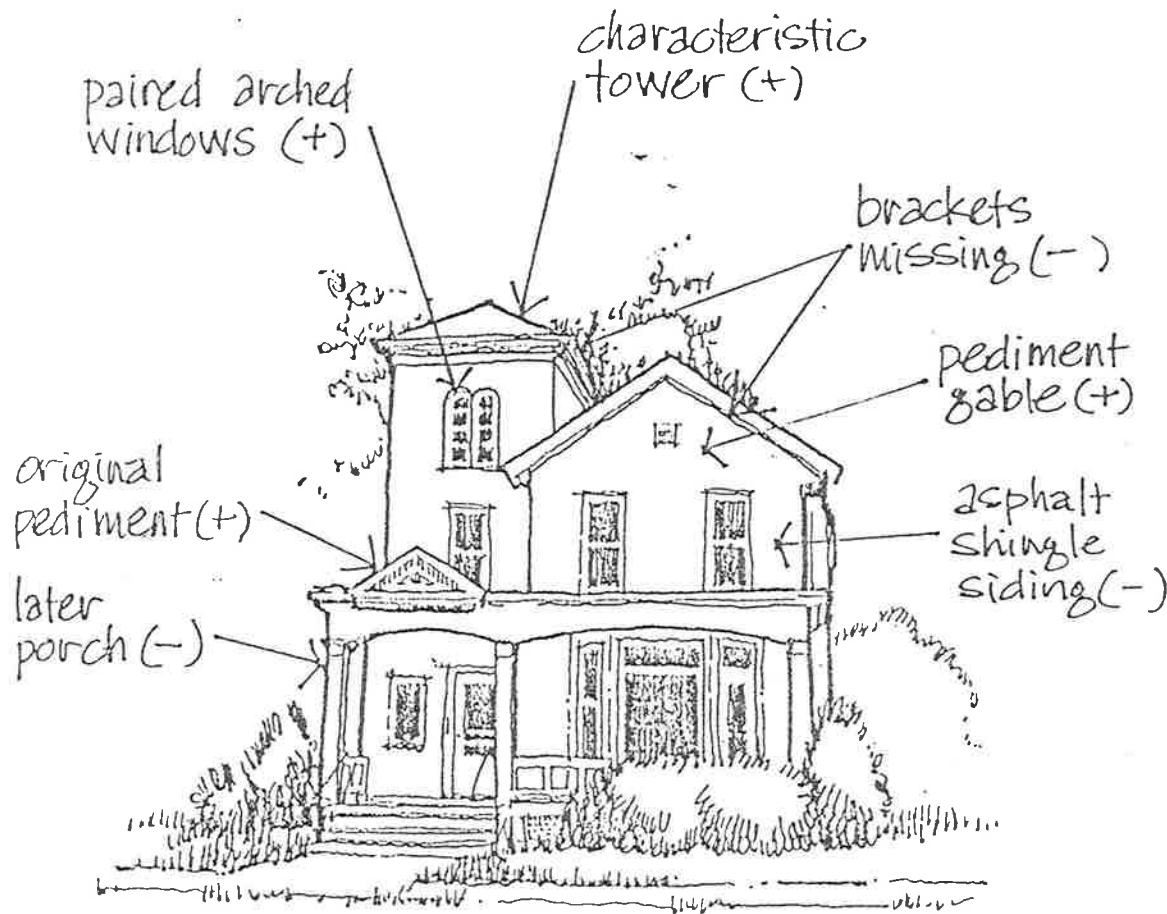
STYLE: Prairie Style (1920)

PAINT: The existing combination of tan body and dark brown trim is very much in keeping with the house's style.

COMMENTS: This is a prime example of how a house can be restored and upkept in its original character. (This includes the two outbuildings also.) The only objection is the type of hanging entry lamp used which can be easily changed.



909 W. Wayne



STYLE: Italianate Villa (1870)
PAINT: The asphalt siding on the house makes an authentic color treatment difficult. If it is impractical to remove the asphalt siding, then paint should be applied directly over the siding. For appropriate alternatives, please consult the paint suggestions.

COMMENTS: This is the best example of the Italian Villa style in the neighborhood. The existing siding and the front porch are not original. The asphalt siding should be removed and the wooden siding repaired or replaced. The porch would be improved if the wide arched frieze board was replaced with a narrower, straight board. Dentils, similar to those on the small entrance pediment, could be used to decorate the upper edge of the frieze board.

It is very probable that this house had brackets along the gable and on the cornice of the tower. Considerable interest would be added if the brackets were replaced.

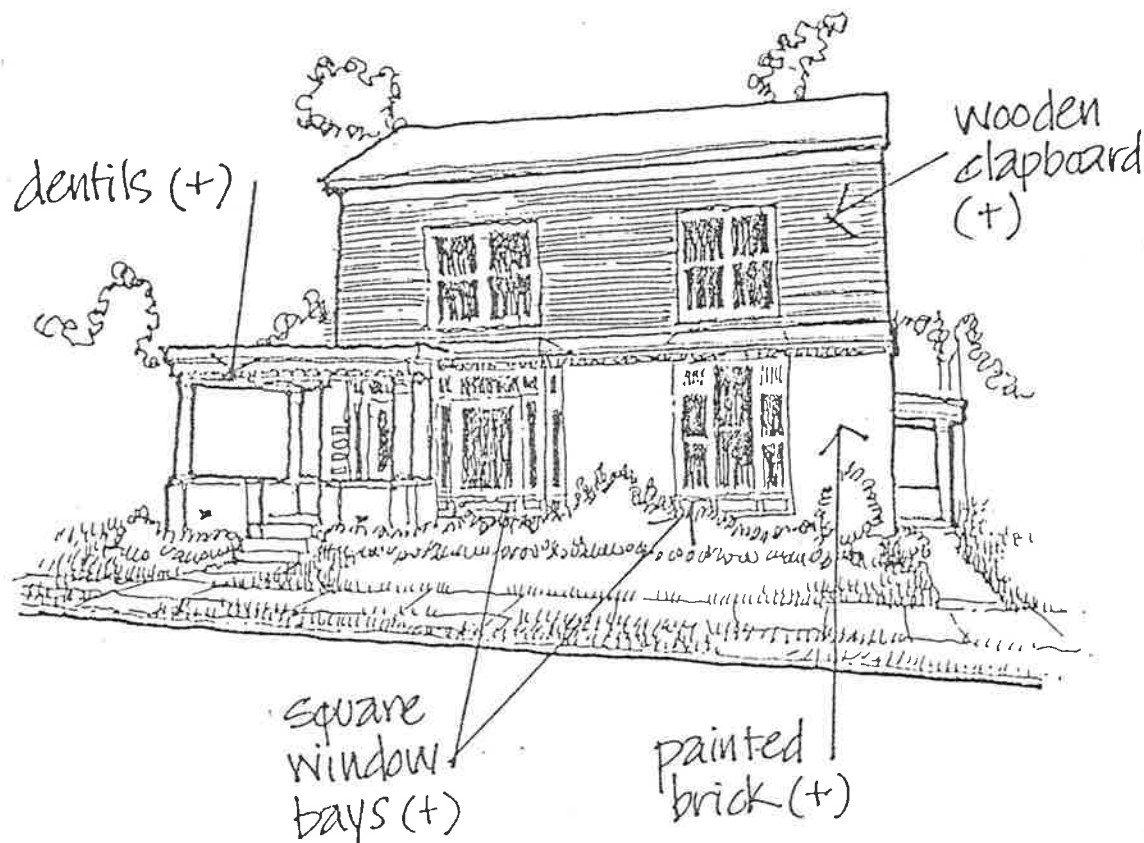
910
912 W. Wayne

STYLE: Queen Anne (1890)

PAINT: The yellow and white body with gold trim is an attractive, authentic Queen Anne color scheme. The brick should remain painted.

COMMENTS: The basic shape of the house and the shallow gable with a wide frieze board, suggests that the house is older than the decorations indicate. It is conceivable that the original house may be Federal with Queen Anne windows and decoration applied at a later date.

The narrow roof projection between the first and second stories shows that a long porch across the front was removed. The existing porch is appropriate to the style.

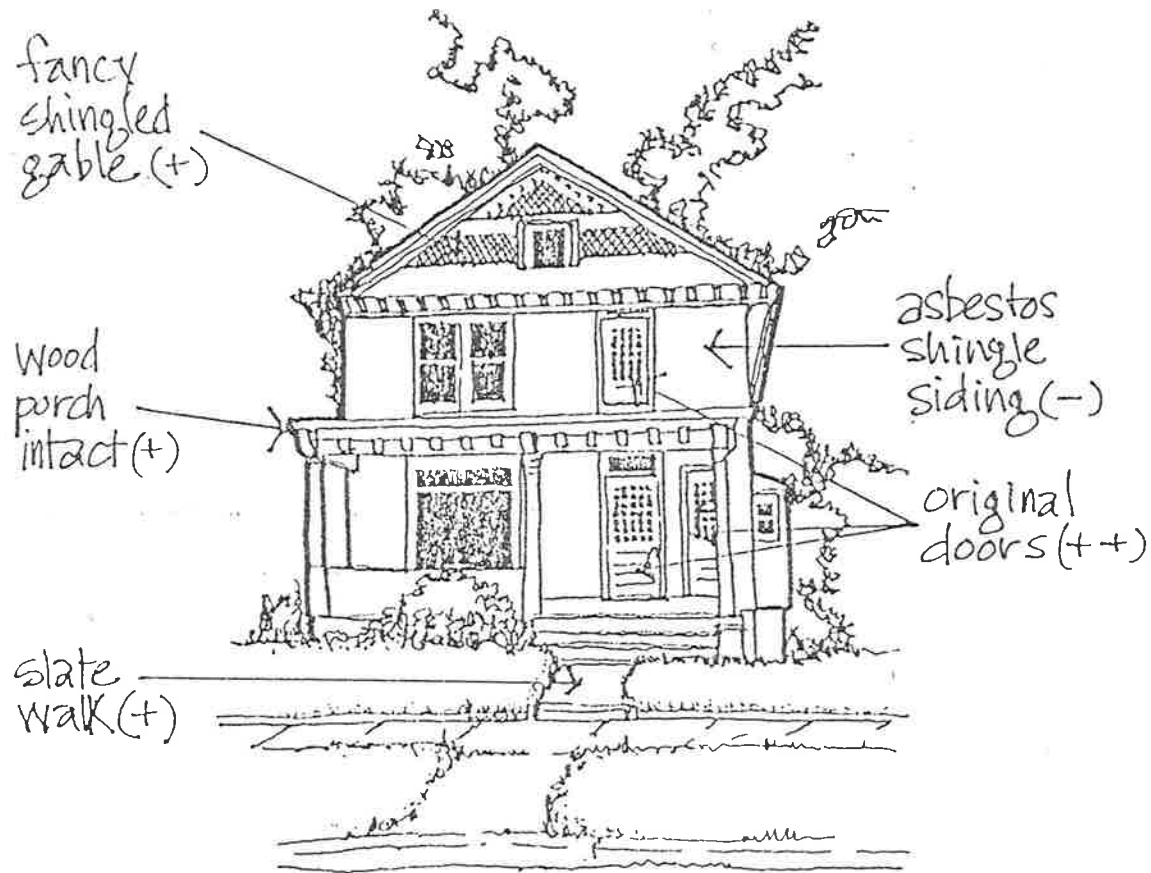


914 W. Wayne

STYLE: Colonial Revival (1900)

PAINT: The present color combination of grey with white trim is appropriate. However, the house is in bad need of painting. If a change is desired, look at the paint suggestions.

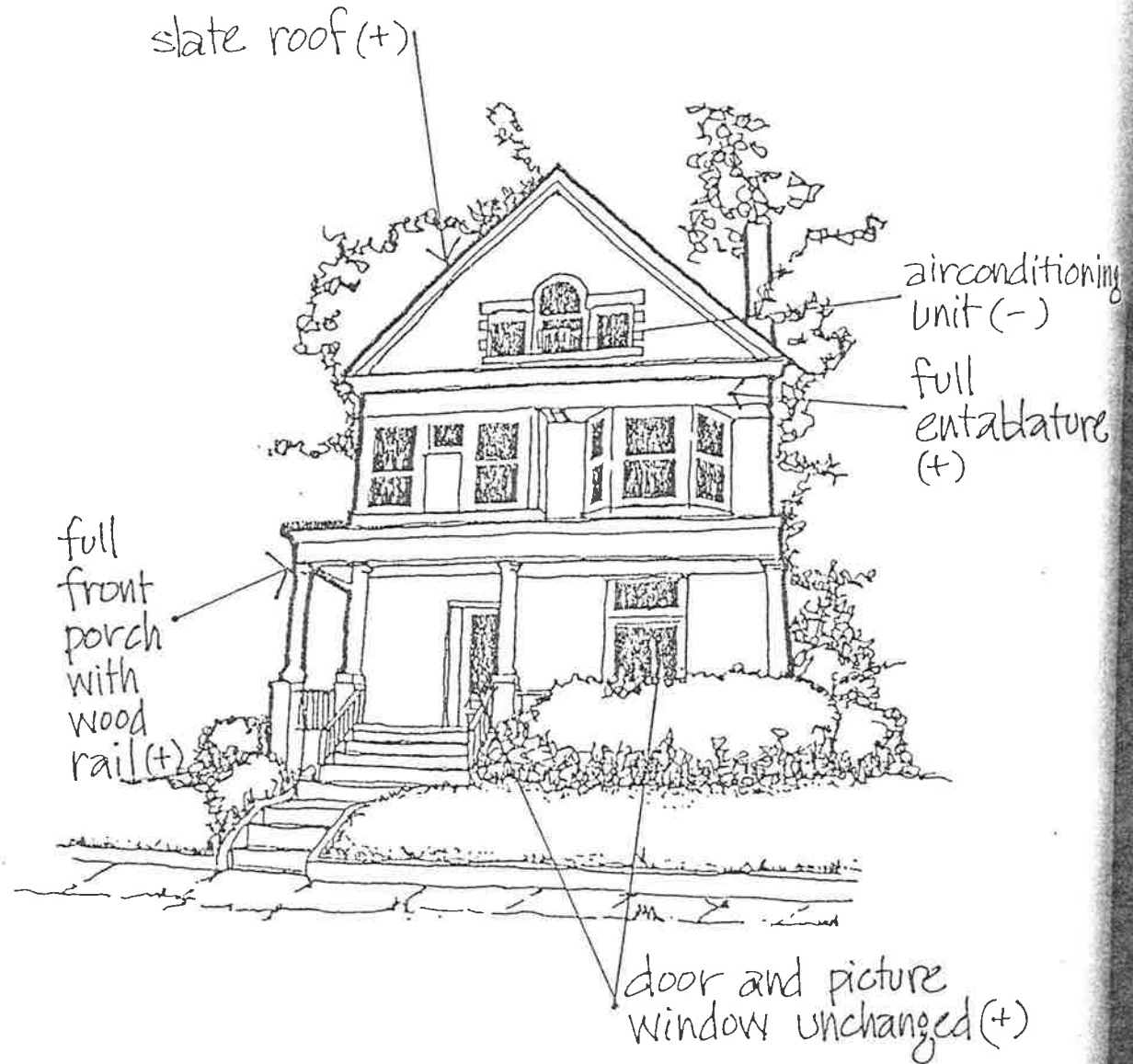
COMMENTS: This house is an interesting example of a hybrid style. The shingled gable and multi-paned entrance doors give it a special value to the neighborhood. It currently needs a lot of general upkeep work on it. It would be preferable to remove the asbestos siding and repair the existing clapboards underneath.



915 W. Wayne

STYLE: Colonial Revival. (1900)
PAINT: As the siding is brick, the trim and second story bay windows are the only surfaces that are painted. The house has currently a dreary look to it. If the grey trim color (which it should be noted, is not out of line with the style) were changed to a lighter color, such as beige, cream, white or tan, the house would have a brighter appearance.

COMMENTS: This house contributes to the historical nature of the neighborhood, though it is not a very pure style. It seems to be in good shape and even the old second story bay window addition does not detract from the house's character. However, if the trim color was lighter and the bushes and yard tended and clipped, as well as the front trees trimmed back, the house would have a more open, brighter appearance and could be seen better from the street.

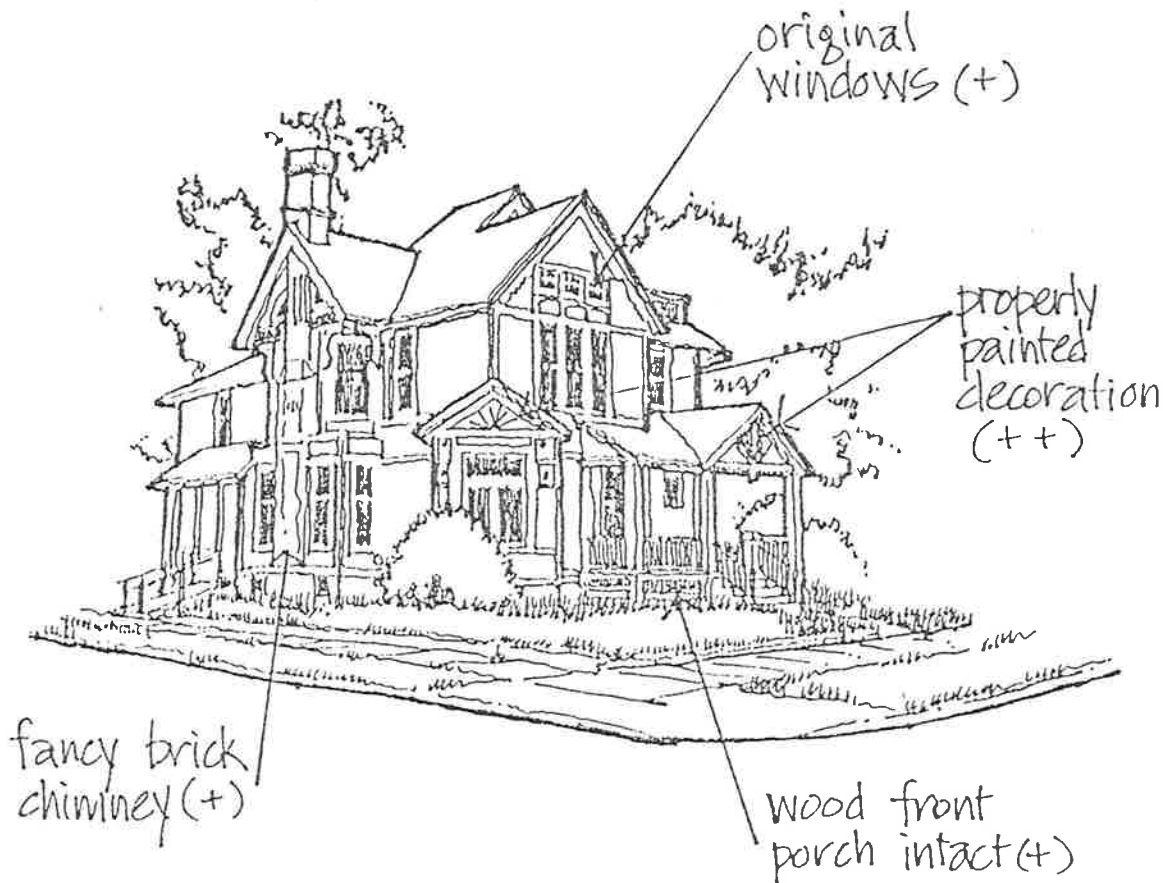


924 W. Wayne

STYLE: Queen Anne (1890)

PAINT: The colors of white with grey trim are not academically appropriate for this style of house, but the treatment of the decoration is superb and therefore should be lauded as an example for other Queen Anne houses to follow.

COMMENTS: This house is a significant contribution to the neighborhood. It is well kept, unaltered and a masthead for the rest of the neighborhood to look up to. Only a small suggestion can be proffered and that is to spruce up the side handicap ramp with railings that are similar to the original porch railings.

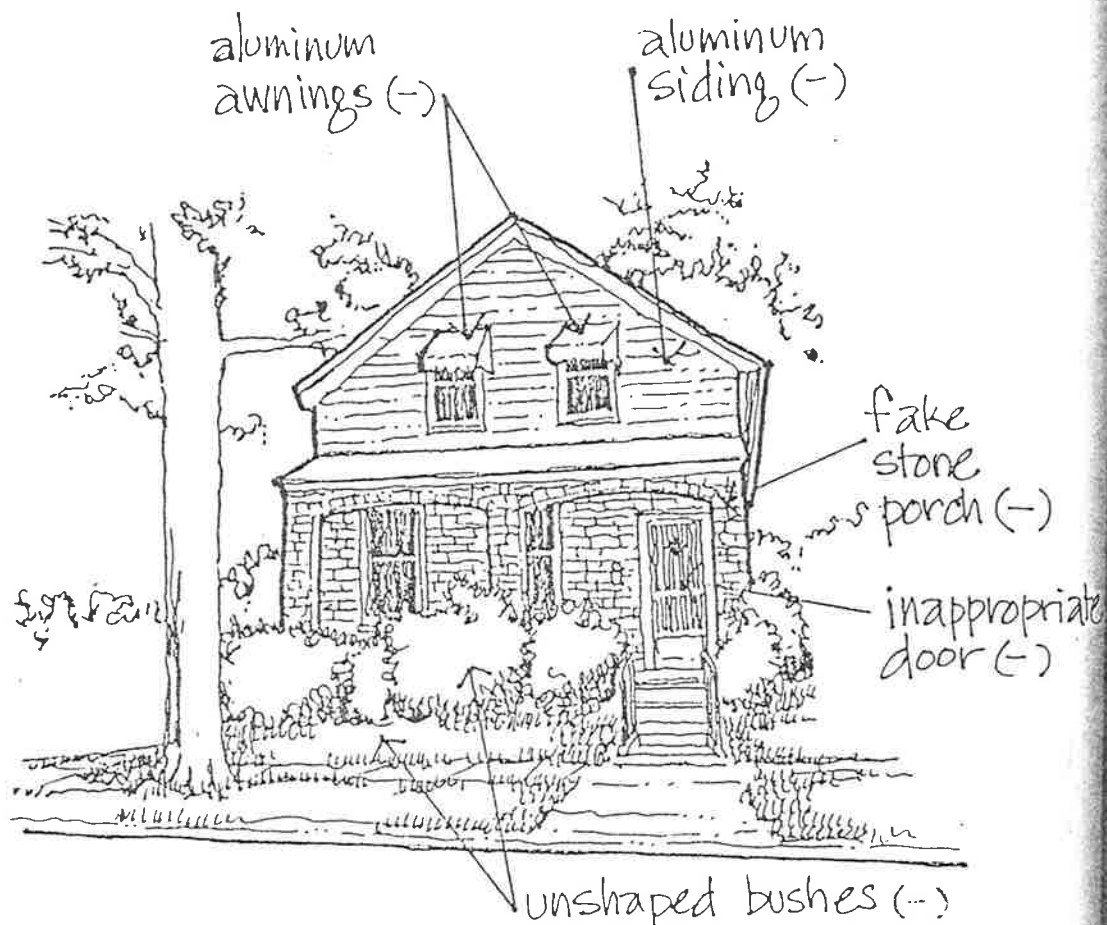


1001 W. Wayne

STYLE: Worker's Cottage (date?)
PAINT: There is nothing to paint on this house.

COMMENTS: This house is one of the best examples of what NOT to do to an older house. None of the alterations are appropriate and, therefore, the house detracts from the character of the neighborhood.

In a case like this it is best to try to subdue the house and make it unnoticeable. Two relatively easy ways to achieve this are to remove the aluminum siding and paint it a brown or grey and/or put some type of medium height board or picket fence around the yard to screen the house.



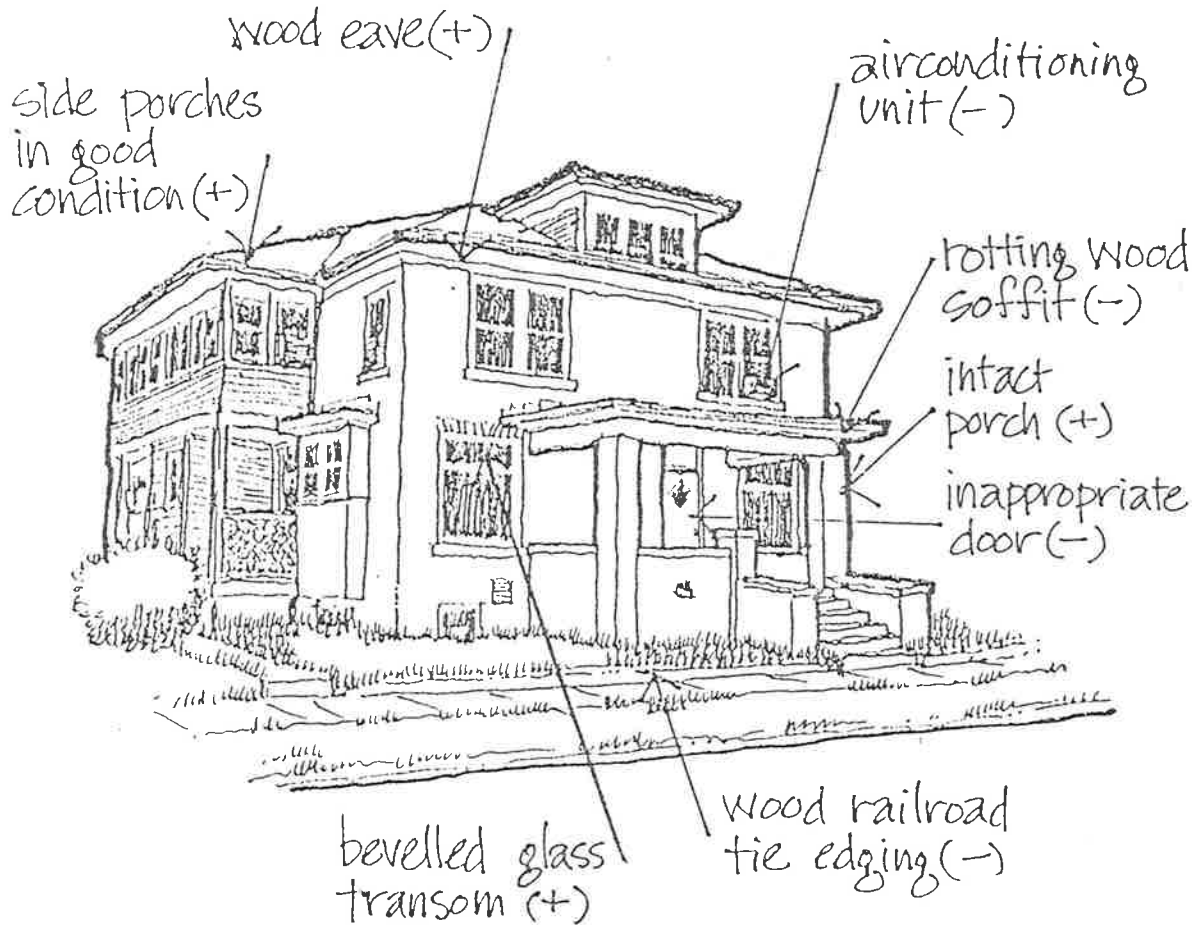
1002

1004 W. Wayne

STYLE: Suburban Box (1920)

PAINT: The white trim and siding is appropriate for this house.

COMMENTS: This house is larger than the typical Suburban Box and was probably built by a somewhat prominent citizen of Fort Wayne. It only needs a moderate amount of attention and then it will be a fine example within the neighborhood. Maintenance and repair of the rotting eaves should be undertaken first. Then it is suggested to replace the front door with one closer to the original and to replace the railroad tie edging with a concrete curbing. It would also help if the air conditioning units were a little less conspicuous.



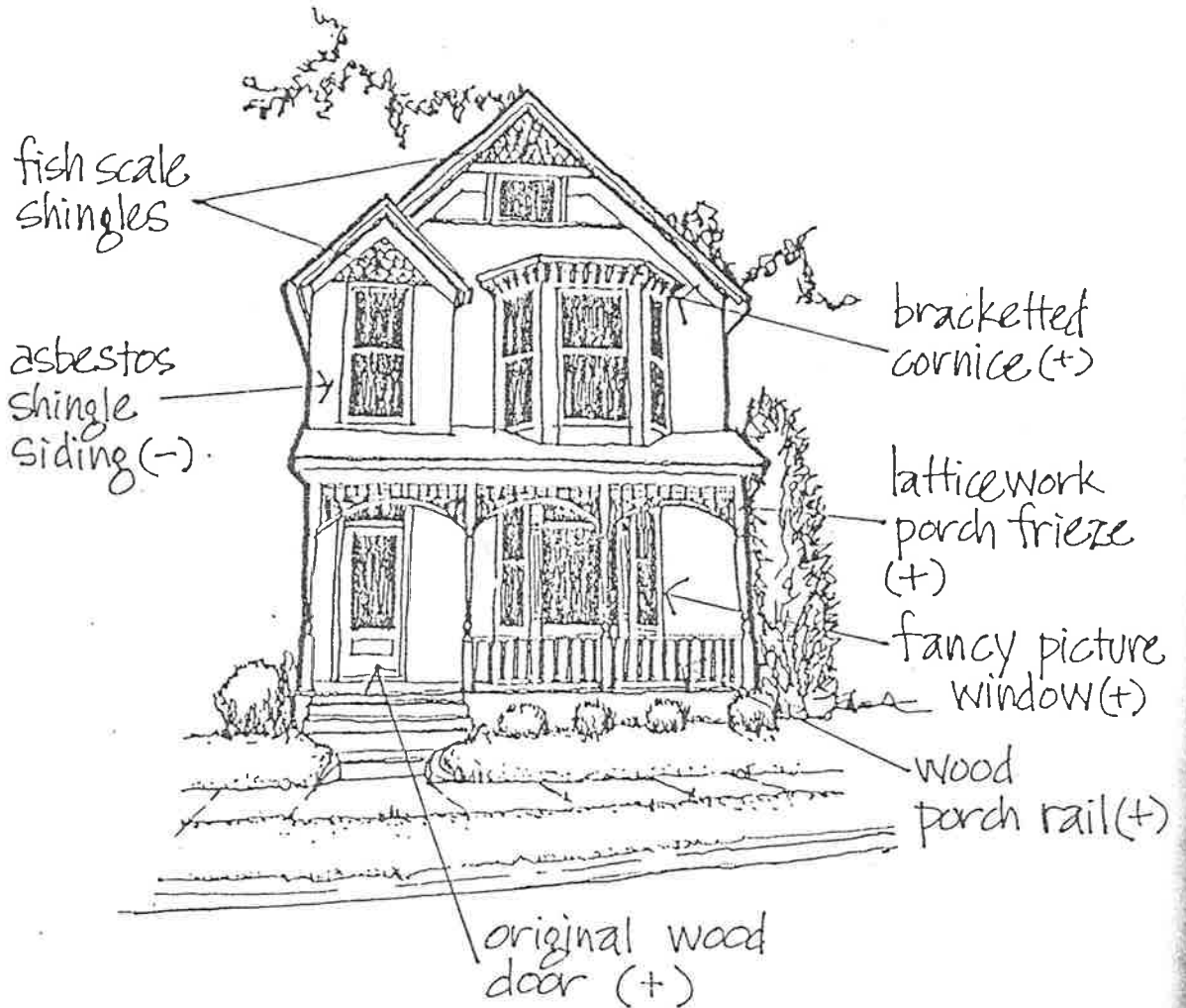
1005 W. Wayne

STYLE: Queen Anne (1890)

PAINT: The current scheme of blue with blue and yellow trim is appropriate.

COMMENTS: This house is in good repair and fits in well with the neighborhood. The use of asbestos siding is only slightly objectionable as it does not cover any of the original detail work.

In fact, this is a prime example of how to sympathetically reside a house if it must be done. However, it must be remembered that it is rarely advisable to cover the existing siding with something else.



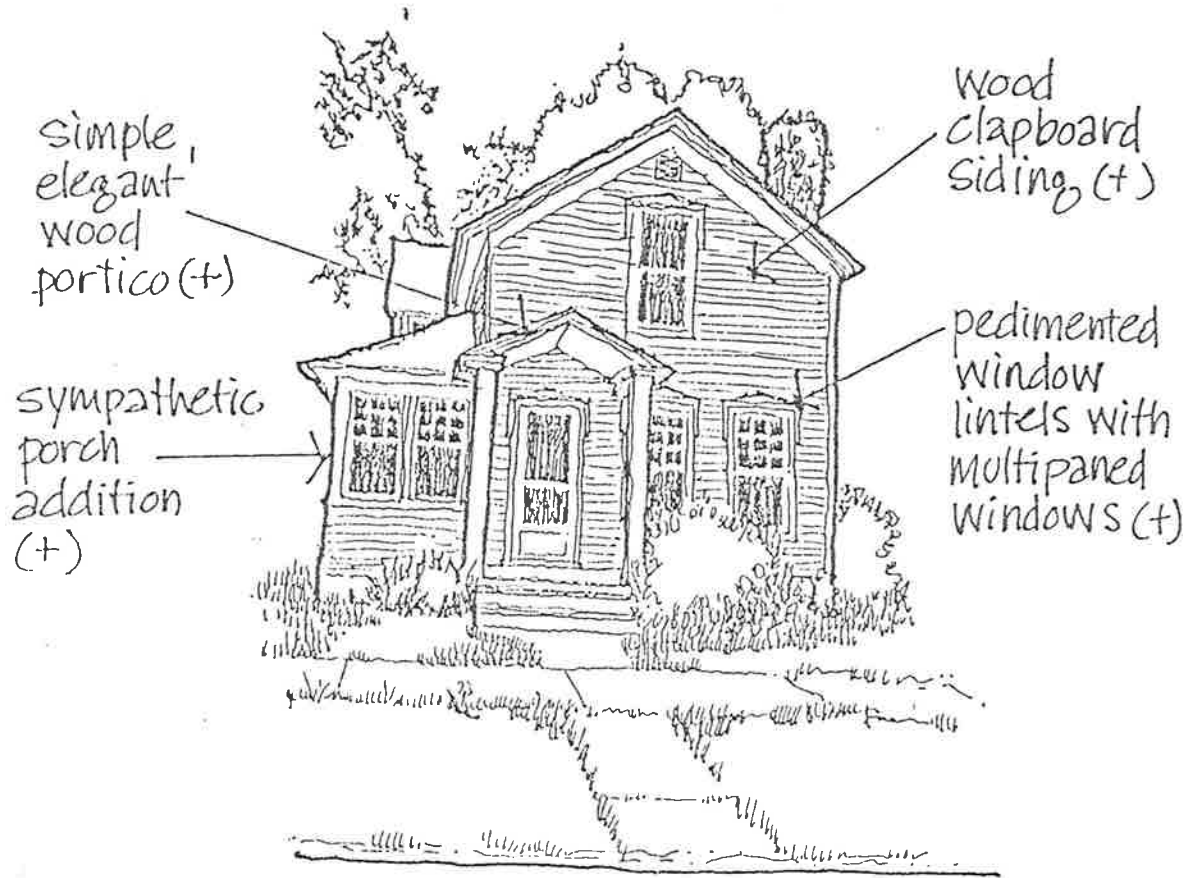
1010 W. Wayne

STYLE: Worker's Cottage (1880)

PAINT: The colors of green with white trim are probably not that objectionable but it might be advisable to tone it down to a grey or brown with white trim.

COMMENTS: It is unusual to find such a small cottage house among its surrounding large houses and also one that is decorated as well as this one.

This house seems to be in good shape with no major unsympathetic alterations that are visible from the street. However, such an addition is currently being applied to the rear of the house.



1011 W. Wayne

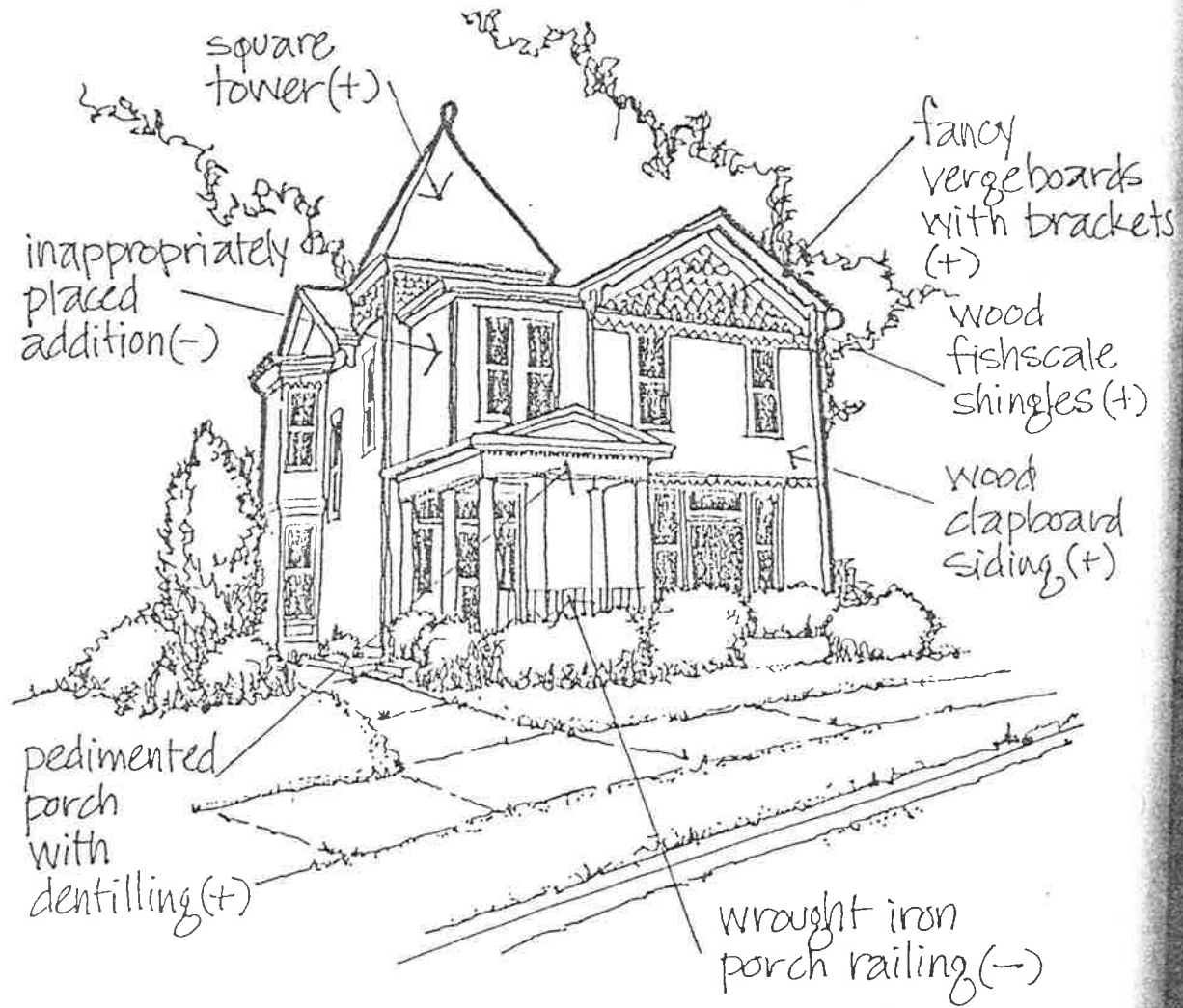
STYLE: Italian Villa/Queen Anne
Transitional (1880)

PAINT: The current colors of green and black are not quite appropriate for this style, although it is good to see some attempt to delineate the decoration. The approach toward painting this house should be to choose contrasting colors that would liven up the house's appearance and bring out the decoration.

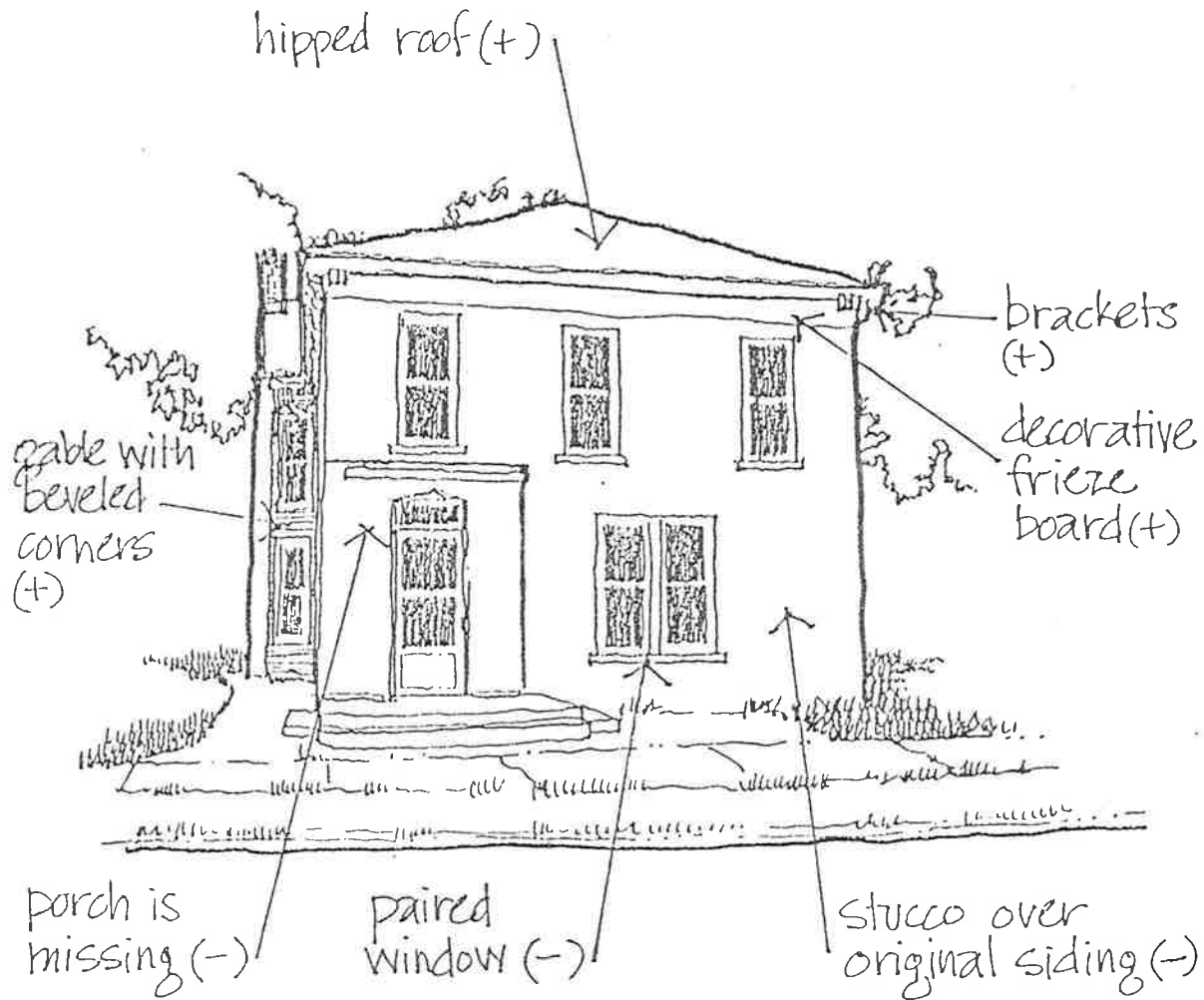
COMMENTS: This house is a major contribution to the neighborhood. Although it is generally a Queen Anne house, there are certain elements which suggest the last influences of the Italian Villa style.

Replacement of the iron railing on the porch with a wooden one would increase the authenticity of the porch.

Unfortunately, an additional room has been placed on the second story hiding the tower. Since it is not out of character and considering the difficulty of removal, the room needn't be removed unless a pure restoration is desired.



1012 W. Wayne



STYLE: Italianate (1880)

PAINT: The existing cream body with brown trim is characteristic of the Italianate style. A lighter shade of brown should be applied to the brackets and frieze in order to add relief.

COMMENTS: The dating of this house is very difficult because of the Queen Anne style chimney gable in the middle of the house. The hipped roof and brackets indicate that the Italianate style is stronger than the Queen Anne.

The most glaring problem with this house is the absence of a front porch. Although it would be difficult to reproduce the decoration, the porch on 818 West Wayne would serve as an excellent model in terms of scale and proportion.

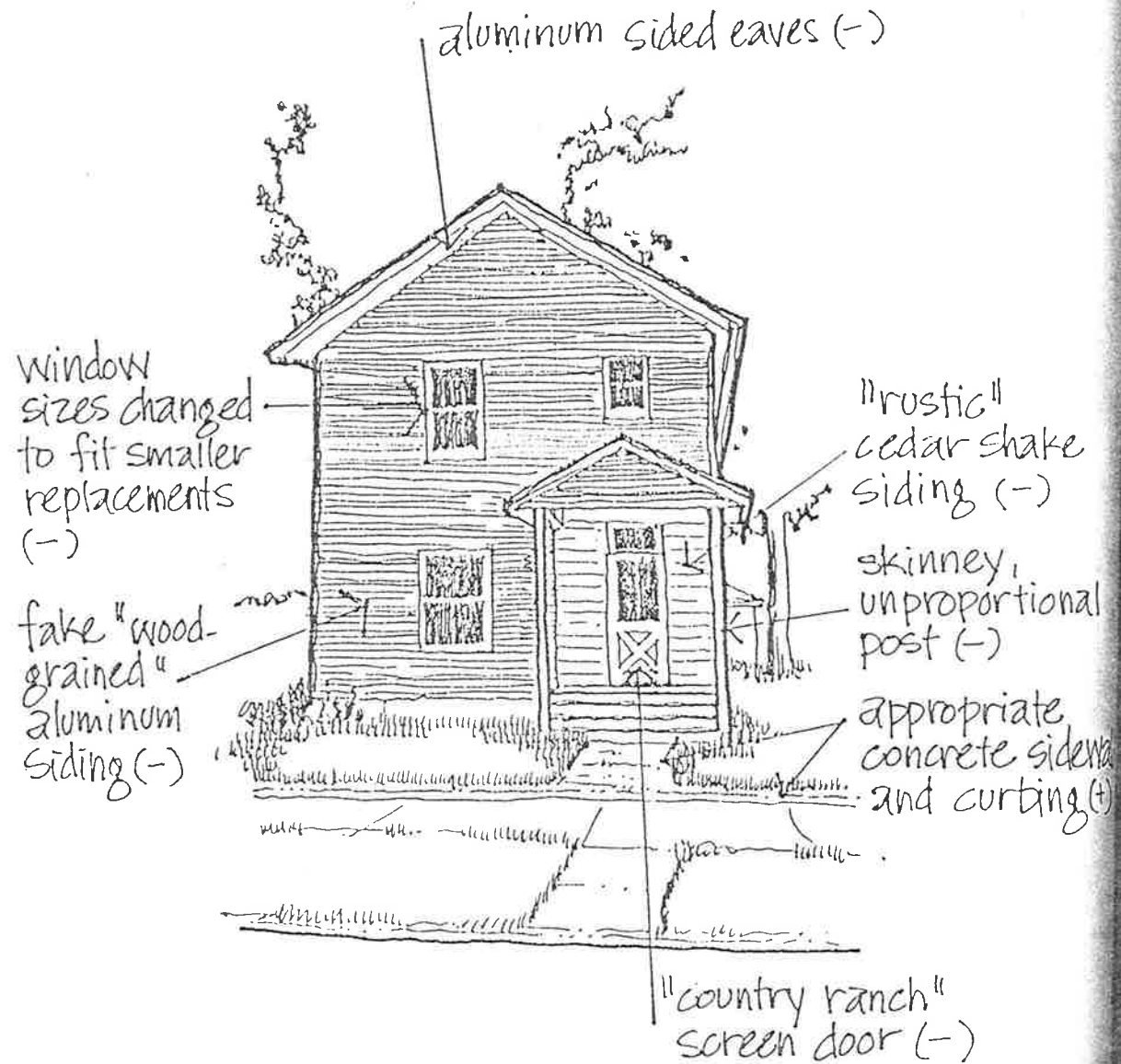
The existing stucco finish has probably been applied over the original siding, however, careful investigation of underlying materials should be done before any attempt is made to remove the stucco. Stucco is not that inappropriate to the Italianate style.

1020 W. Wayne

STYLE: Worker's Cottage (1880)

PAINT: Nothing is left to be painted.

COMMENTS: This house can be looked upon as what not to do to your house. It was probably an insignificant house when it was built, but it could have been improved through paint selection, upkeep, addition of a proper front porch, plantings, fencing, etc. Instead, inappropriate siding was used, an out of character door put in, undersized windows put in and improperly proportioned porch added. Someone is going to have to slowly remove all of this and start from the beginning in order to make this a nice house again.

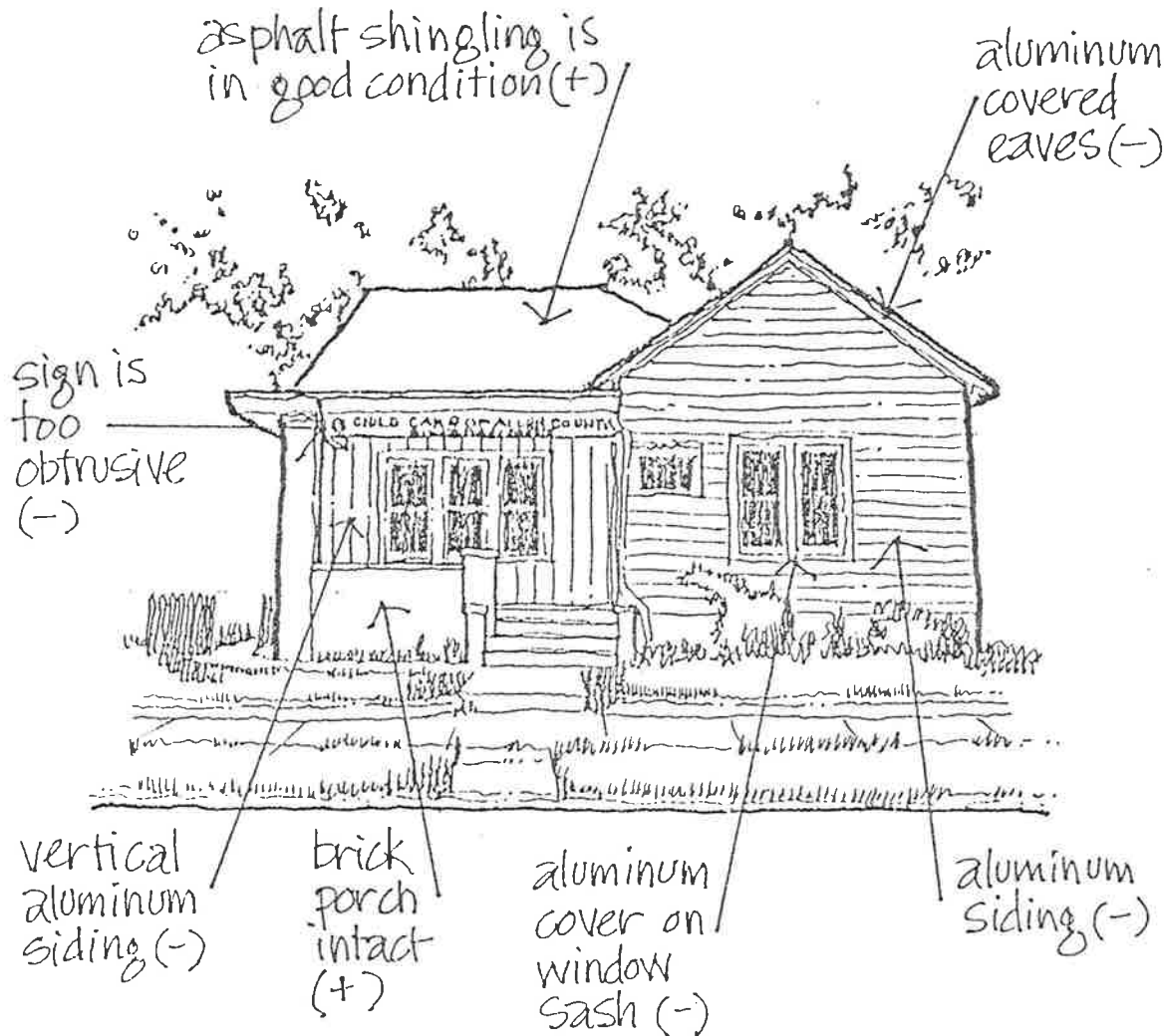


1021 W. Wayne

STYLE: Bungalow (1920)

PAINT: White trim is not objectionable on a bungalow house. Earth tones tend to be more appropriate.

COMMENTS: This is a sturdy, sound little house and although not too significant, it could be a nice element in the neighborhood. The two most advantageous improvements would be the removal of the aluminum siding, and the exchange of the porch sign for a low free standing sign on the lawn. Another smaller sign could be placed on the porch facing the street.



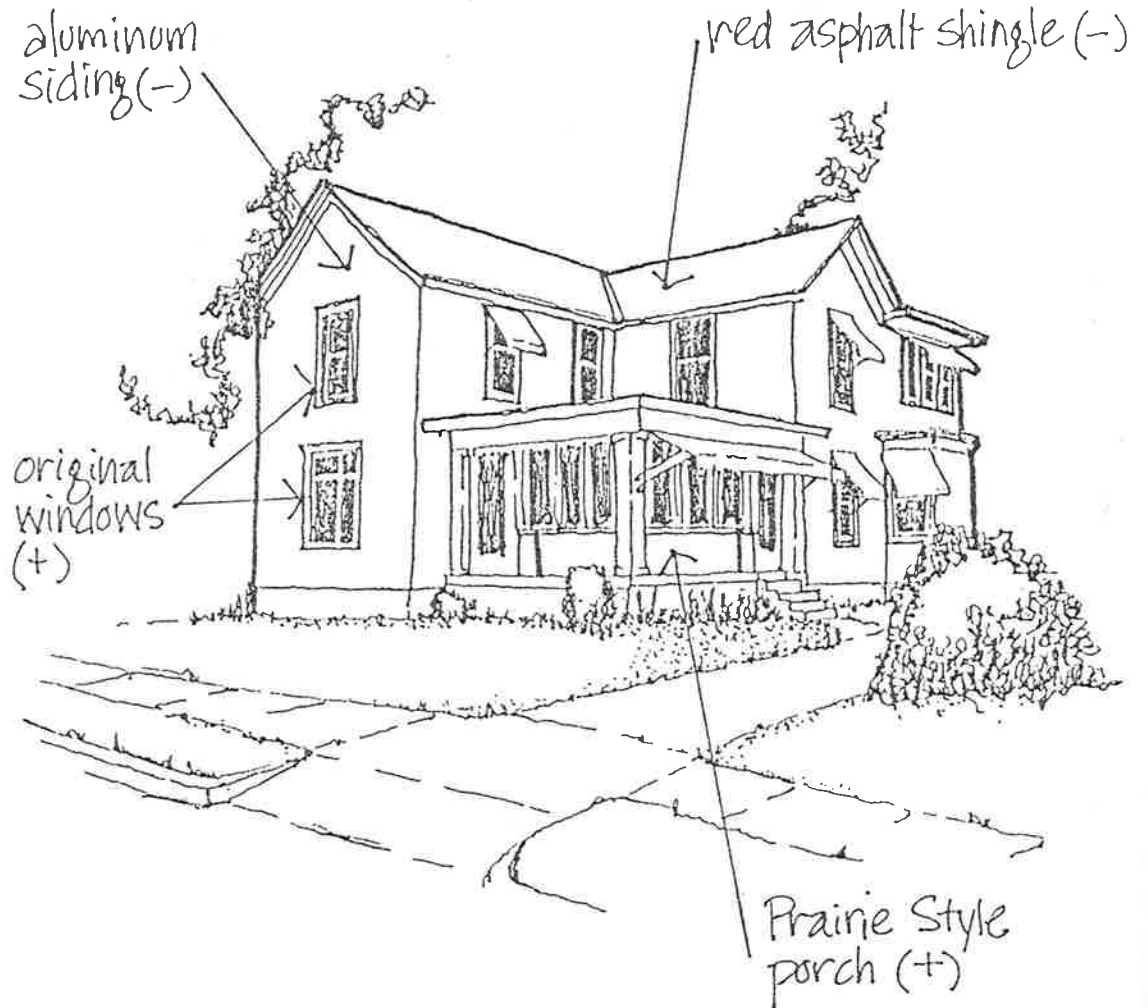
1025 W. Wayne

STYLE: Workers Cottage (1880)

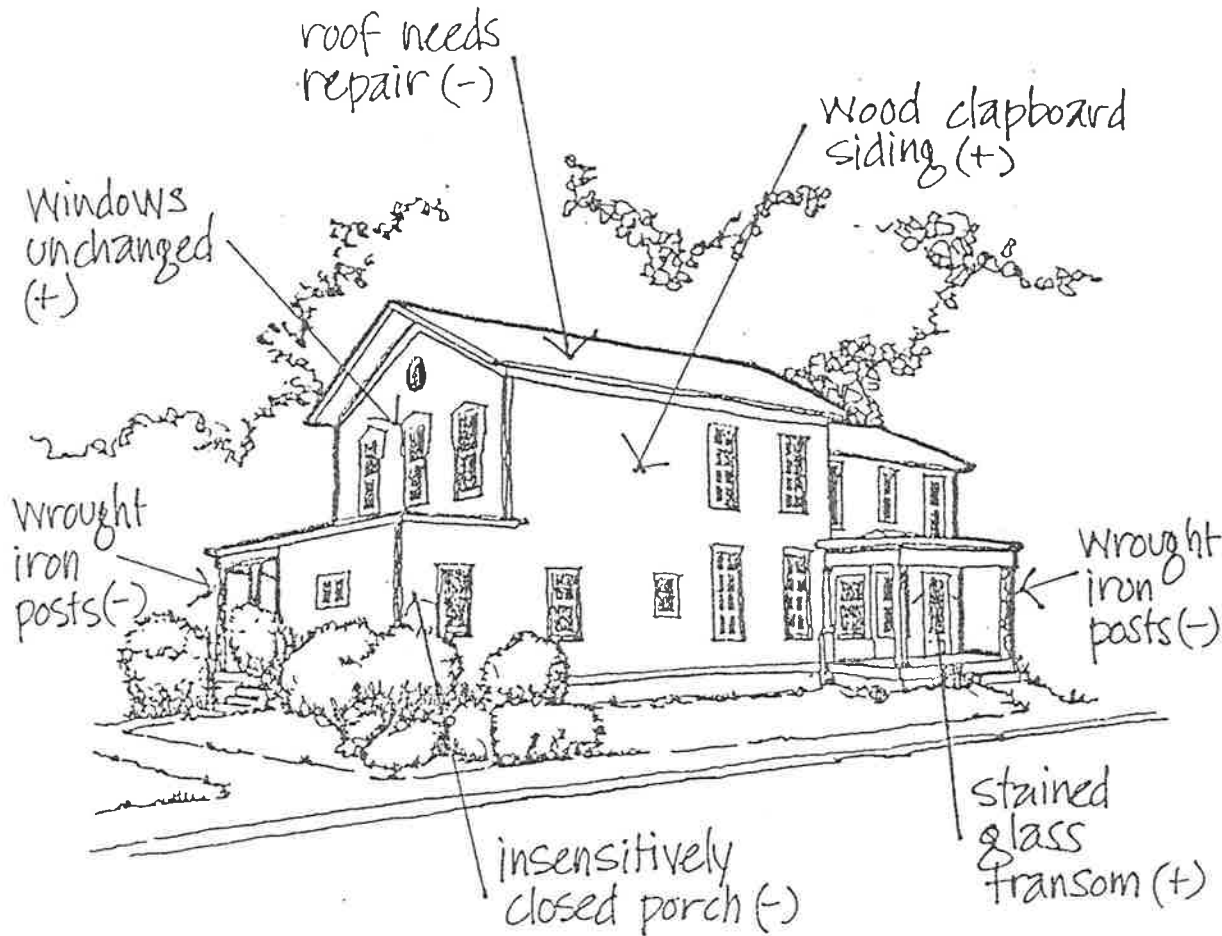
PAINT: The colors on this house are too bright and contrast too much. If red is desired, a browner shade should be used, otherwise, earth tones are more appropriate.

COMMENTS: This house is more of a typical farmhouse form rather than an urban form and seems a bit out of place in the neighborhood setting, but it is sturdy and has been well cared for. Unfortunately, like most well cared for houses in the neighborhood, the house has been covered with aluminum siding. If at all possible, this should be removed.

The red roofing could be changed to tan or black when the existing material wears out because it is too brash to fit in with the surrounding houses. The metal awnings are inappropriate for this style house but are not terribly objectionable.



1029 W. Wayne
(909 Rockhill)



STYLE: Greek Revival/Italianate
Transitional (1860)

PAINT: The existing combination of green with white trim is quite suitable for this house, however, the house needs painting very badly.

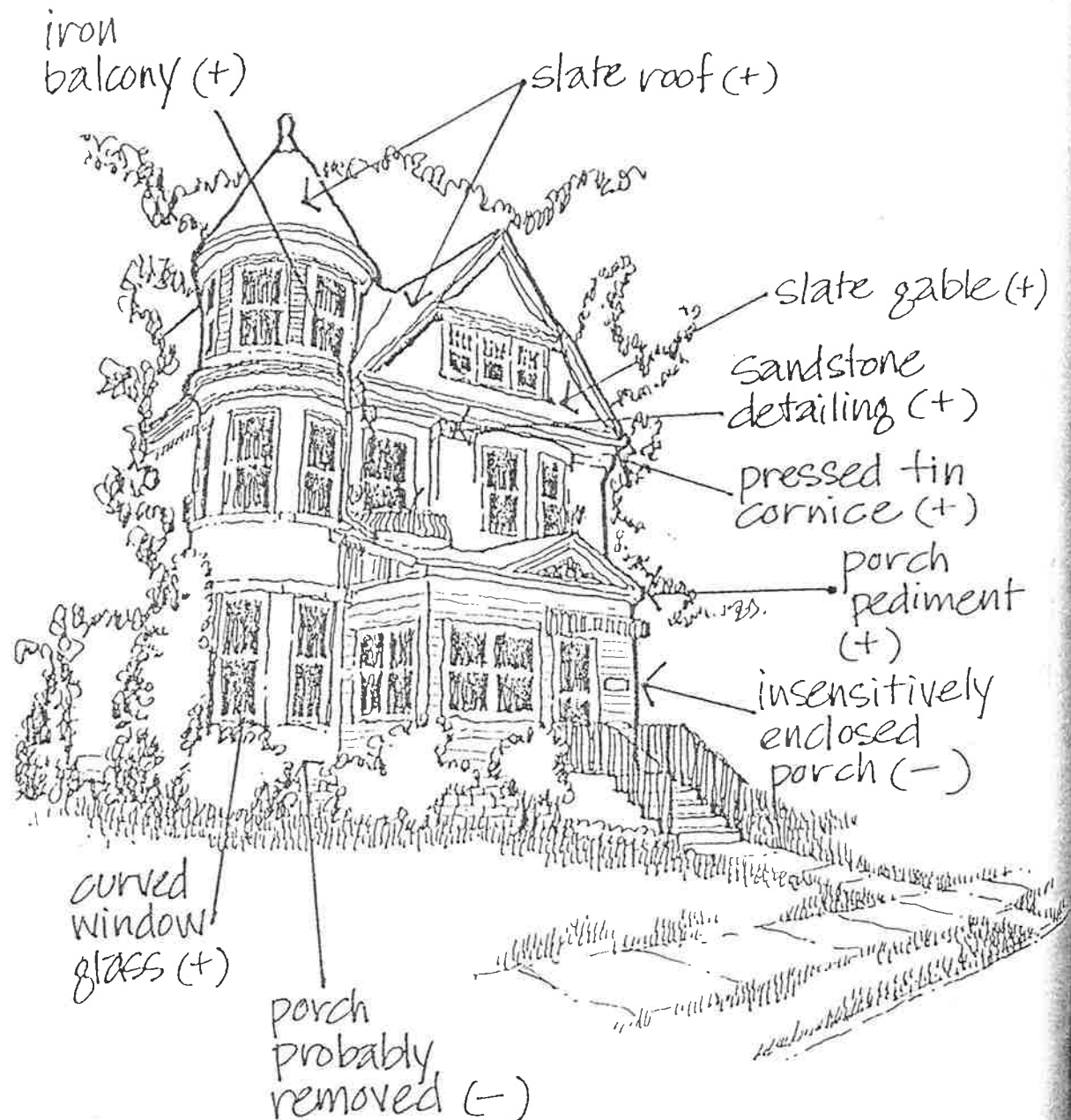
COMMENTS: This is a significant house in the neighborhood as it illustrates the transition period between the Greek Revival and the Italianate style. Unfortunately, it has not been maintained. The roof, eaves, guttering, and siding are in a serious state of disrepair. The porches also have been unsympathetically altered. The porch foundations should be checked, the posts straightened (the iron posts replaced with wooden posts) and the enclosed section should be radically altered or removed altogether. This house does have a lot of promise.

1030 W. Wayne (831 Rockhill)

STYLE: Queen Anne (1890)
PAINT: White is an acceptable trim color in this case because there is very little wooden area that is paintable. As an alternative, moss green trim would blend well with both the red brick and the gray slate shingles. The house seriously needs paint, particularly to prevent rusting of the metal decorative cornice.

COMMENTS: This is a very grand house which remains very much in its original form. However, the enclosed porch threatens to ruin the historical character because it is so noticeable. The proportions and materials of the porch are entirely inappropriate to the rest of the house. It would be advisable to re-open the porch.

The brick needs tuckpointing on the turret wall.

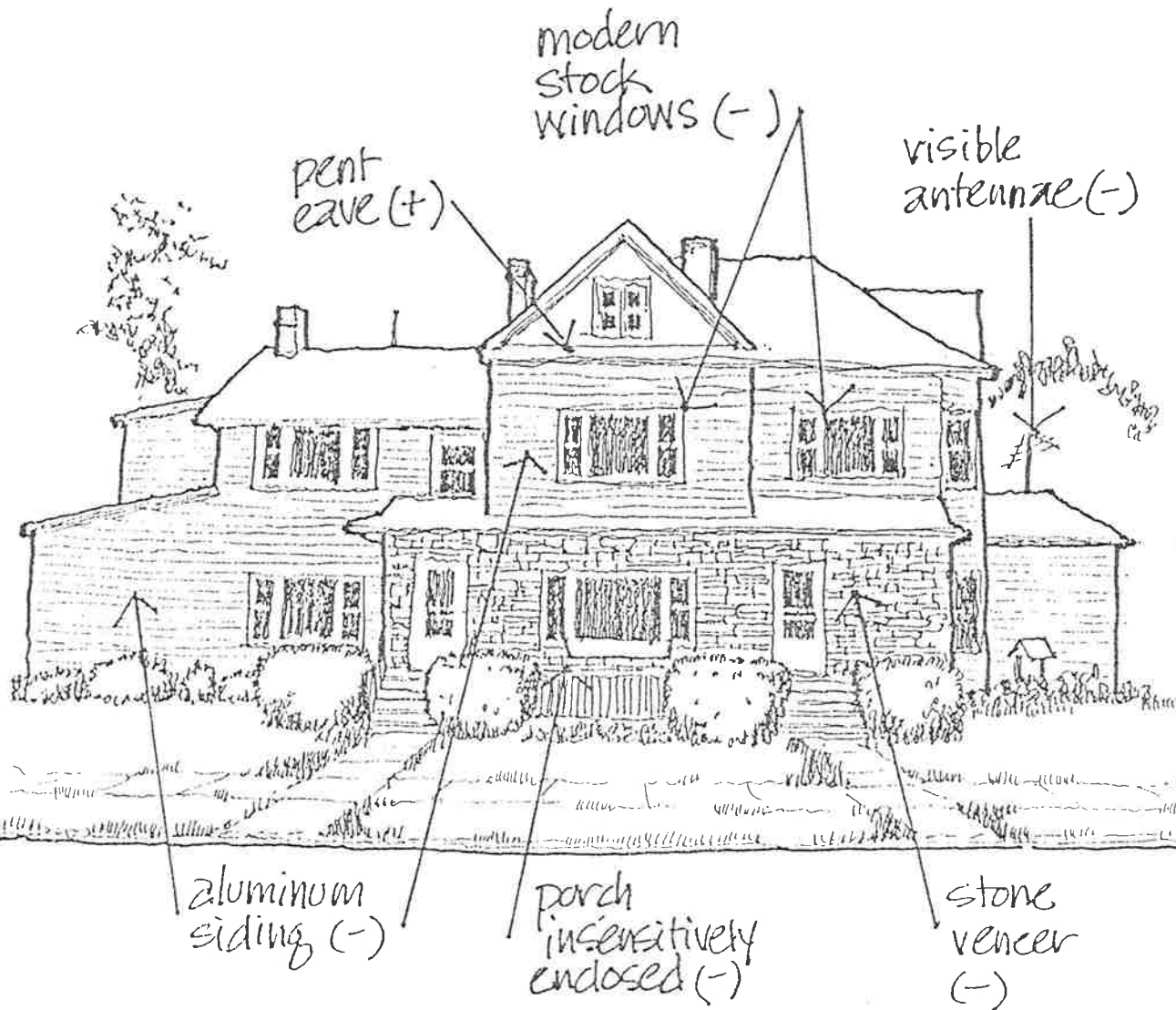


1101 W. Wayne

STYLE: Queen Anne (1890)

PAINT: The house is completely covered with aluminum siding.

COMMENTS: The house has been remodeled almost beyond recognition. Because of the enclosed porches and the altered window size, it would not be recommended to remove the aluminum siding. Restoration would be extremely difficult in this case.

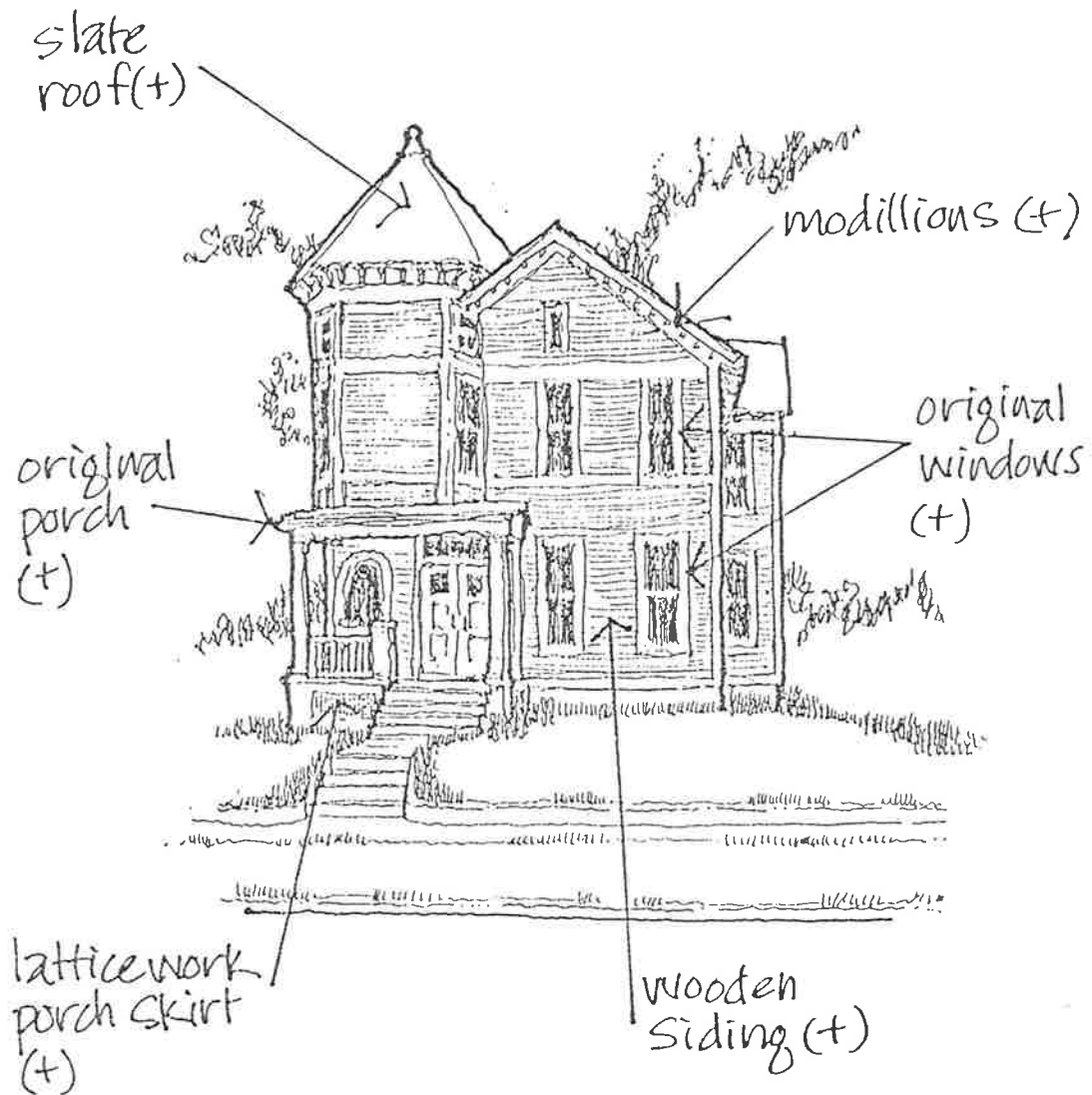


1104 W. Wayne

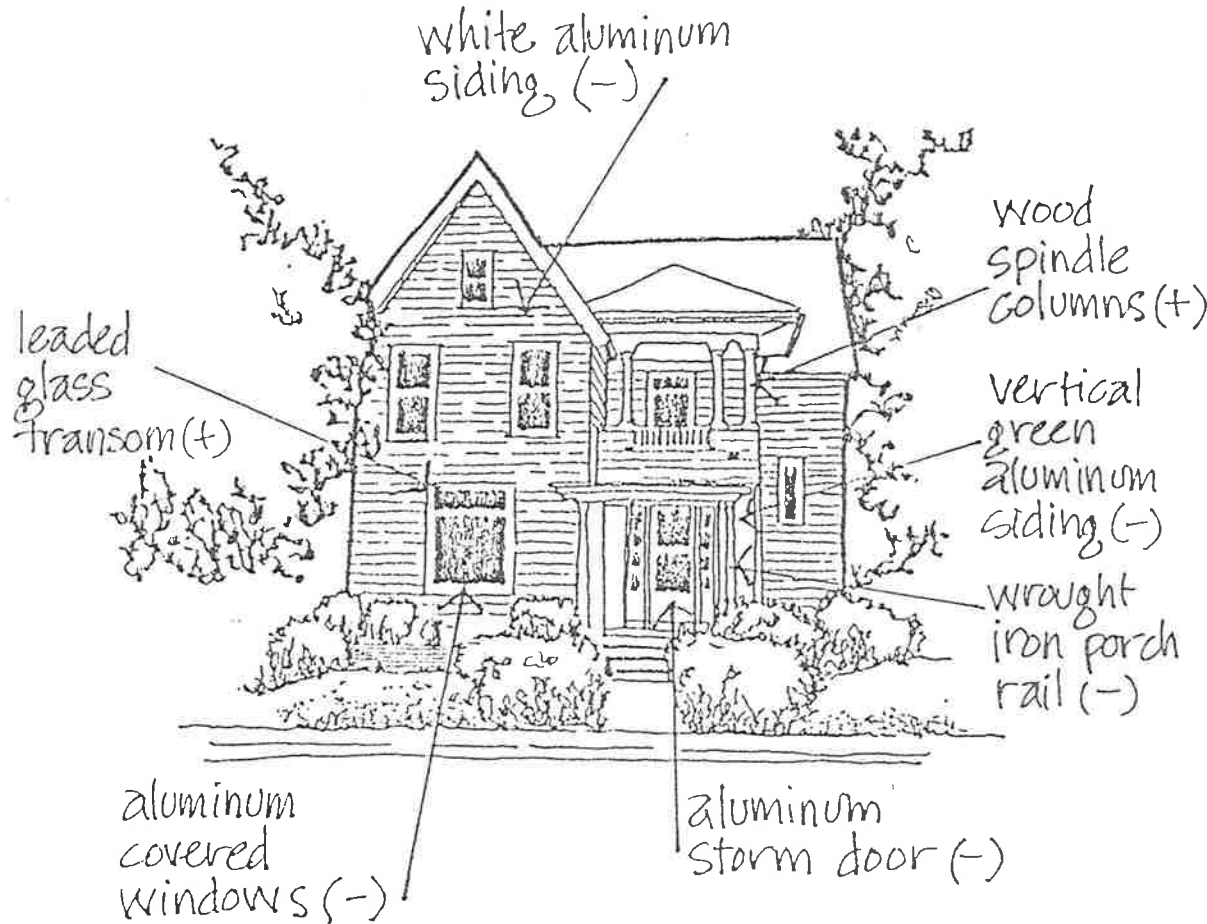
STYLE: Queen Anne (1890)

PAINT: A real opportunity has been missed to show off the detailing by painting this house white. (Refer to paint suggestions for alternatives). Presently the house needs painting.

COMMENTS: The tower has some very fine stick work. The house shows little alteration and is a highly significant example of the Queen Anne style in the neighborhood.



1109 W. Wayne



STYLE: Queen Anne (1890)

PAINT: There is not much left to paint on this house. White for the trim is appropriate, but trim and eaves could be painted a slightly darker tone to bring out the details and relieve some of the monotony of all the white currently on the house. While not historically accurate for the Queen Anne style, it is compatible with other Colonial Revival schemes on the block and is an interim step until the aluminum siding can be removed. (For alternative treatments, please consult the Queen Anne Paint suggestions).

COMMENTS: At one time this house was a fine Queen Anne. Unfortunately, almost all of the decoration has been removed or covered. In order to bring back the character of this house, one should first remove all of the aluminum siding. It is entirely possible that shingle work or ornate window frames may be hidden underneath.

The existing wrought iron porch railing should be replaced with a wooden spindle railing.

1110 W. Wayne

STYLE: Queen Anne (1890)

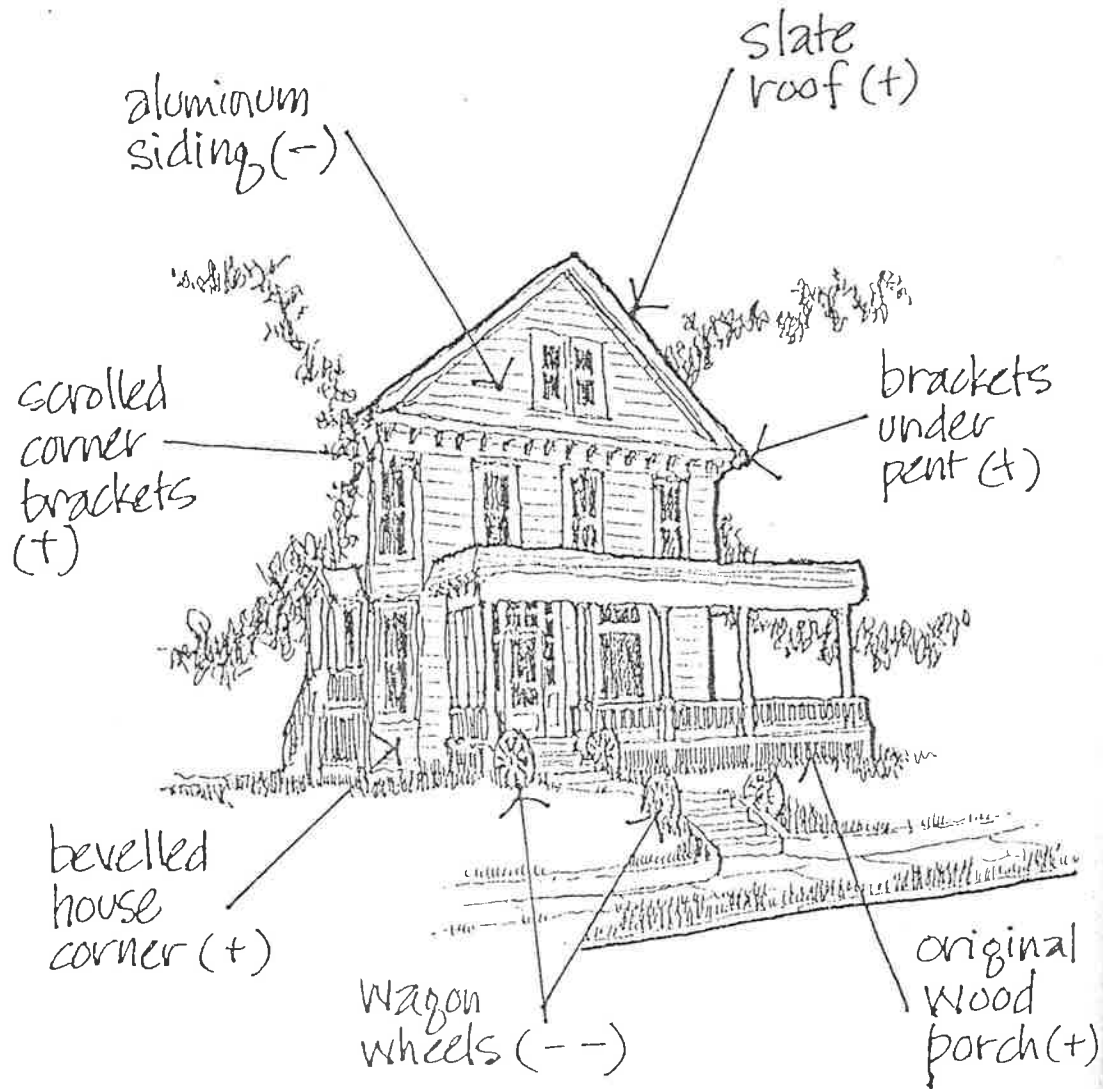
PAINT: White is probably the wisest trim color to use with the existing light green aluminum siding, although white is not historically correct.

COMMENTS: The negative effect of aluminum siding is minimized by the fact that the new siding doesn't cover the ornamentation.

It is difficult to tell if the porch roof is original or not, because the small mansard is not characteristic to Queen Anne. In any event, the remainder of the porch is definitely original.

The rustic-style wagon wheels may be old but have nothing to do with the elegant style of this house. The same is true of the modern red weatherproof carpeting on the porch floor.

The house appears to have been well maintained.



1114 W. Wayne

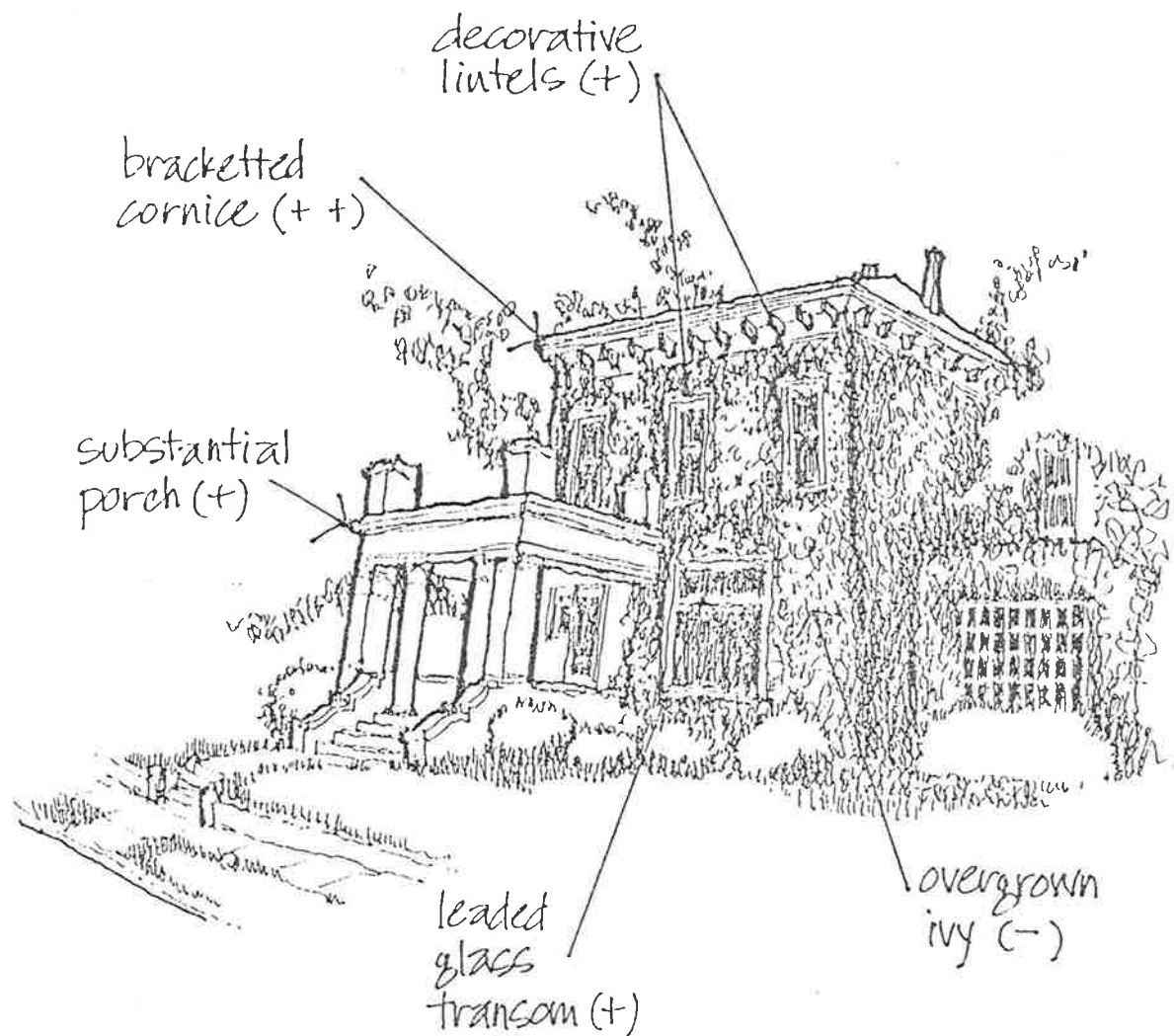
STYLE: Italianate (1870)

PAINT: The present blue trim is not a color generally associated with the Italianate style. For more appropriate alternatives, please consult the paint suggestions for that style.

COMMENTS: The heavy proportions of the front porch indicate that it may be a later addition. It is however, a very fine porch and therefore, has architectural merit of its own.

The steel frame picture window on the eastern addition is not as successful an alteration, but is relatively unnoticeable.

It is very important that the ivy be cut back severely or entirely removed before it causes serious damage to the bricks, mortar, and cornice. Also, the ivy gives the house a very dreary appearance and obscures the architectural detail.



1115 W. Wayne

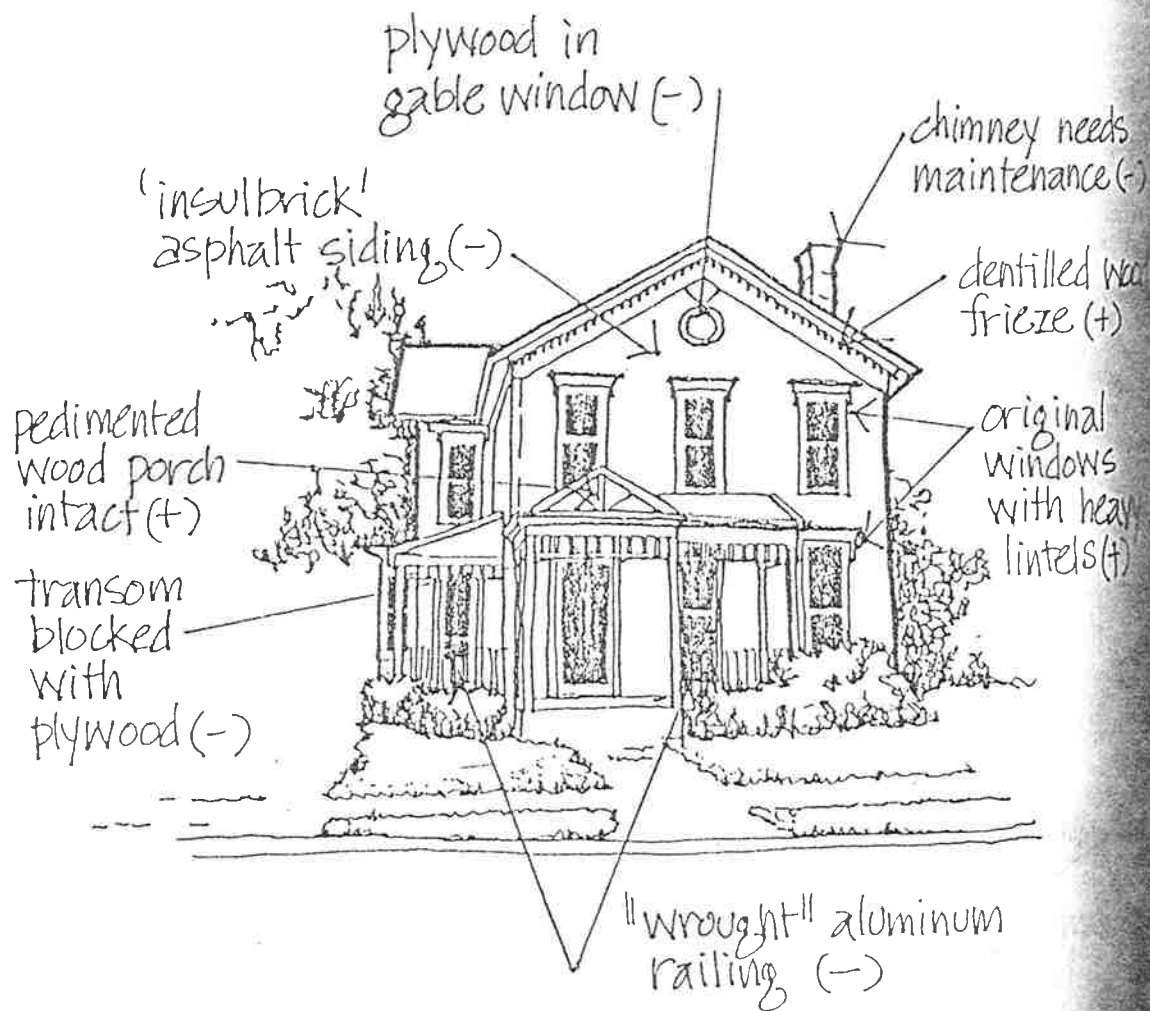
STYLE: Italianate (1870)

PAINT: The color selection of tan body and dark brown trim and decoration is most appropriate for the Italianate style.

COMMENTS: This is a good example of an early Italianate house with some of the influence of the earlier Greek Revival still evident. The house appears relatively unaltered, except for the application of asphalt siding. The owners have wisely attempted to partially hide the asphalt siding by painting it. It is still advisable, though, to remove the asphalt and paint the wood siding underneath for a more correct appearance.

The aluminum railing should be replaced with a suitable wooden railing.

The plywood in the transom and the gable window should be replaced with glass.

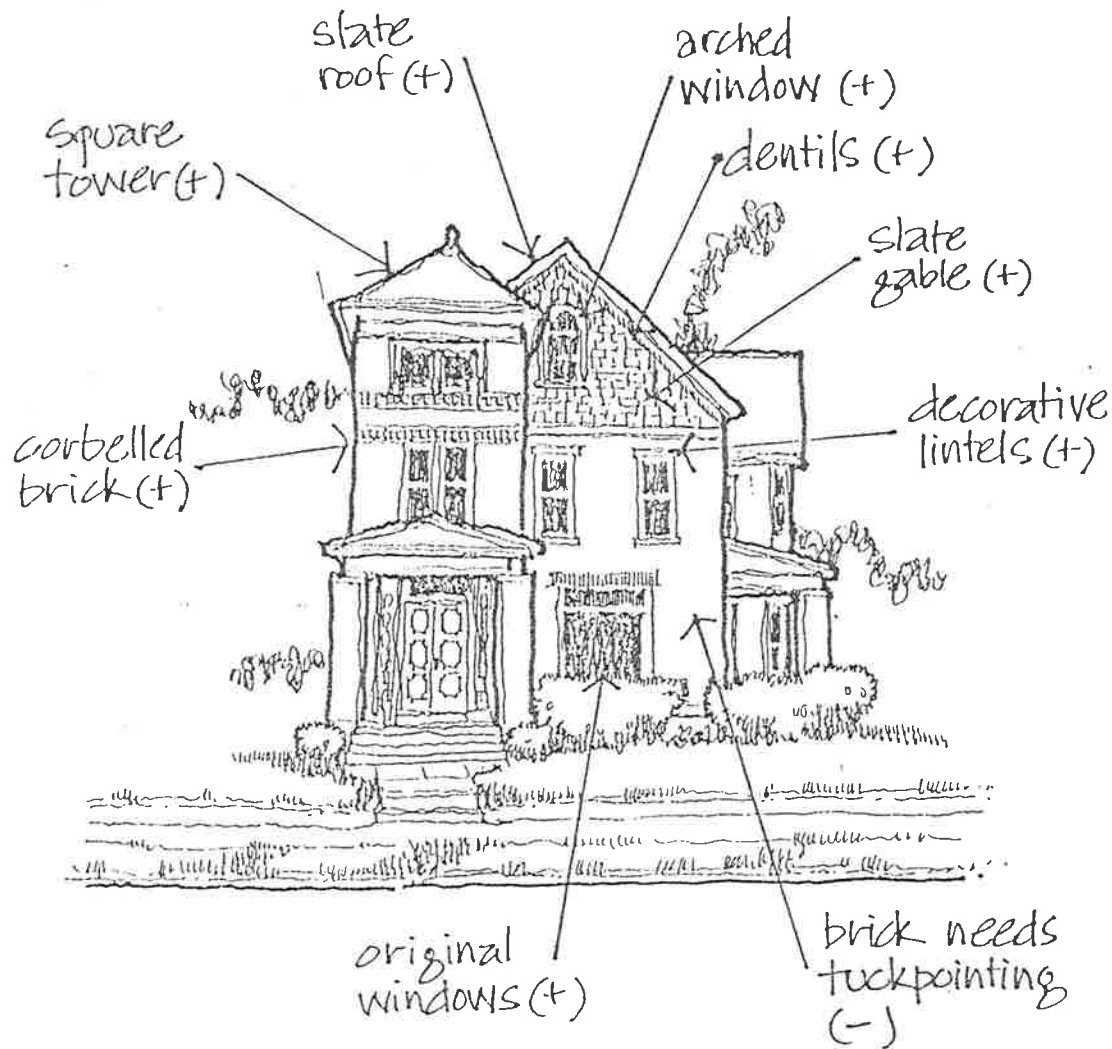


1122 W. Wayne

STYLE: Italian Villa (1870)

PAINT: Generally the trim details on the facade are painted rust red, which is a color appropriate to the style and which blends surprisingly well with the brick. A lighter tan could also be used to lighten the appearance of the house.

COMMENTS: There is evidence on the brick that a long porch may have been removed from the front. The large piers on the porch were subsequently added, probably in the early part of this century. The piers are not objectionable because of the overall heaviness of the building.



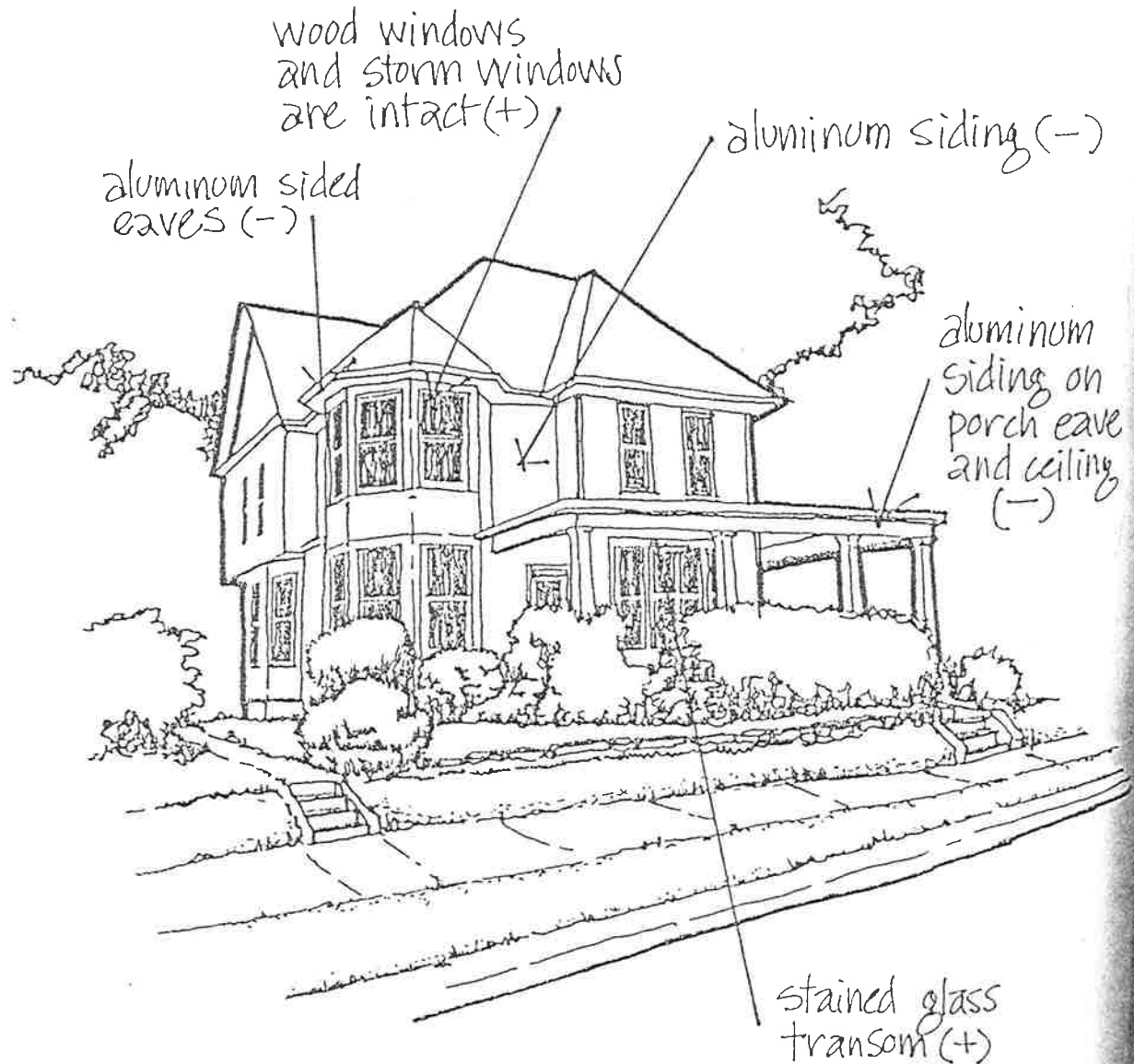
1123

1125 W. Wayne

STYLE: Queen Anne (1890)

PAINT: White is an inappropriate color for a Queen Anne house. In order to bring out the trim and decoration, the house should be painted with two or three contrasting colors (Please consult paint suggestions.)

COMMENTS: This house is a late Queen Anne and probably wasn't as decorated as earlier versions. However, there is a good chance that some decoration has been removed or is hidden underneath the aluminum siding. Therefore, it is advisable to remove the siding. Some decoration may have to be recreated.



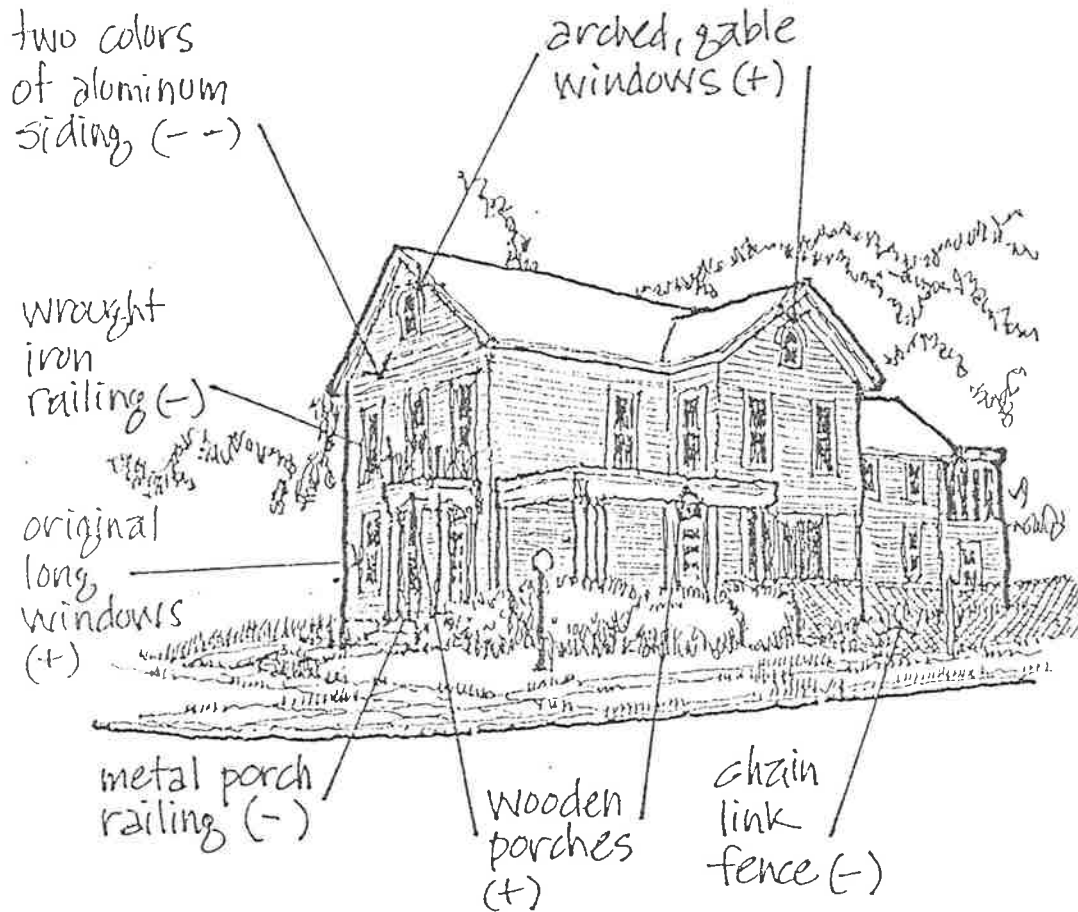
1127 W. Wayne

STYLE: Italianate

PAINT: Because the house has been covered with very unhistoric green and white aluminum siding, there is really no other choice than white for the trim. In the event of removal of the aluminum, the paint suggestions for Italianate should be consulted.

COMMENTS: The basic form of this house has been retained although well hidden by unsympathetic siding material. It is important to note that the house is very well maintained.

The above ground pool and various other modern lawn equipment would be less obvious if the existing chain link fence was replaced with a high board fence.



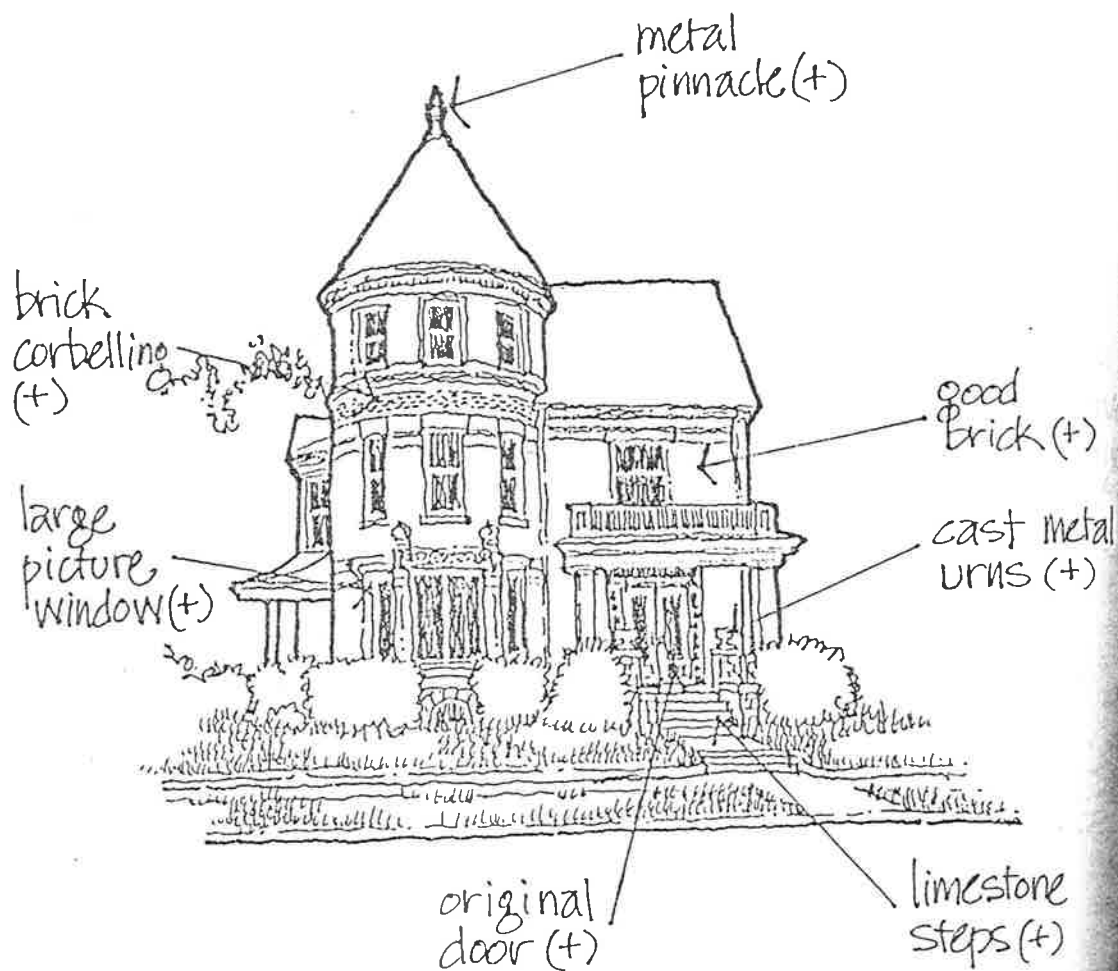
1128 W. Wayne

STYLE: Queen Anne (1890)

PAINT: The umber brown trim is in character with this style, although a lighter color might brighten the house.

COMMENTS: This is a prime example of a brick Queen Anne. It is well preserved and one of the major contributors to the character of the neighborhood.

As a note of observation, the porch is not original, having been added in the 1910's or 1920's and of a vague Prairie style. The material and style of the porch fit well with the house.



1202 W. Wayne

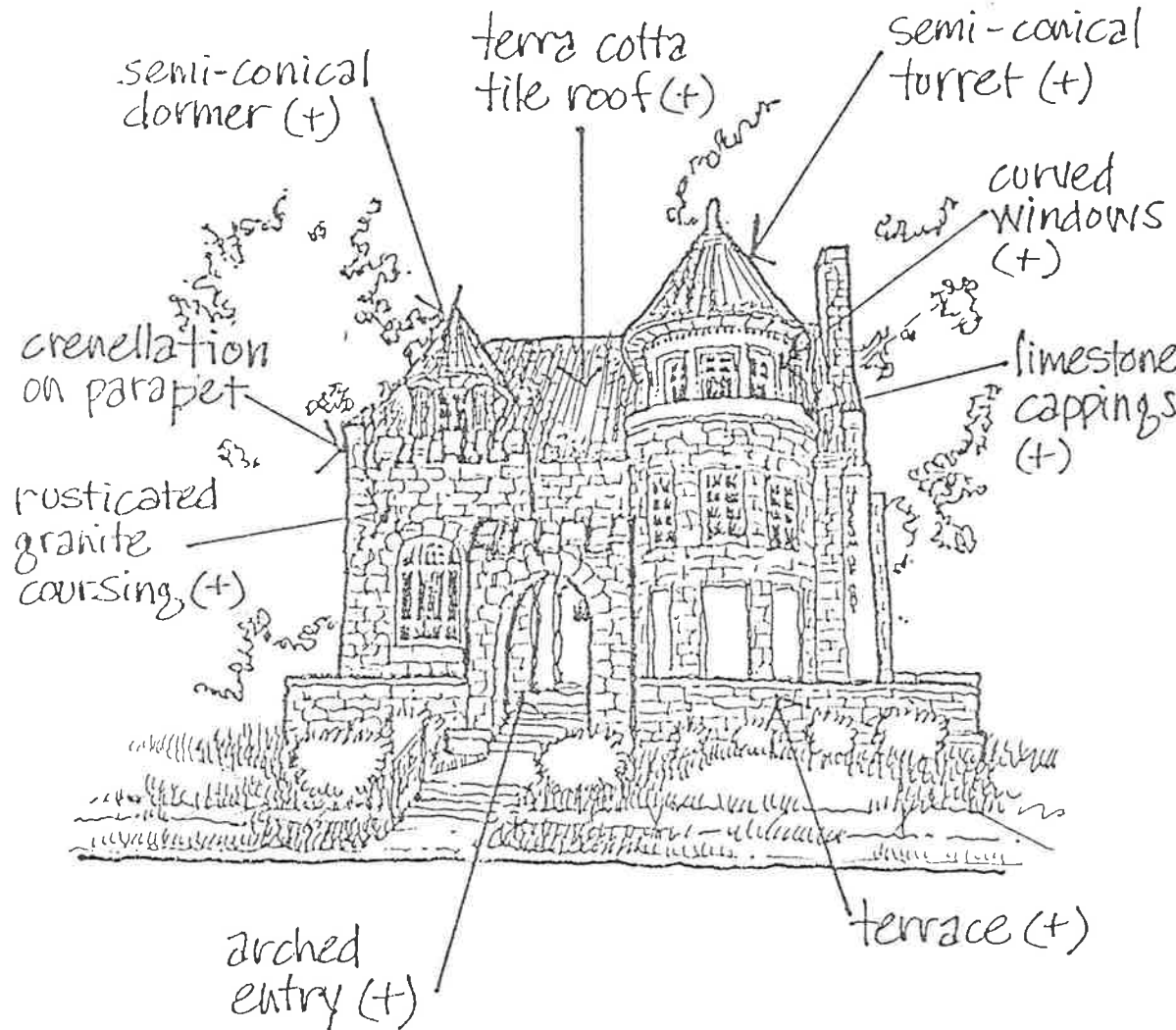
STYLE: Richardsonian Romanesque
(1890)

PAINT: The present chocolate brown is an excellent transition between the red tile roof and the granite.

COMMENTS: The windows have been closed in using simple plywood panels and painted the same chocolate brown as the trim. If the windows must be closed, this treatment is the most sensitive and the least destructive to the historic fabric of the building. Hopefully, when this building is no longer used as an art museum, the windows can be easily reopened.

The sign on the southeastern corner is an adequate modern solution to the signage problem. A more appropriate solution would have been to place the sign in the yard separate from the house.

Despite the heavy traffic and conversion to a use other than a residence, the museum is well preserved with a minimum of serious alteration.



1203 W. Wayne

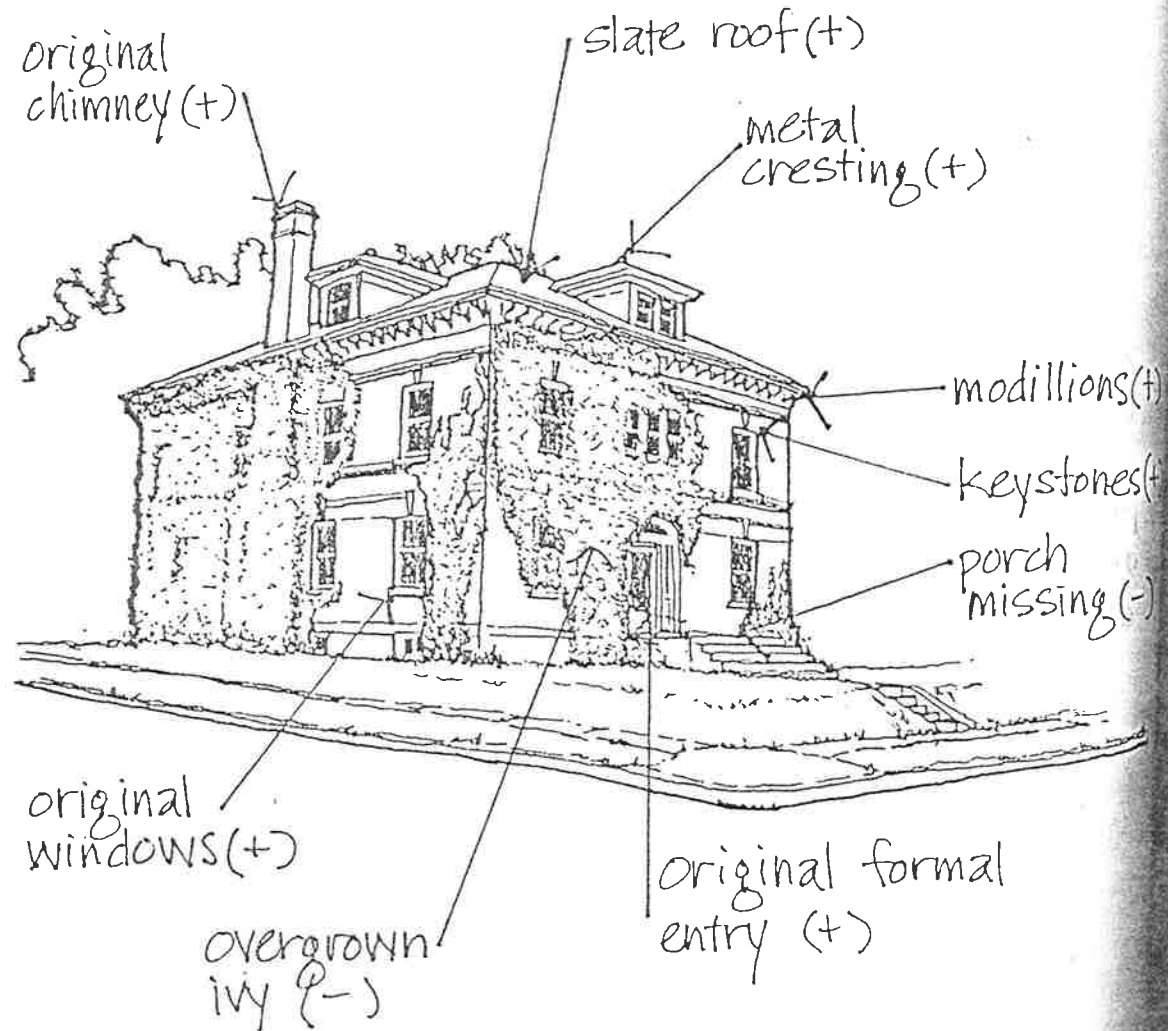
STYLE: Georgian Revival (1910)

PAINT: The present white trim is probably the only appropriate color for this style.

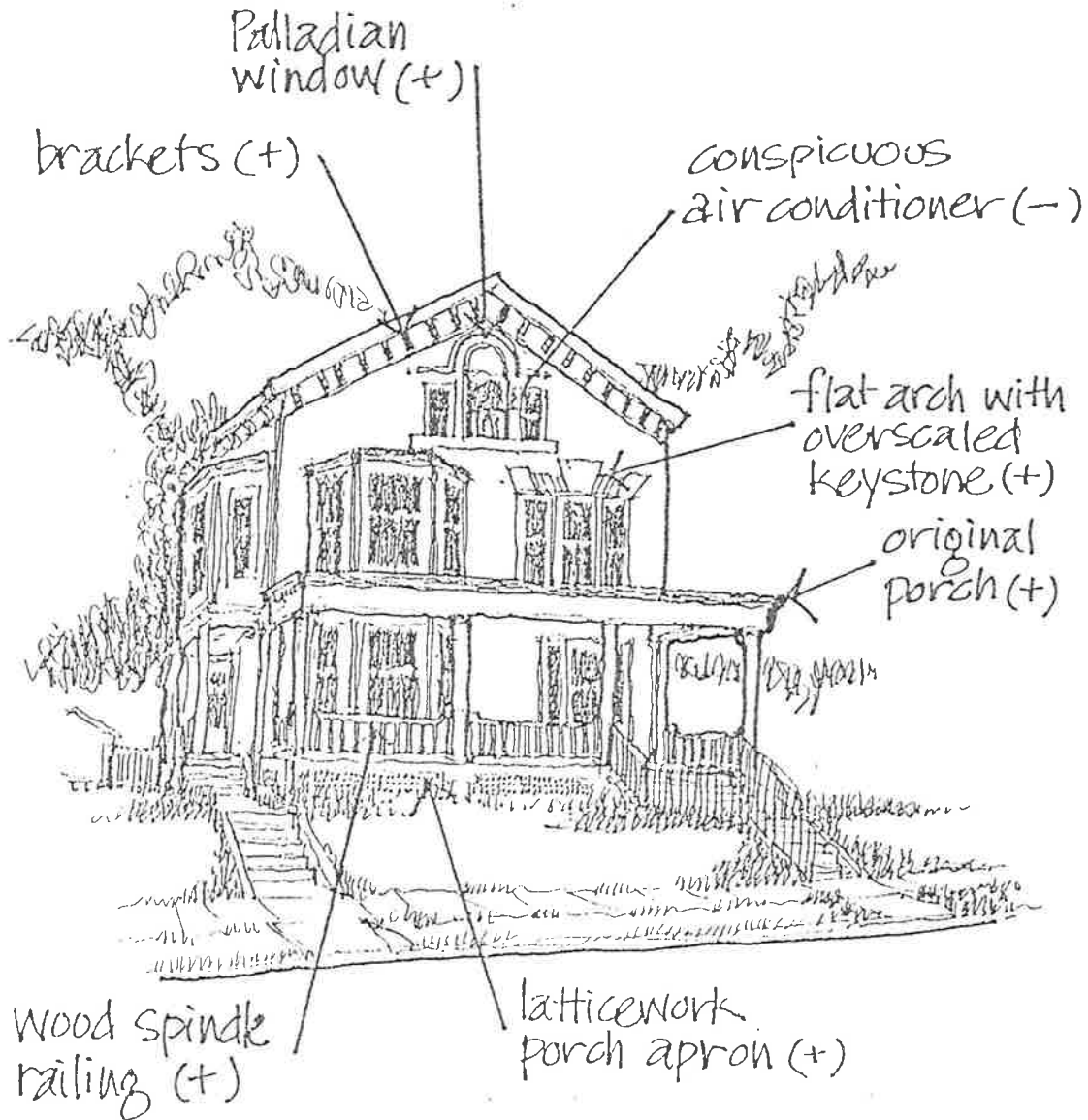
COMMENTS: The overgrown ivy could cause serious problems with the mortar between the bricks. At the very least the ivy should be trimmed away from the eaves and roof so that it doesn't lift the slate shingles.

The very elegant entry with beveled glass fan light and side lights has been marred by the application of an unattractive steel kick plate to the bottom of the front door.

It is very probable that the front entrance porch has been removed, leaving the existing stark concrete platform. If the porch were to be reconstructed, a one story classical portico would be the most appropriate.



1209 W. Wayne



STYLE: Georgian Revival

PAINT: The trim should remain either white or cream in order to be in keeping with the Georgian Revival style. The house is in serious need of paint.

COMMENTS: The house lacks general maintainance. The exceptionally fine porch shows signs of advanced deterioration and should be fixed before it is a total loss.

The evergreens across the front should be cut down because they have grown too large and hide the house.

With some necessary repair, this house could be returned to its former elegance.

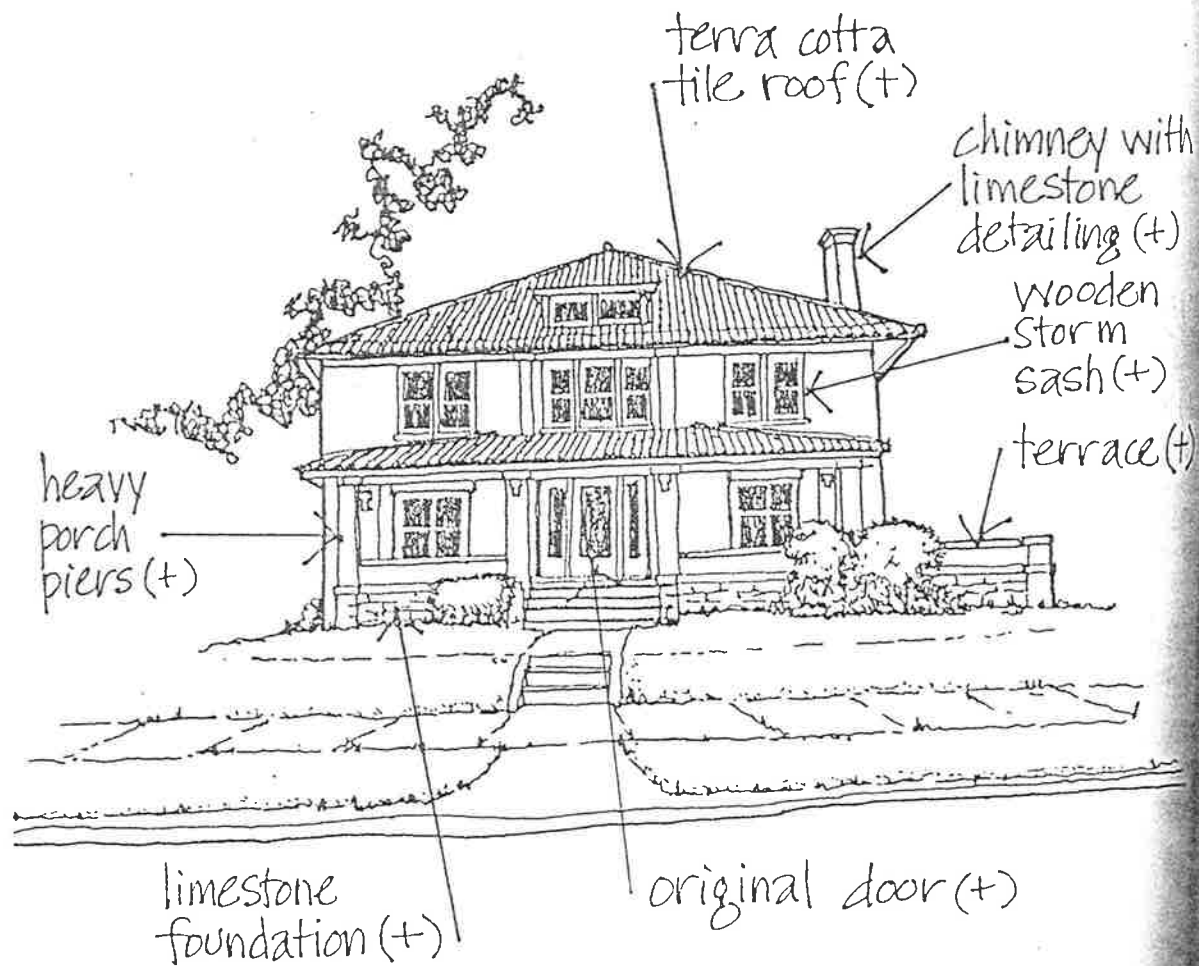
1210 W. Wayne

STYLE: Suburban Box with Italian detailing (1920)

PAINT: The present white trim is appropriate to the style. An alternative could be a trim treatment in shades of tan which would be complementary to the brick color. Currently the trim needs painting.

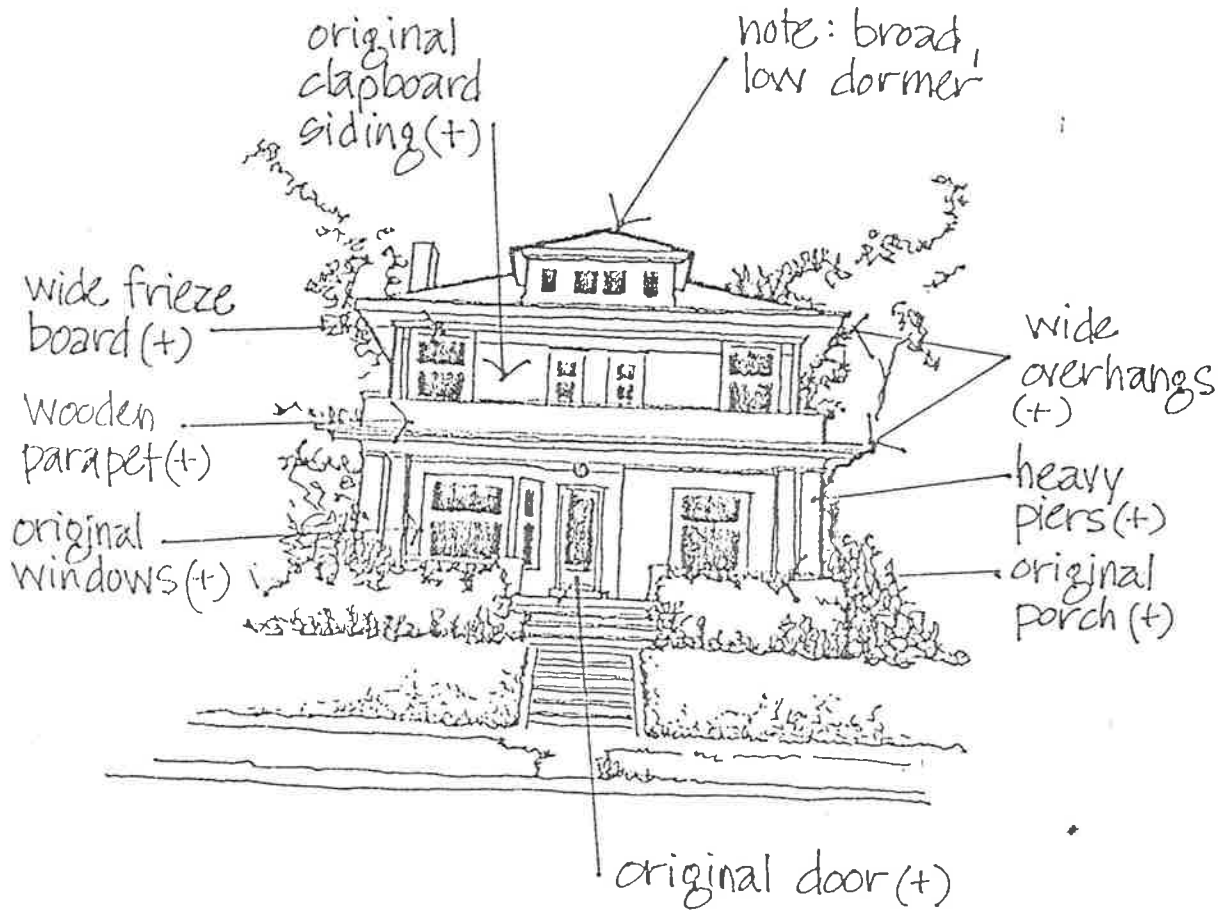
COMMENTS: The red tile roof is particularly significant and should be preserved.

The house shows no major signs of alteration.



1211

1213 W. Wayne



STYLE: Suburban Box with Prairie
Style influence (1910)

PAINT: The present white body with
black trim should be retained. If
another color is used, the choices
should be limited to light earth
tones on the body with a darker
shade of the same color on the trim.

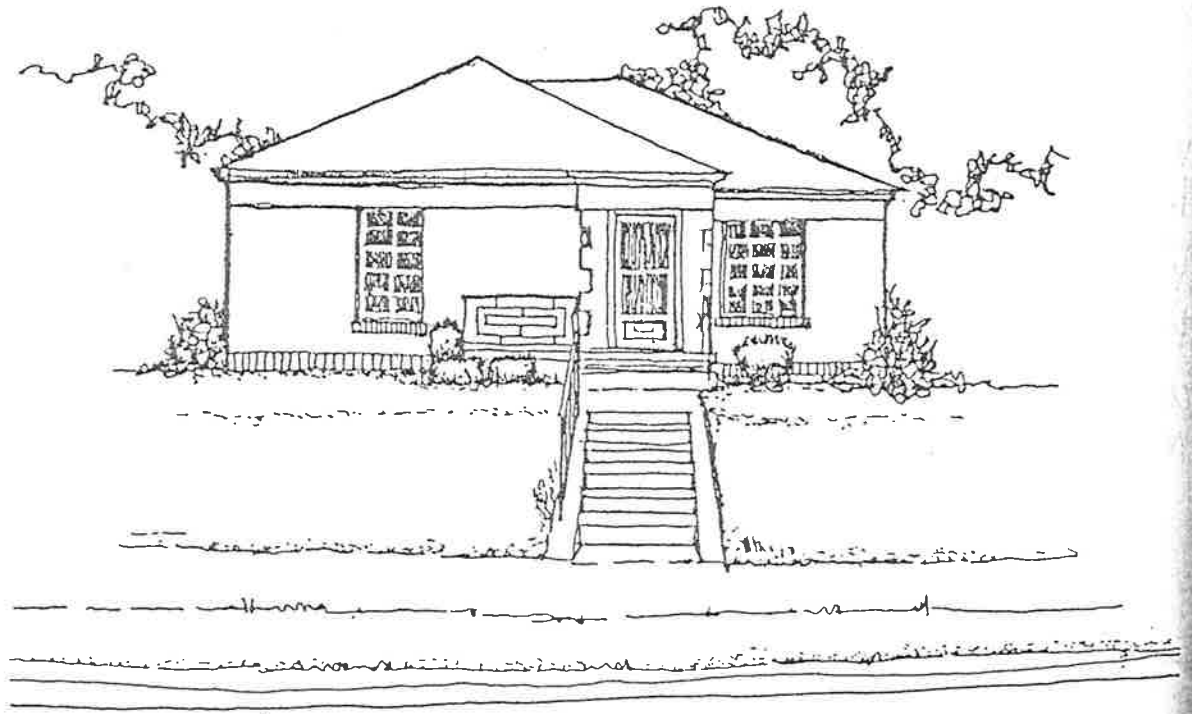
COMMENTS: The placement of the
window and the broadness of the
porch and eaves are important ele-
ments in the design of this house.
Vertical elements such as additional
porch posts which would disturb the
horizontality should be avoided.

1215 W. Wayne

STYLE: Suburban Ranch (1950)

PAINT: The brown trim helps to make this house more inconspicuous. The color is well suited to the tan brick of the house. Bright colors should be avoided.

COMMENTS: This house is totally out of scale and character with the neighborhood and is an example of the kind of infill that should be discouraged. Fortunately, the house has been carefully maintained and presents a neat appearance.



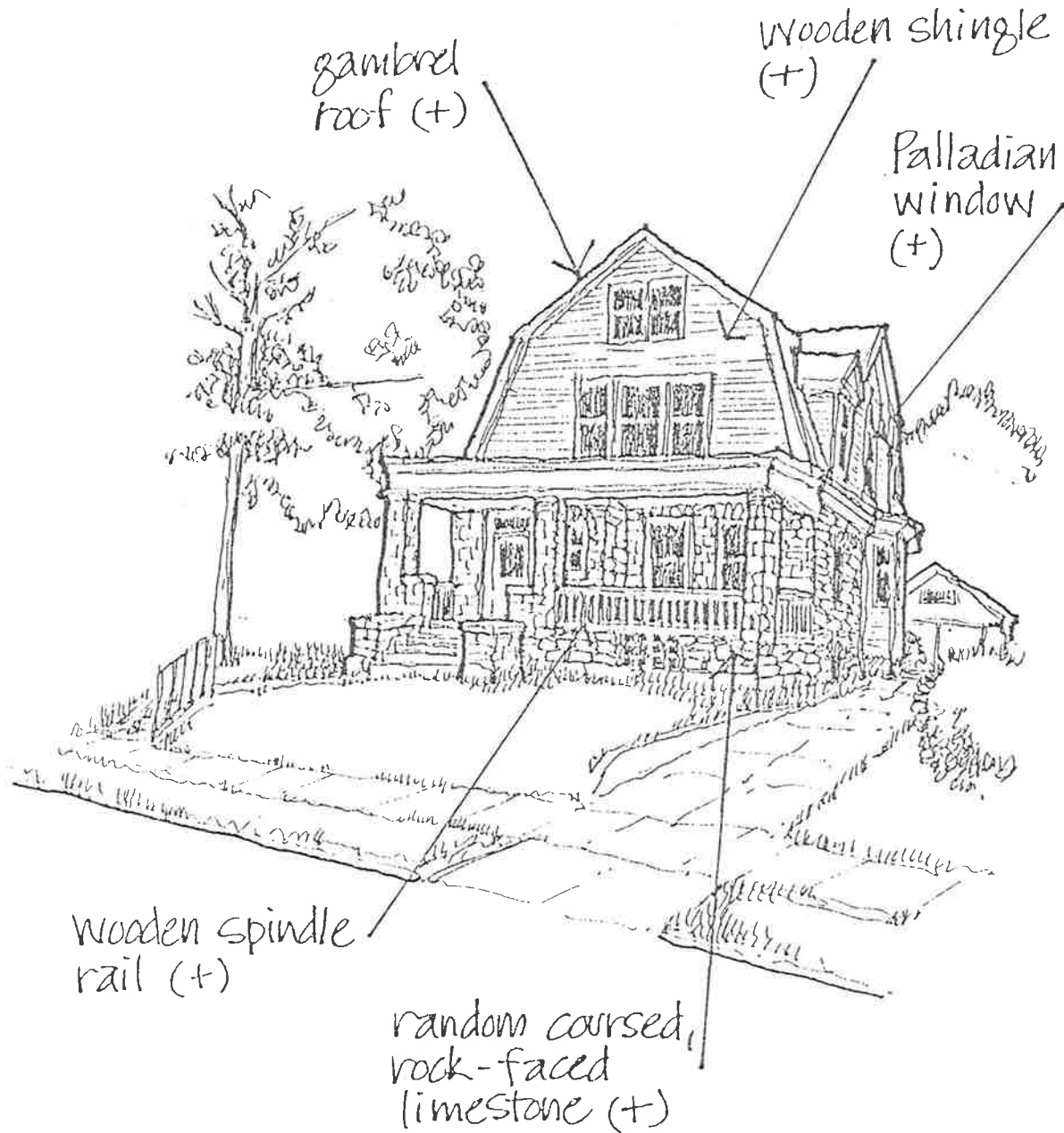
1216 W. Wayne

STYLE: Colonial Revival (1900)

PAINT: The gray body with black trim fits well with the Colonial Revival style.

COMMENTS: The house is very well maintained and shows no major alterations.

Particularly significant is the unusual limestone first story.

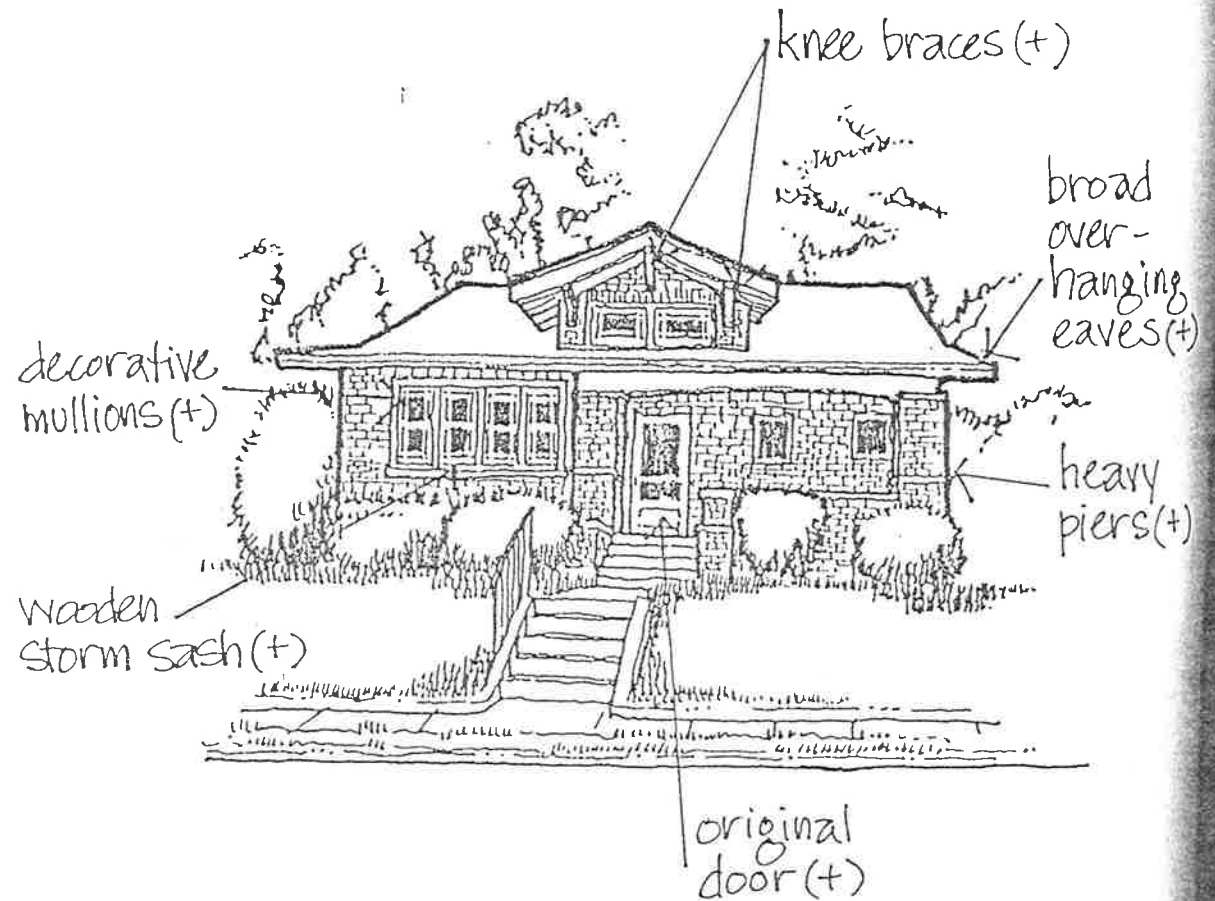


1220 W. Wayne

STYLE: Bungalow (1920)

PAINT: The present yellow trim blends nicely with the tan brick. This is an appropriate color for the Bungalow style.

COMMENTS: This house is a superbly preserved example of the Bungalow style.

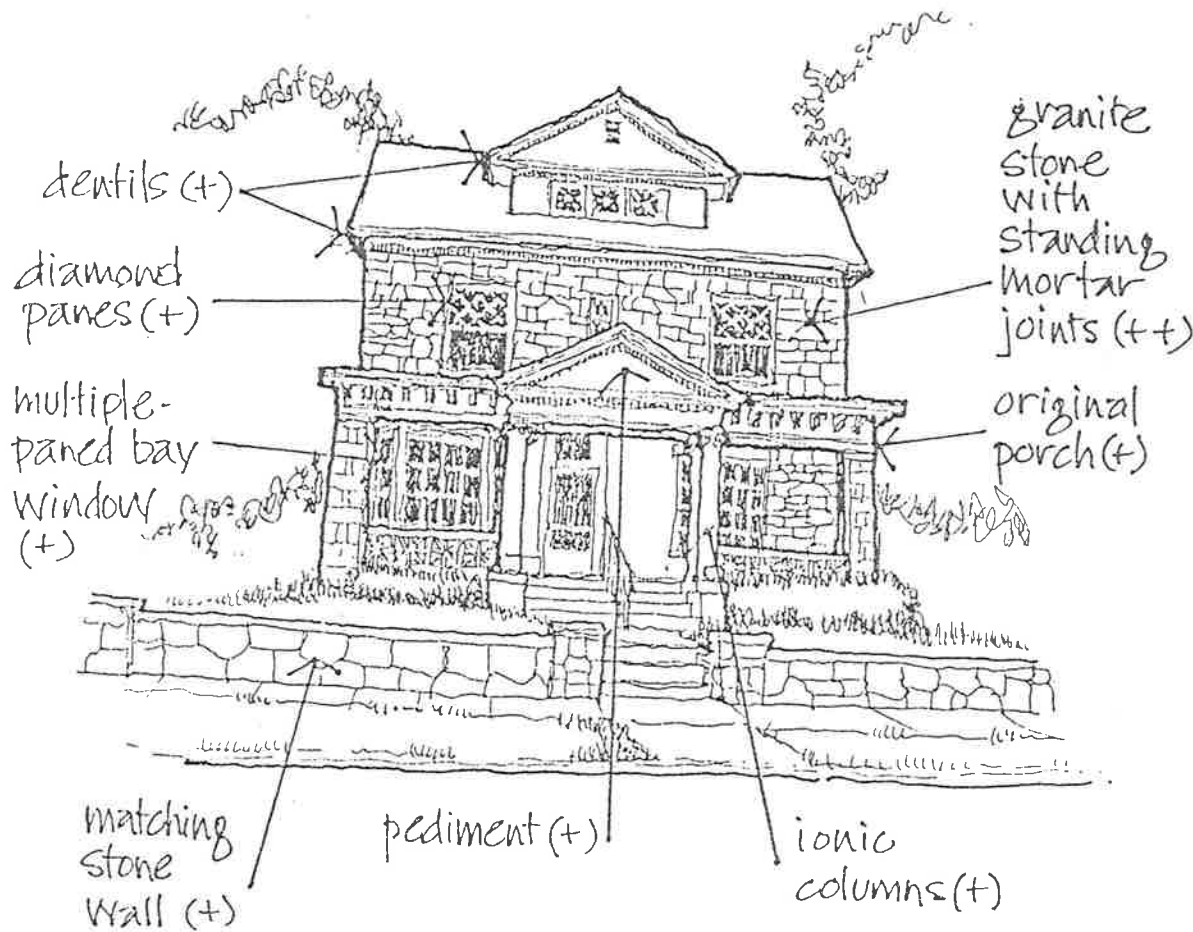


1221 W. Wayne

STYLE: Georgian Revival (1900)

PAINT: The trim should remain white and black in order to be in keeping with the style.

COMMENTS: The granite facade makes this one of the richest examples in the neighborhood. The generous proportions and clean lines of the house appear to be unaltered.

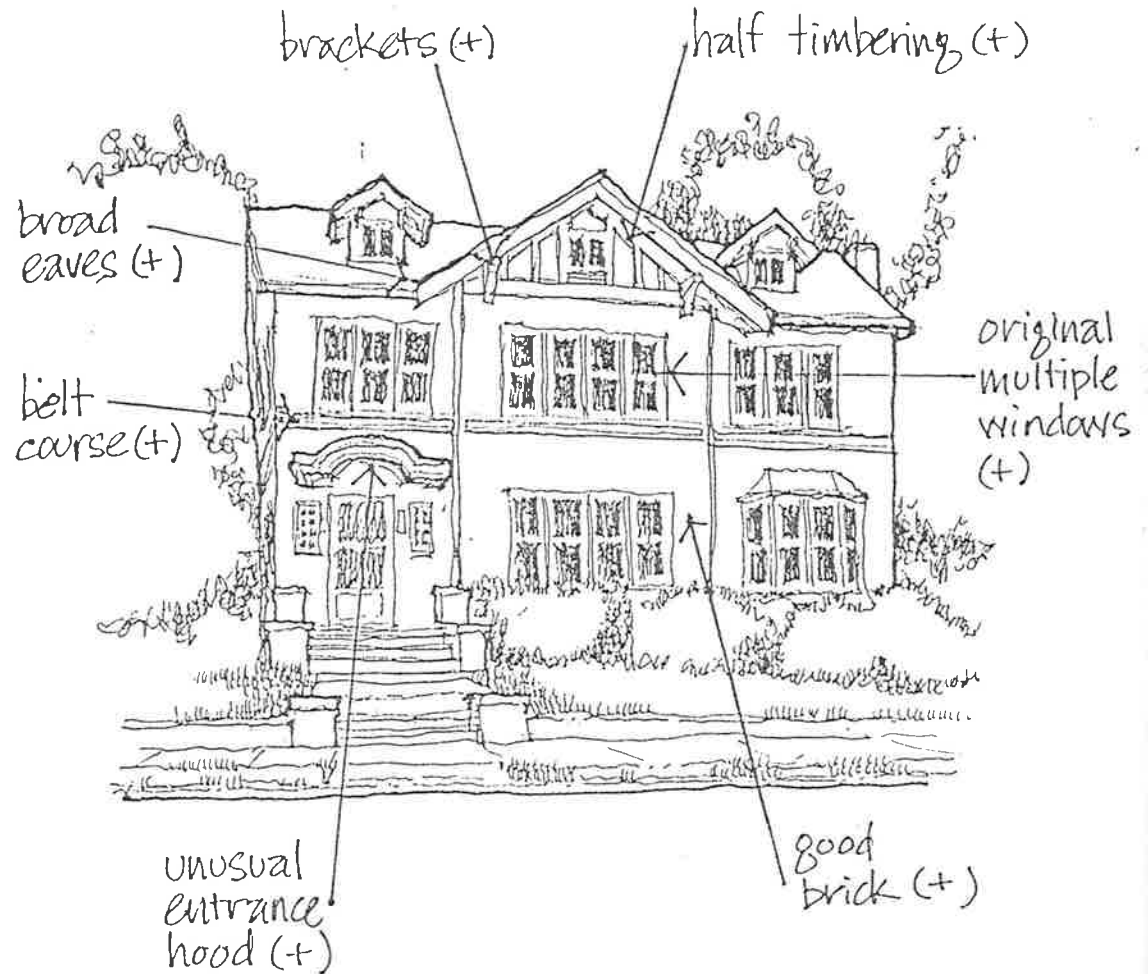


1223 W. Wayne

STYLE: Prairie-Bungalow Influences
(1920)

PAINT: The half timbering in the front gable and the trim should be painted brown so that they contrast with the tan brick.

COMMENTS: Because of the simplicity of this house, it has retained much of its original appearance. Particularly significant is the rare suspended entrance hood.

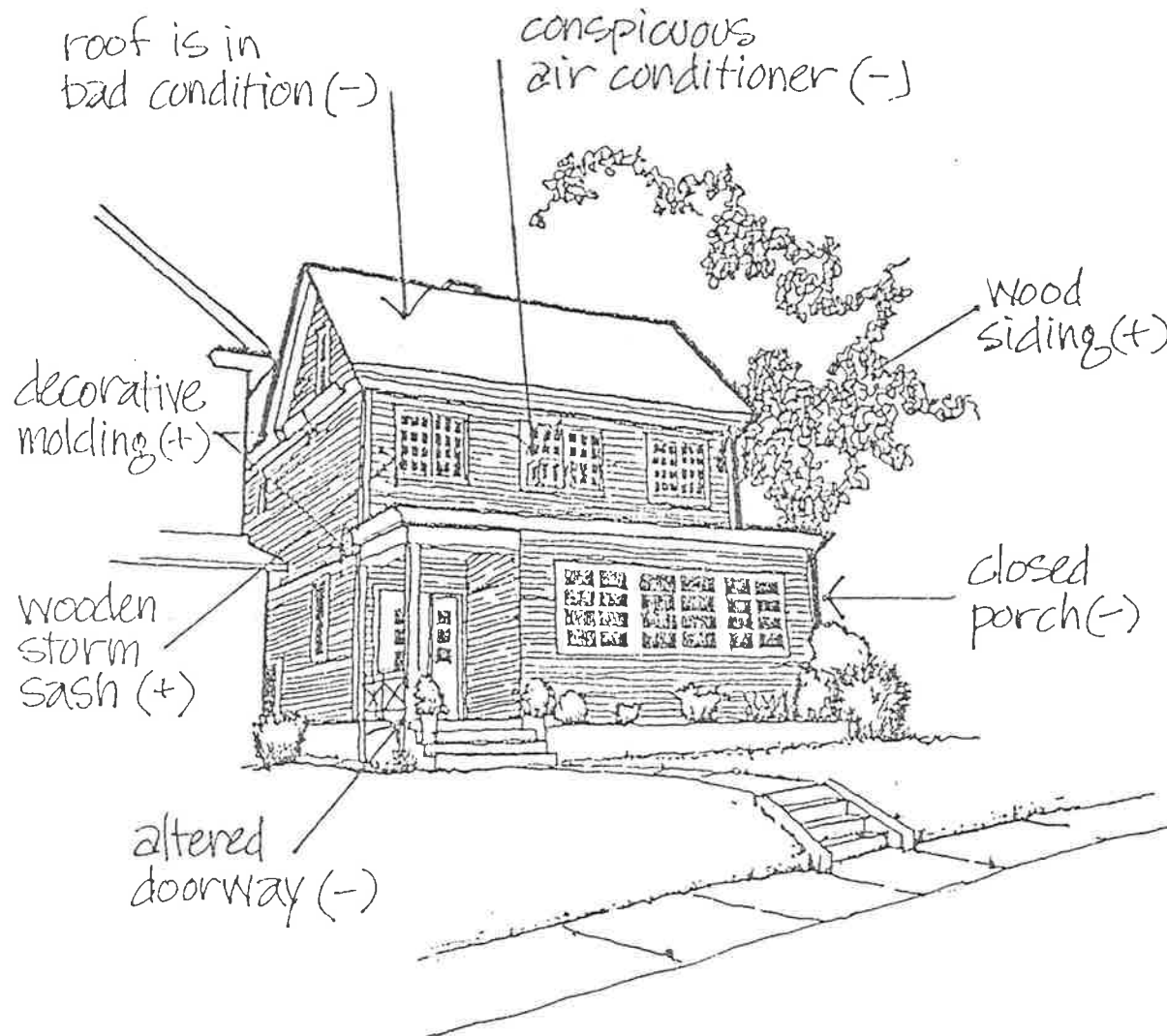


1226 W. Wayne

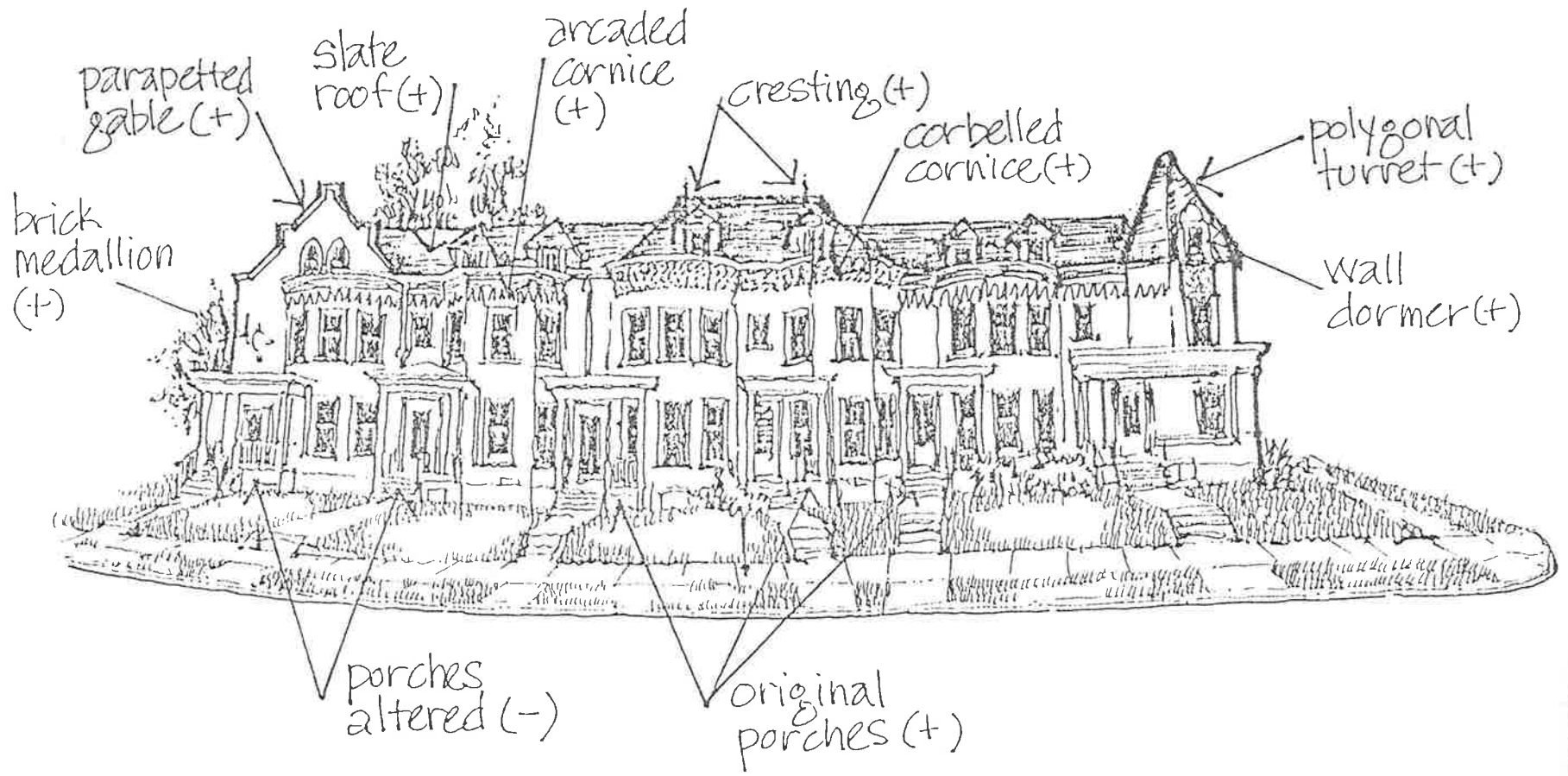
STYLE: Colonial Revival (1920)
PAINT: Currently, the house is painted orange with brown trim. Besides being inappropriate to the style, this combination gives the house a dreary appearance. White or a very light color for the body would be more compatible with the Colonial Revival style.

COMMENTS: The air conditioner should be moved to a less conspicuous location.

This house has been significantly altered on the first floor and in the second floor front windows. However, the alterations do not seriously alter the basic mass or scale of the house and it still fits well into the neighborhood.



ROW HOUSE



1227, 1229, 1231
1233, 1235, 1237

W. Wayne

STYLE: Chateauesque Style (1902)

PAINT: Most of the units have white trim except Unit 1237 which has red trim. The white trim is preferable to the red because the red is not compatible with the brick color.

COMMENTS: The first two units from the left (1227 and 1229) have wrought iron replacement columns on the porches. The central three units (1231, 1233 and 1235) have retained the original classical columns, which, of course, is a preferable treatment. The corner unit (1237) has a heavy piered Bungalow era porch that is a much more successful alteration than the wrought iron posts.

This series of rowhouses is extremely significant because it is one of the only (if not the only) rowhouses in Fort Wayne.

1228 W. Wayne

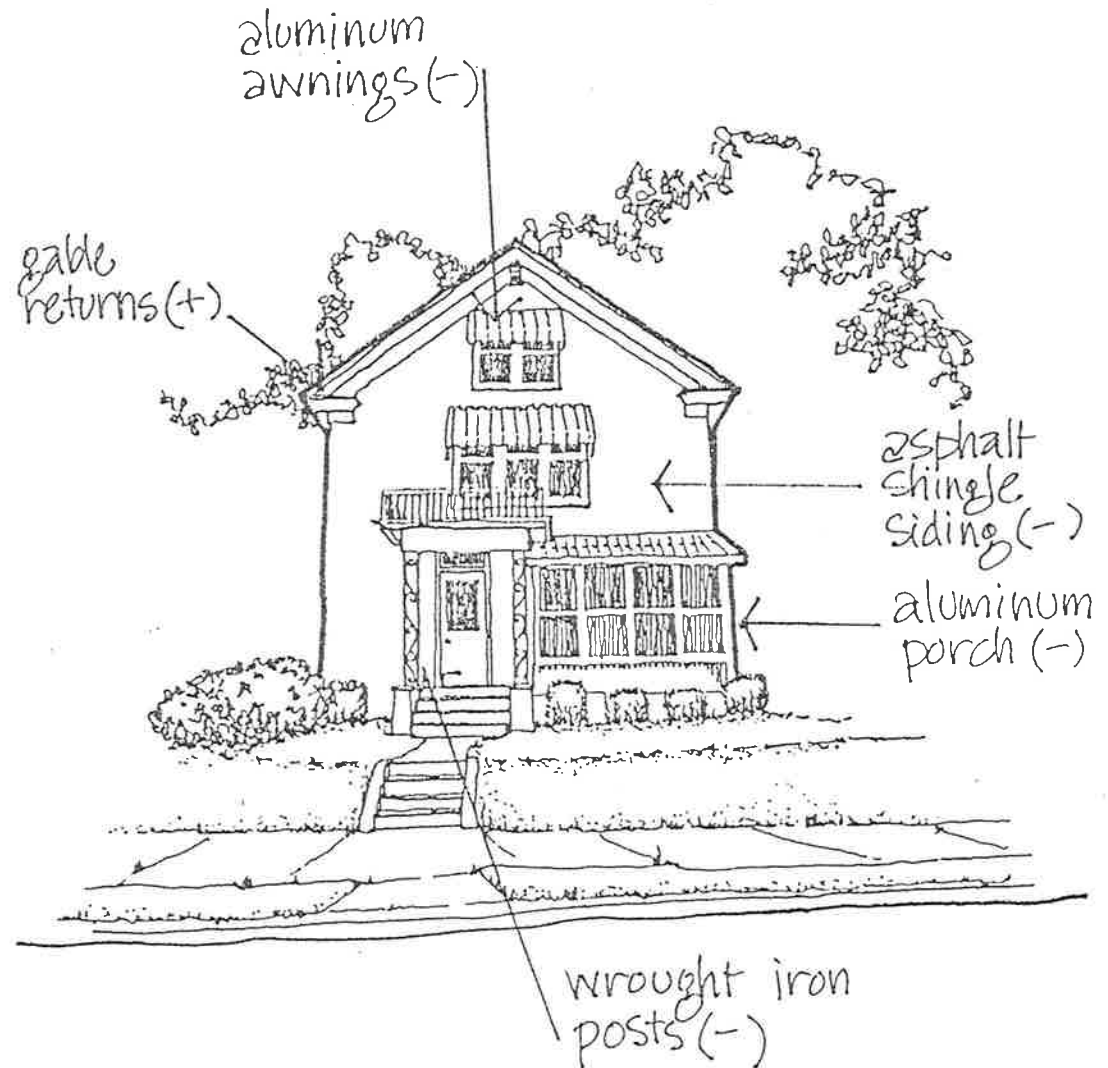
STYLE: Worker's Cottage

PAINT: The tan trim is satisfactory since it is such an insignificant element.

COMMENTS: The aluminum porch posts appear too flimsy to carry the load of the entrance hood. Replacement of these posts with classical columns or simple wooden posts would greatly improve the character of the house.

The aluminum awnings and the aluminum closed porch are completely inappropriate and should be removed. Canvas awnings could be substituted in both places.

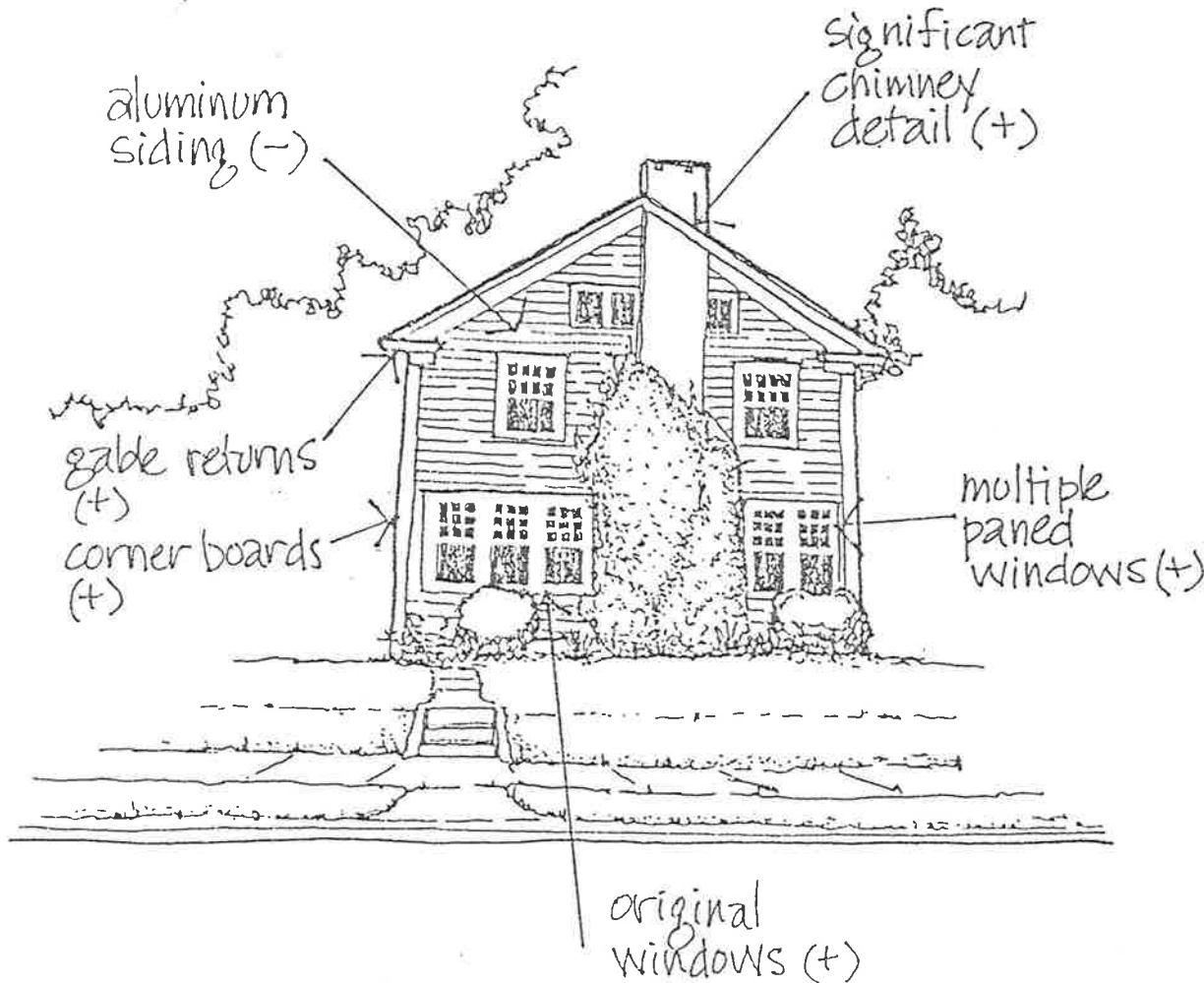
The house is completely covered with fake asphalt brick siding which is not consistent with either the style or design of the house.



1232 W. Wayne

STYLE: Colonial Revival (1920)
PAINT: The off-white trim is very appropriate to the style and compatible with the light blue aluminum siding.

COMMENTS: This is an excellent example of correct application of aluminum siding because the aluminum is limited to the siding material only and does not obscure the trim and detailing. Also, the color of the aluminum is appropriate to the Colonial Revival style.



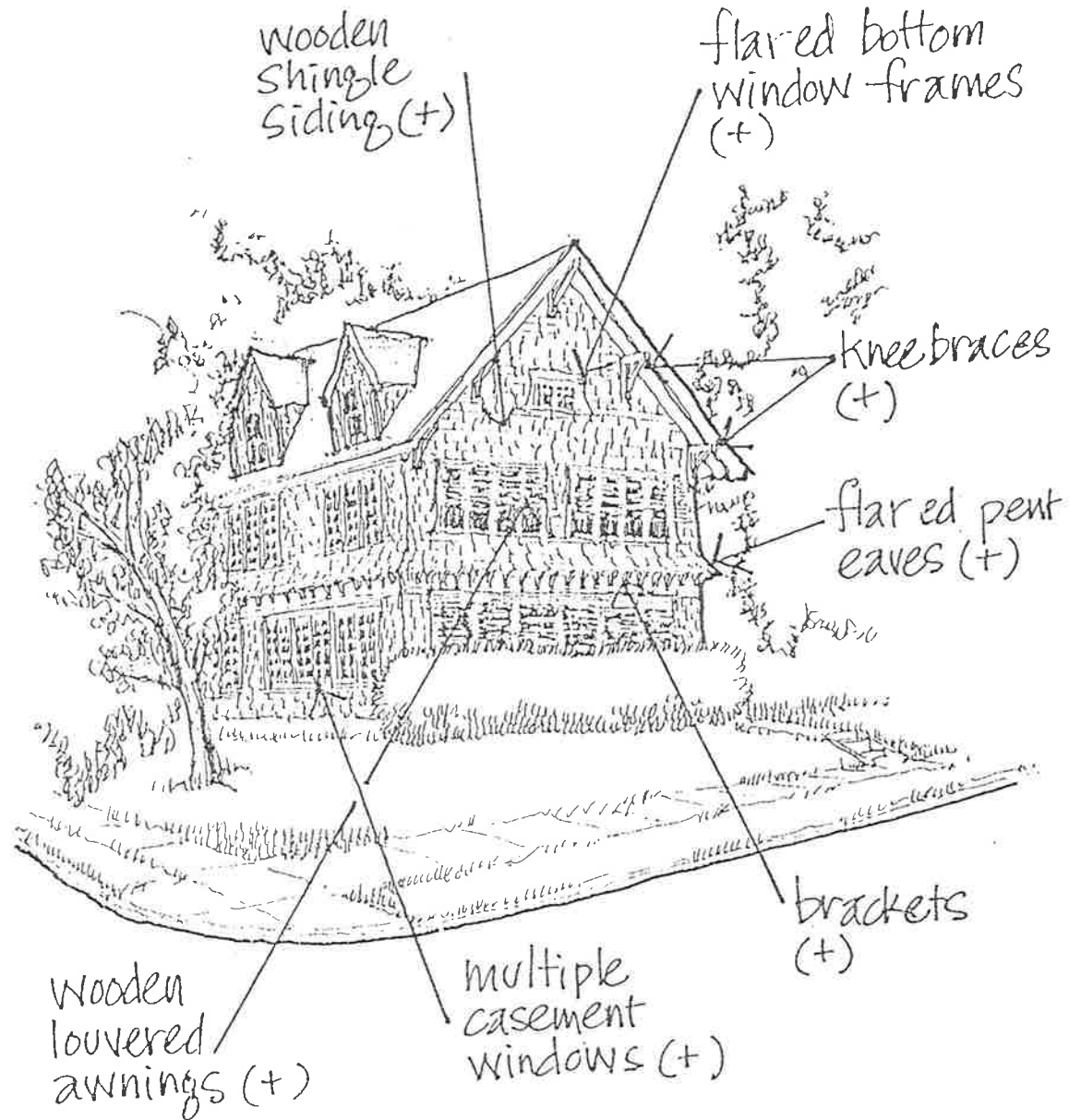
1234 W. Wayne

STYLE: Bungalow (1910)

PAINT: The present combination of brown shingles with yellow trim is very appropriate to the Bungalow style. The house should be repainted soon.

COMMENTS: This house is significant because typical Bungalows were not usually built this large. The house seems to have suffered very little exterior alteration.

The vegetation around the house is overgrown to the point of hiding this unusual building. It would be wise to trim the trees and shrubs back, particularly the vines on the west side.



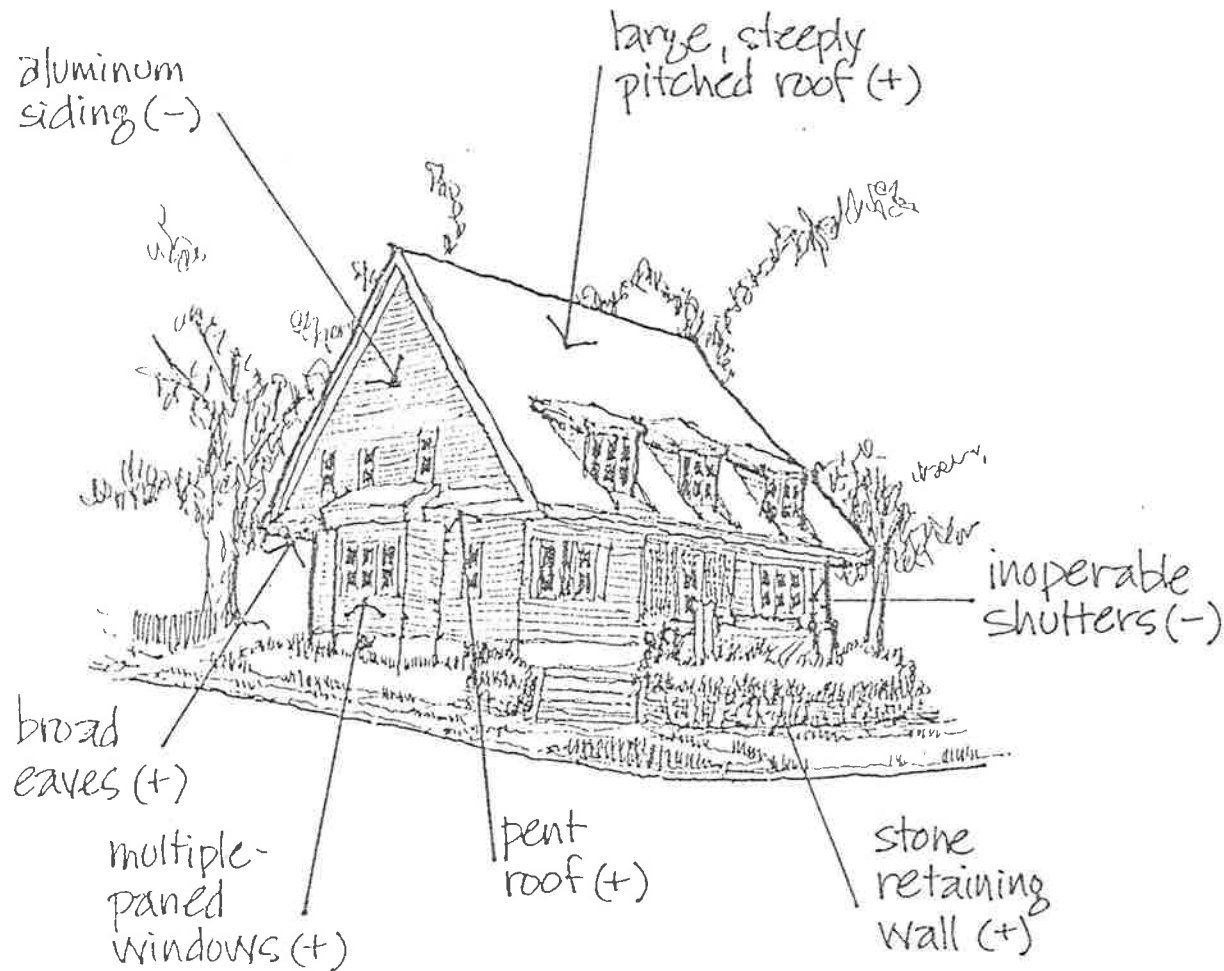
1301 W. Wayne

STYLE: Bungalow (1920)

PAINT: It appears that all surfaces have been covered with green aluminum siding. If there are any areas that still require paint, it would be wise to paint them white.

COMMENTS: The exaggerated roofline and relatively large scale of the house make this an unusual example of the Bungalow style.

The recessed entranceway, enclosed with small paned windows is a particularly notable feature. It is probably original. Should the aluminum siding be removed, sawn shingles lined up in horizontal rows might be a consistent treatment.

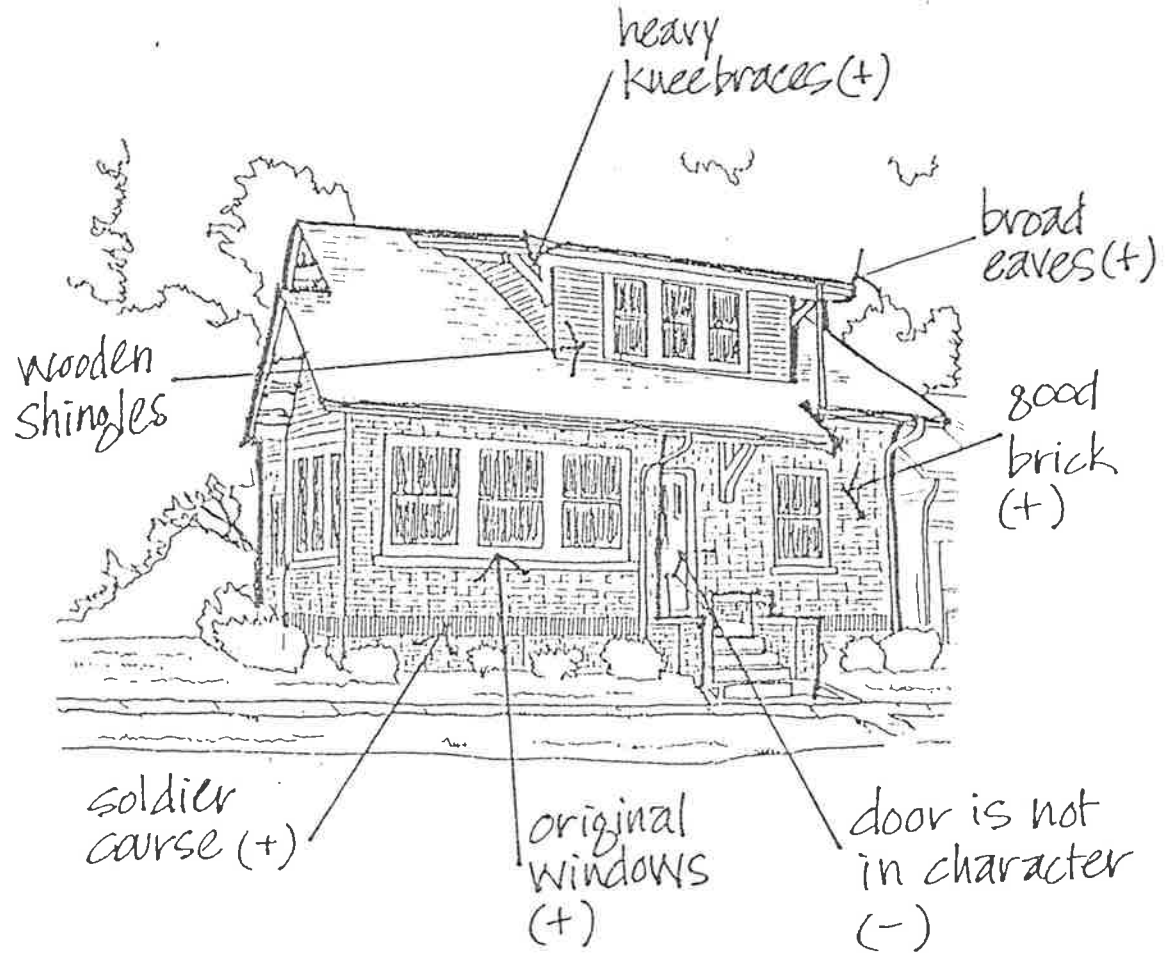


1302 W. Wayne

STYLE: Bungalow (1920)

PAINT: The wooden shingles have been stained brown and the trim has been painted white which is an appropriate combination for this style.

COMMENTS: This house remains a nearly perfectly preserved Bungalow. The only element out of character is the front door which is a 1950's modern flush three light door.



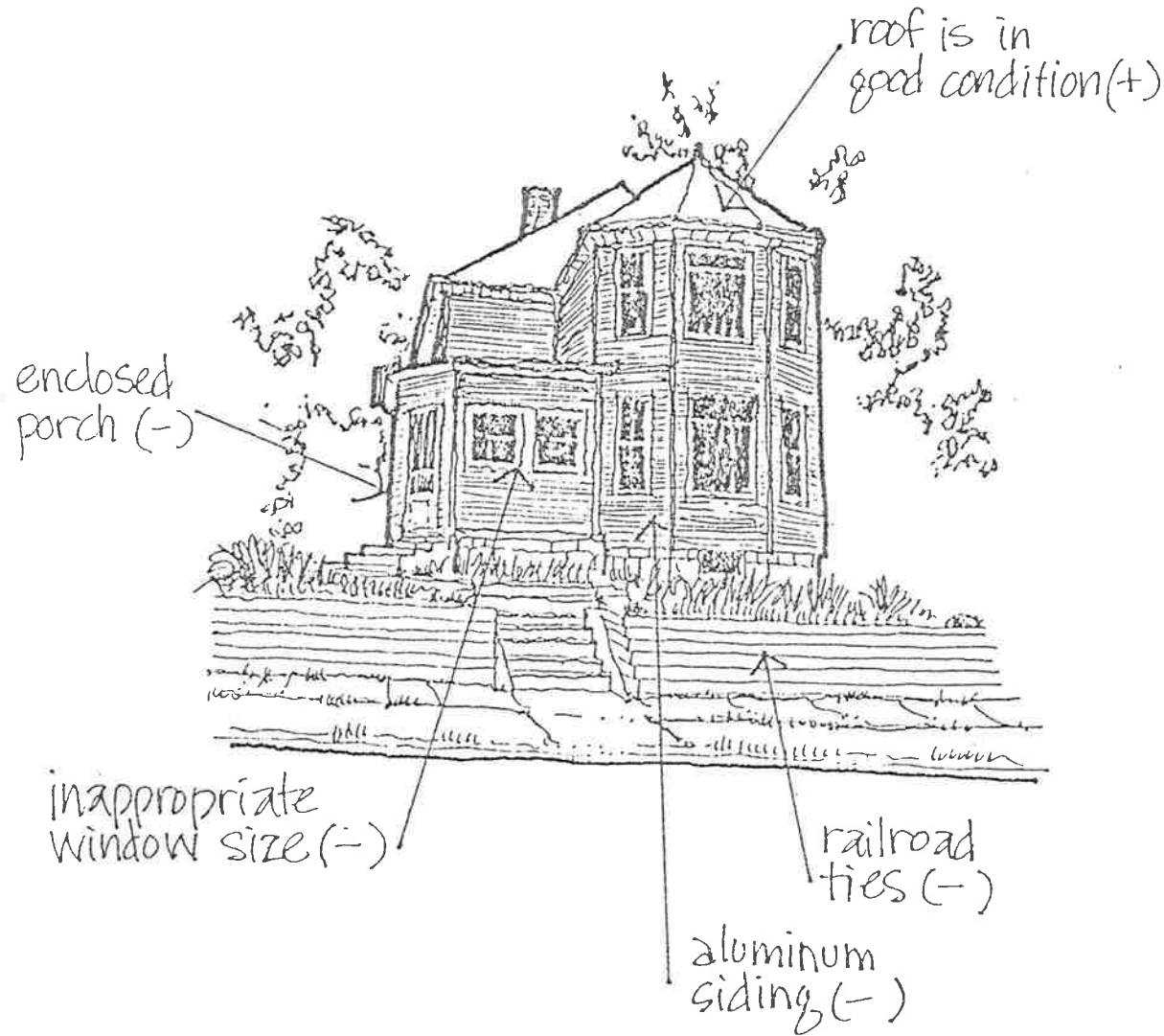
1307 W. Wayne

STYLE: Queen Anne

PAINT: There are no paintable surfaces because of the complete application of aluminum siding.

COMMENTS: The character and style of this house has been completely compromised by the aluminum siding and the inappropriately enclosed porch. The best suggestion would be to reverse the existing modernizations.

The railroad tie retaining wall across the front property has a rustic effect not in character with the general streetscape. A stone retaining wall similar to that in front of 1301 W. Wayne or a suitable concrete one would be more harmonious.



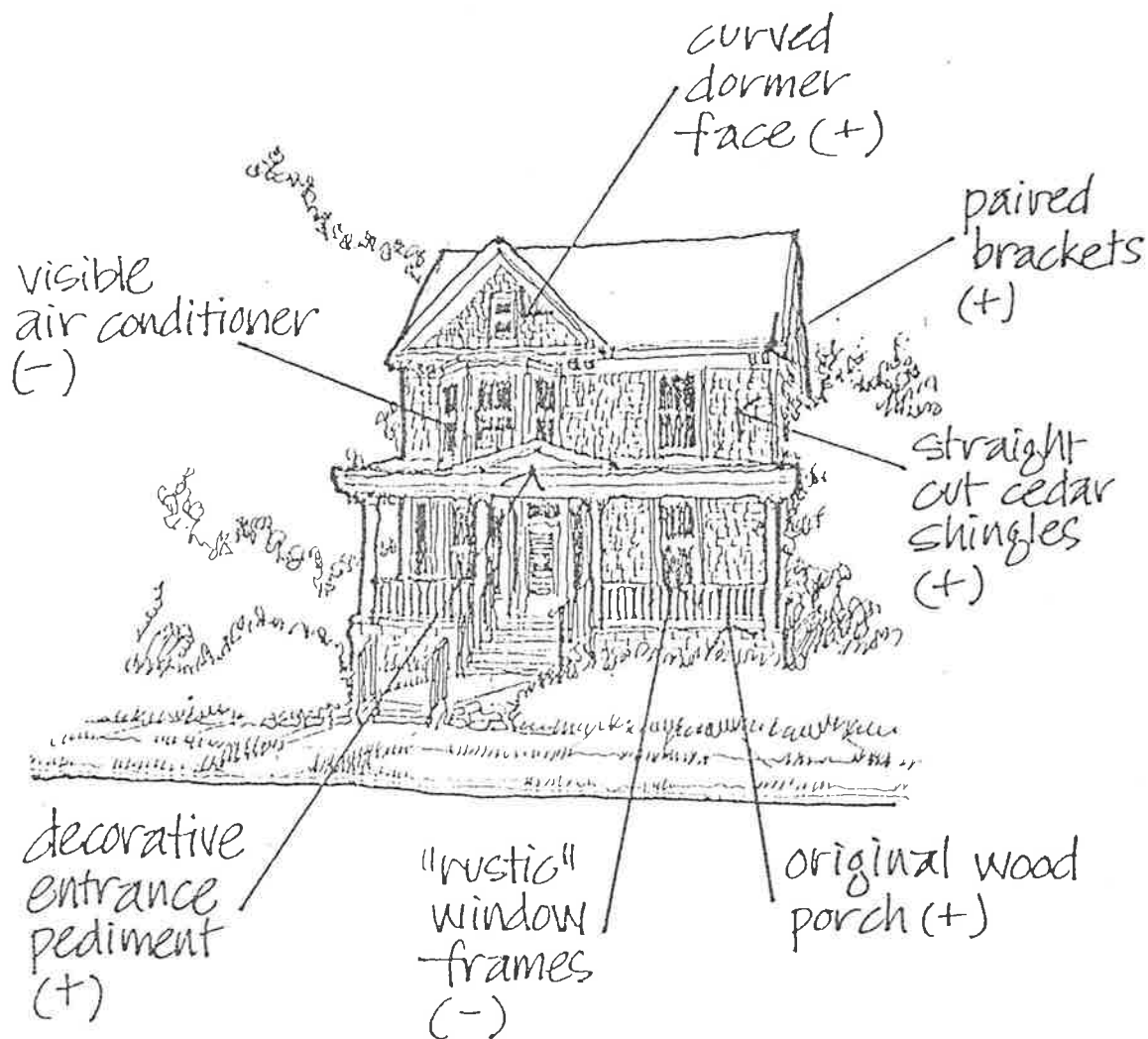
1308 W. Wayne

STYLE: Queen Anne (1900)

PAINT: The white trim supplies a good contrast to the dark wood shingles and as such is probably the wisest choice for this house.

COMMENTS: The curved sides on the front gable window indicate that there originally were shingles on this portion of the house. The rest of the house was probably covered with clapboard. Shingling done during the Queen Anne period was more refined in its detailing than this house illustrates. Often shingles were applied in geometric, regular patterns, and shingles with shaped edges were used as accent. It would have been better to have painted the window frames white to match the rest of the trim instead of leaving the frames raw cedar like the walls.

If possible, the air conditioner in the second floor bay window should be moved to a less conspicuous location.



1313 W. Wayne

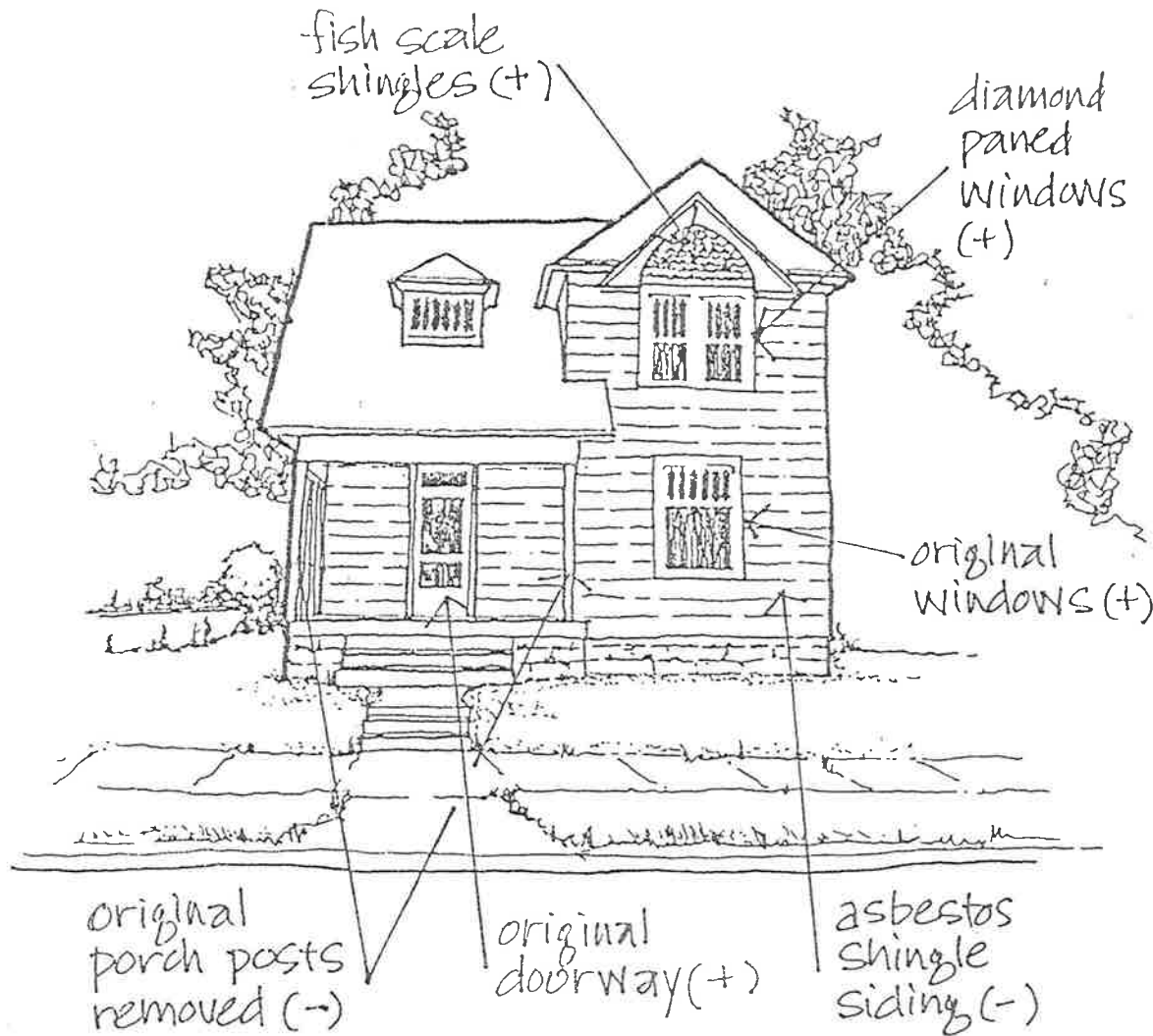
STYLE: Queen Anne (1900)

PAINT: The house is very insignificant looking because of the dull green trim and gray asbestos siding. A richer Queen Anne paint treatment could improve the appearance of the house without much effort. Since the house is small, complex color schemes should be avoided.

COMMENTS: It possible, the asbestos shingles should be removed and the original clapboard repaired or replaced.

In the past, the original wooden porch columns were replaced by plain thin posts. If the old columns could be duplicated, they would add considerable interest to the house.

This is a fine little house which appears to have been well maintained and which needs very little work to preserve it.



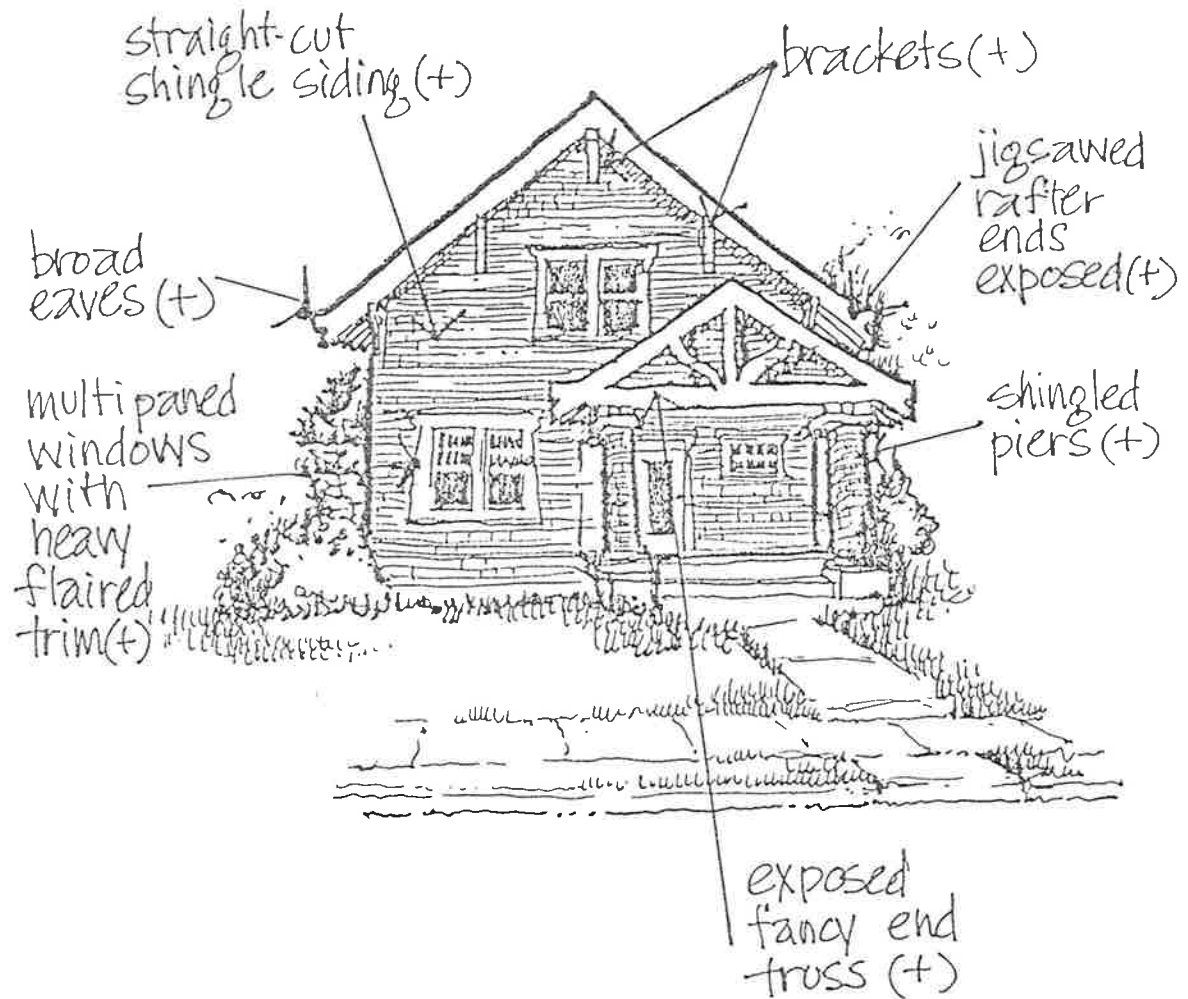
1314 W. Wayne

STYLE: Bungalow (1920)

PAINT: The white trim is well suited to the brown wood shingles. A light earth tone on the trim would be a satisfactory alternative. The trim will need to be repainted soon.

At no time should the shingles be painted, only stain should be used.

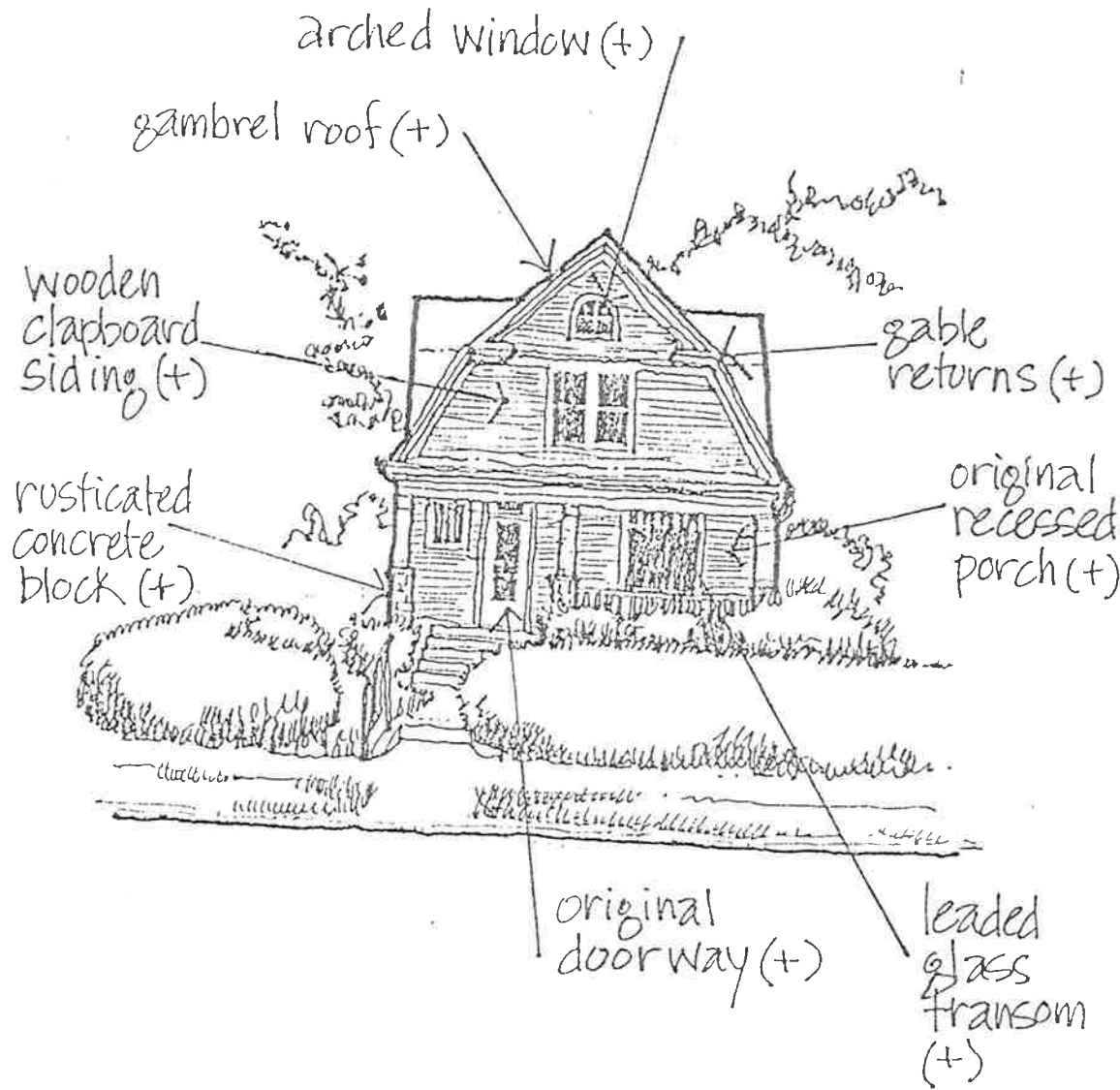
COMMENTS: All of the characteristic elements of the classic bungalow are present in this house. The cut rafter ends and flaired-bottom window frames are especially unusual details which should never be removed.



1316 W. Wayne

STYLE: Colonial Revival (1910)
PAINT: The present color combination of white siding and black window frames is an excellent choice for this style house.

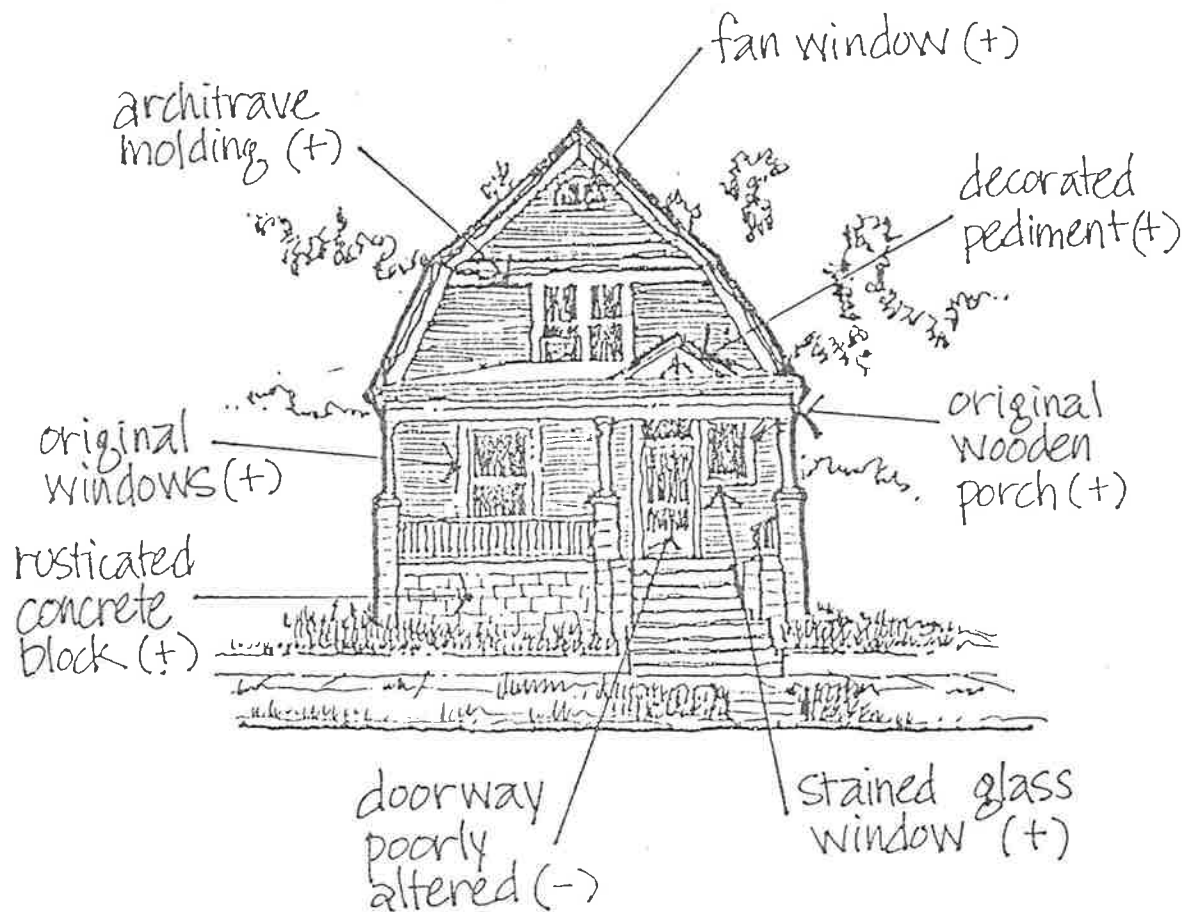
COMMENTS: Since this house has retained both its original form and materials, no design suggestions need to be made. It is indeed a model example of the Colonial Revival Style.



1317 W. Wayne

STYLE: Colonial Revival (1910)
PAINT: Pink siding with red trim is not a color combination generally associated with the Colonial Revival style. The present paint treatment hides a otherwise authentic house. For alternatives, please see the Colonial Revival style under the section of the manual entitled "Paint".

COMMENTS: The only change evident on this house is a carelessly altered front door and transom. Due to the make shift nature of the alteration, the original doorway could probably be restored.

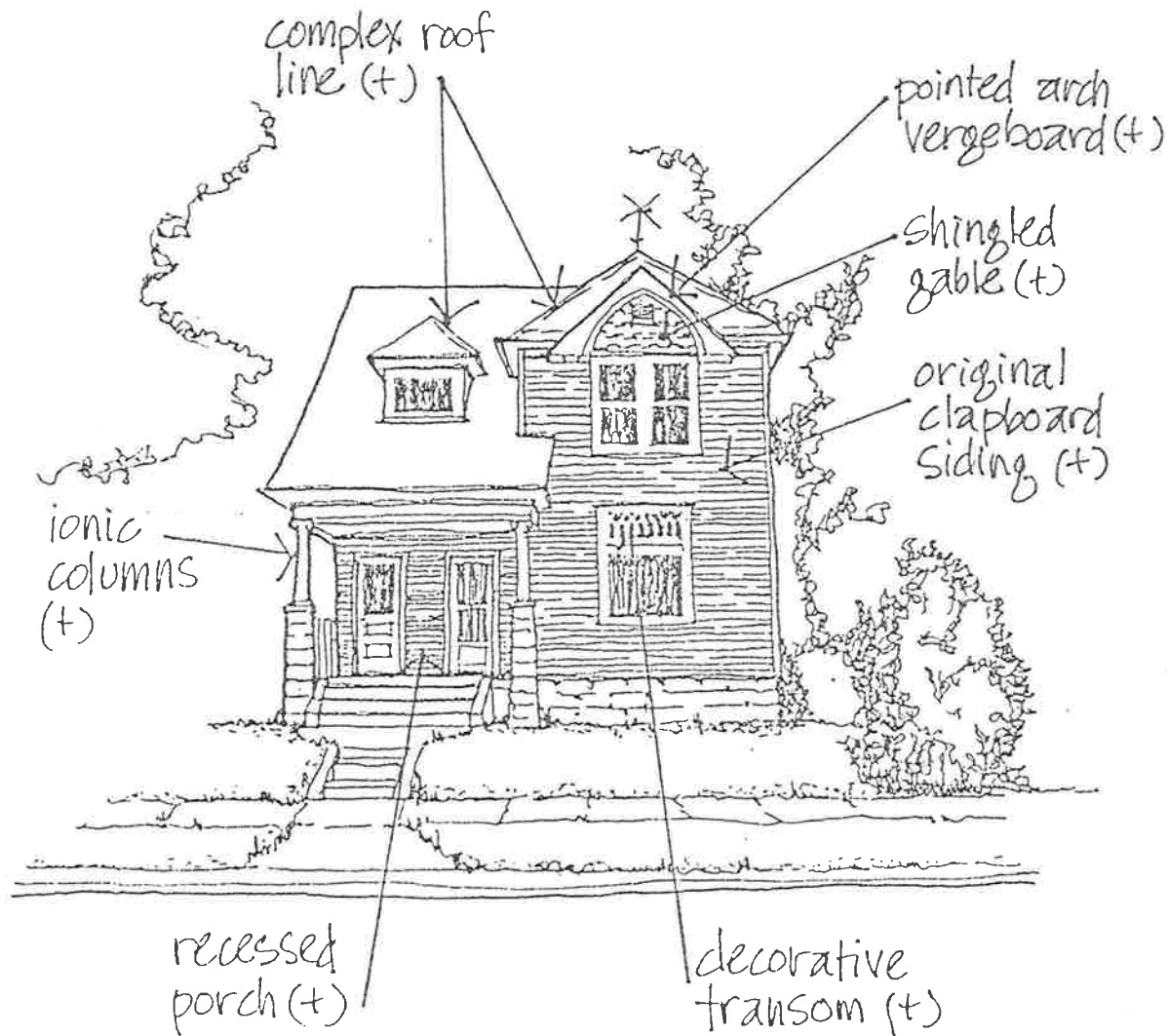


1319 W. Wayne

STYLE: Queen Anne (1890)

PAINT: Presently the body of the house is pale green and the trim is white. This combination is appropriate to the Queen Anne because smaller houses do not require the more complex schemes generally associated with larger Queen Anne houses. The house is badly in need of painting.

COMMENTS: No major or detrimental alterations are evident.

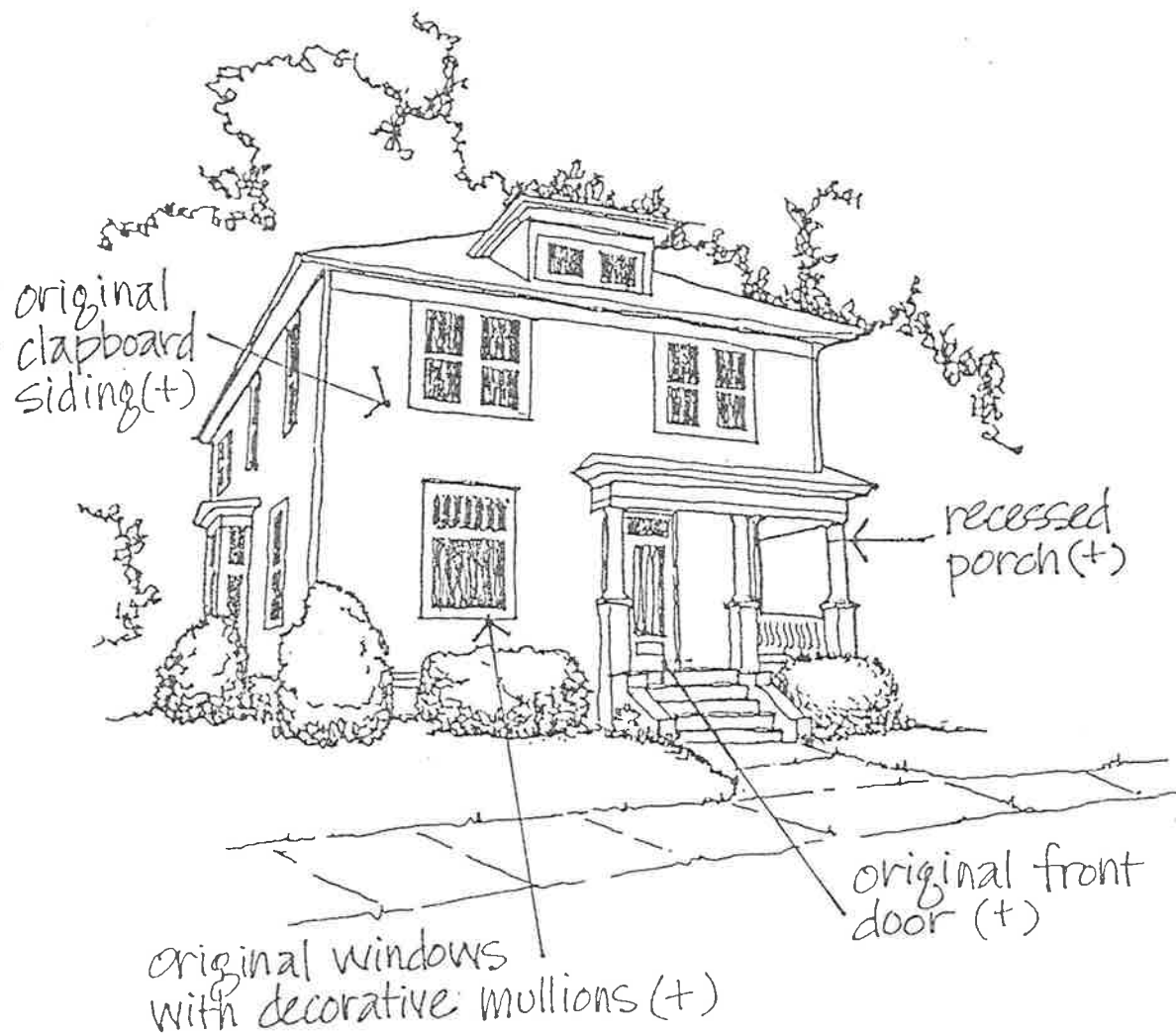


1320 W. Wayne

STYLE: Suburban Box (1910)

PAINT: The house has been freshly painted dark green with white trim. The green is entirely too dark and heavy for this style and the effect would have been more pleasing if the body had been painted white with the dark green reserved for the trim.

COMMENTS: The recessed porch makes this house slightly different from most Suburban Box houses.

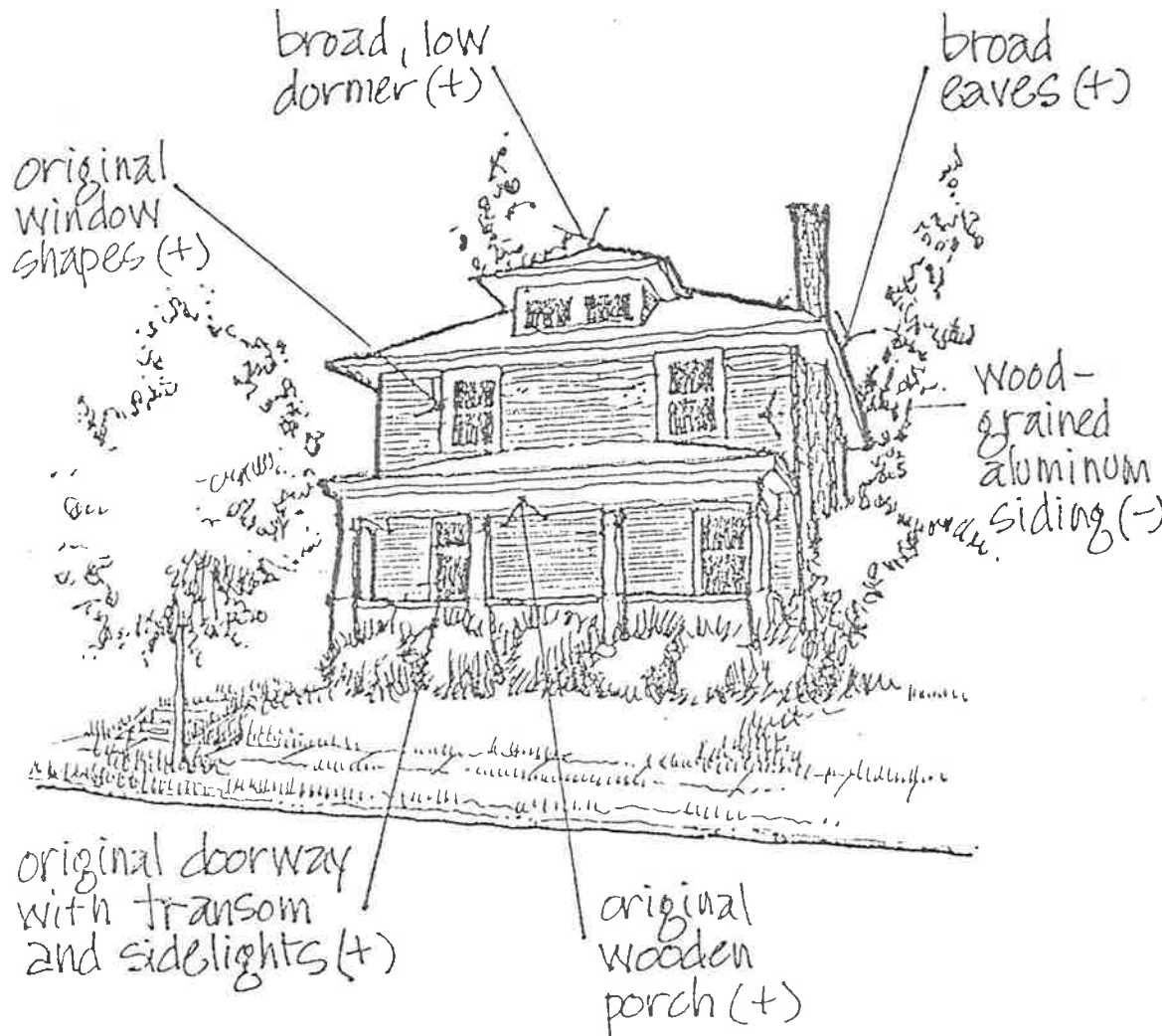


1325 W. Wayne

STYLE: Suburban Box (1910)

PAINT: The house has been completely covered with aluminum siding and, therefore, the front porch is the only wooden surface to be painted. The porch, which is tan, should be painted white to match the body of the house. This will re-unify the porch and the house.

COMMENTS: The character of the house has been seriously compromised by the application of wood-grained aluminum siding. If at all possible, the aluminum siding should be removed.

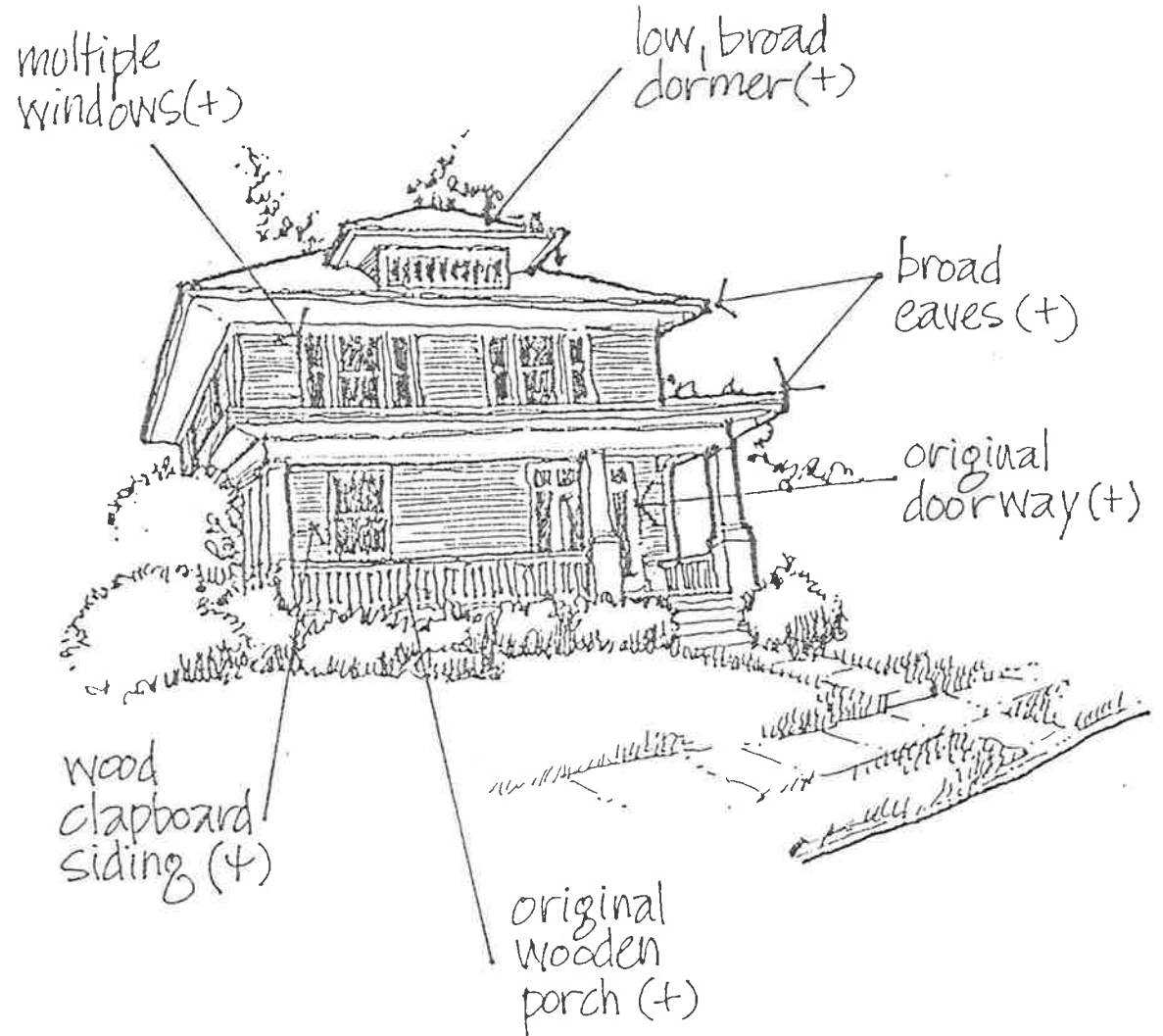


1328 W. Wayne

STYLE: Suburban Box (1910)

PAINT: The current scheme of white body and black trim is undoubtedly the most appropriate color scheme for this house. The house needs to be repainted.

COMMENTS: This house is significant because the design shows more refinement and sophistication than most Suburban Box style houses. The Prairie influence is quite evident in this house.



1330 W. Wayne

The Cottonwood Apartments (1950)

COMMENTS: This is an attractive, modern apartment house, but in the context of a historic neighborhood it should be subdued as much as possible. To help make it less obtrusive, an earthtone or subdued color scheme is important combined with a heavy planting of trees, shrubs, and vines. Plantings are especially needed on the south and west sides, as these are the most intrusive on the neighborhood. The sign over the door should either be replaced or made less commercial to be in better context with a residential area.

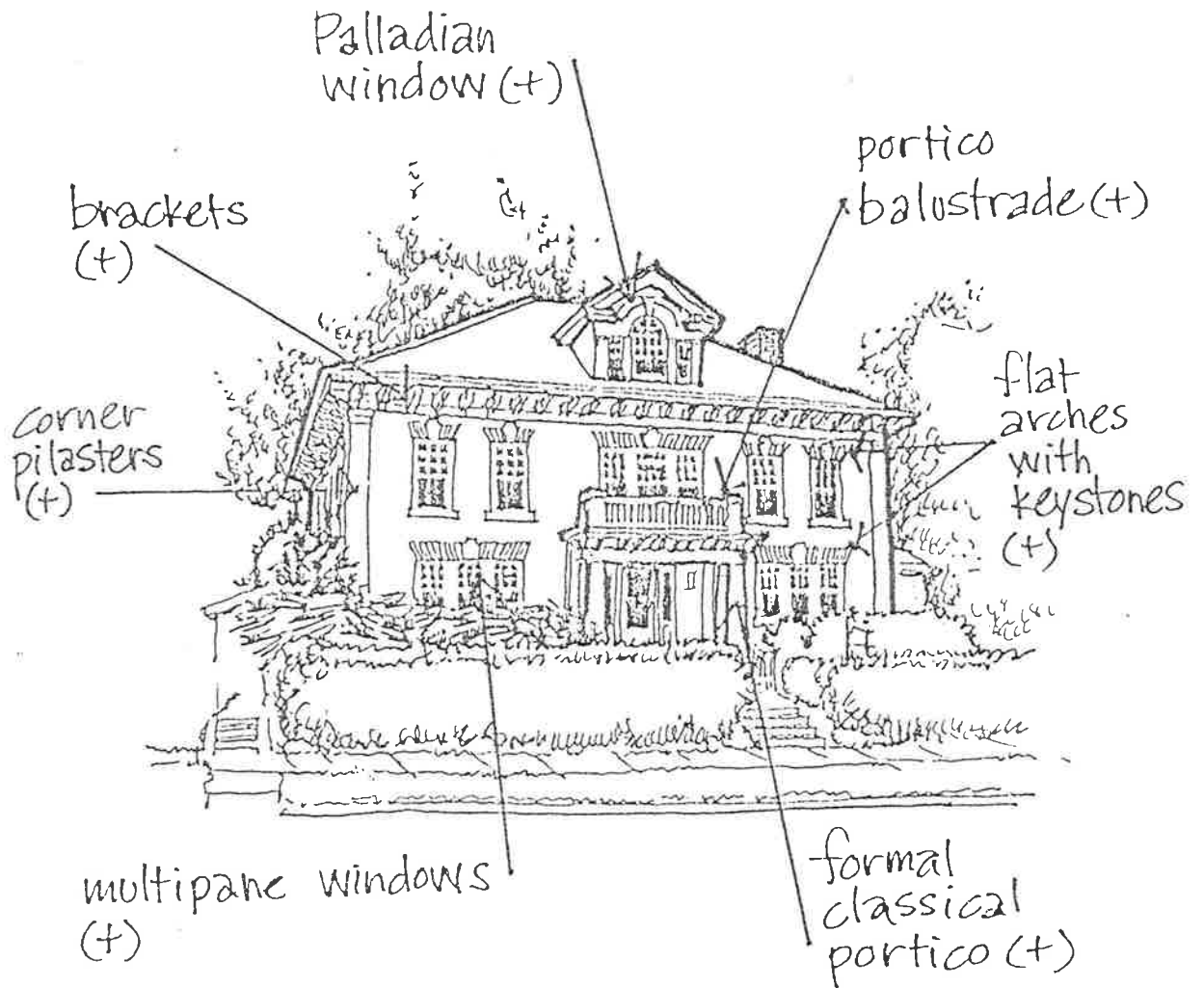


1337 W. Wayne

STYLE: Georgian Revival (1910)-1911

PAINT: The present white is the most appropriate trim treatment for this style house.

COMMENTS: The front steps have been covered with bright green "astro turf" which is extremely inappropriate and could be easily removed and the steps then painted. Although this house has been converted to apartments, it still retains its original elegance.



Berry Street

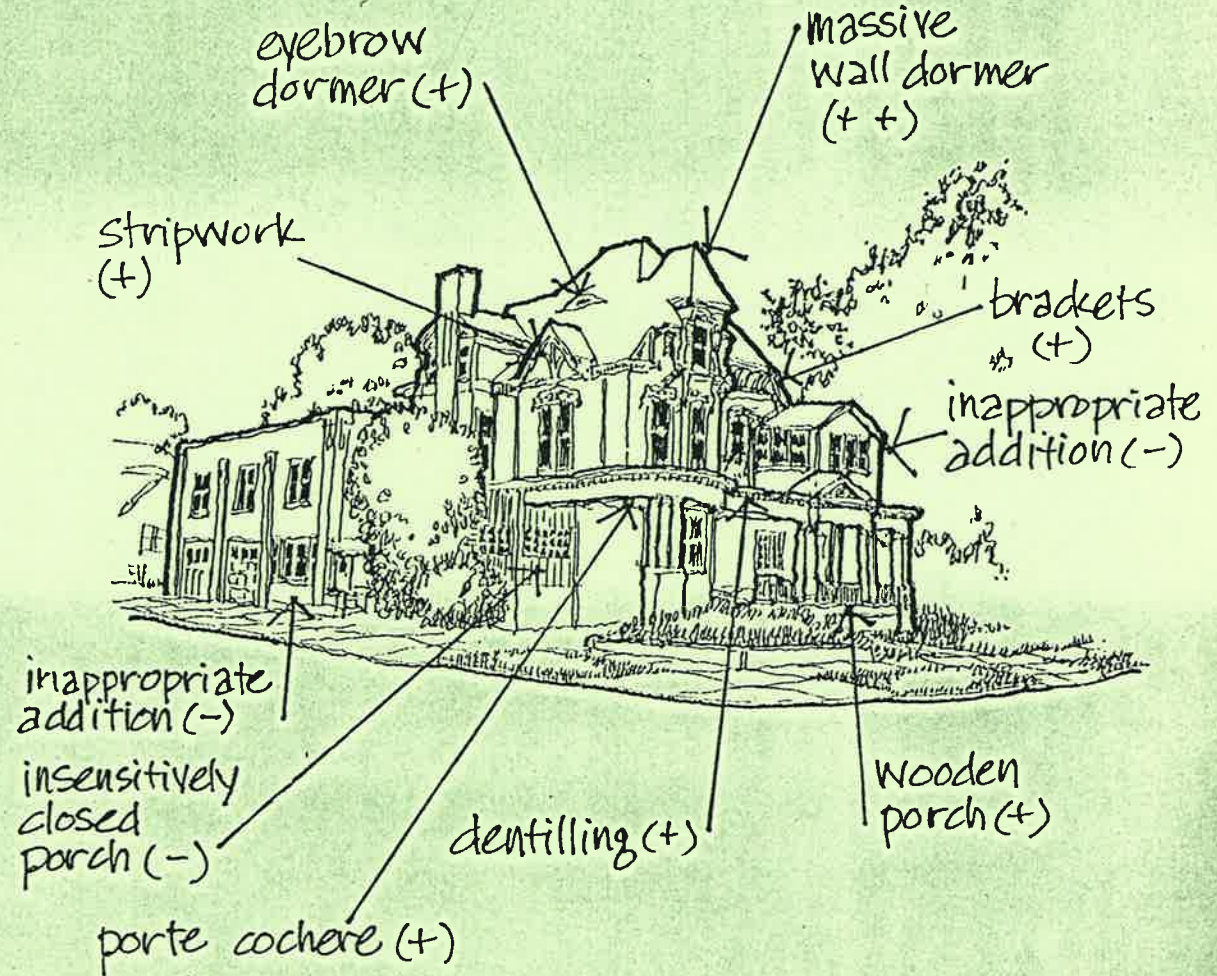
801 W. Berry

STYLE: Queen Anne (1880)

PAINT: The present white trim does not take advantage of the intricate ornamentation on the dormers, gables, and porch. Two shades of the same color would add depth to the carved detail. The trim is in need of paint.

COMMENTS: Various out of character additions have been constructed on this house. The extension over the front porch and the enclosure on the east side are particularly awkward. The best suggestion would be to remove these additions entirely.

Although the rear addition is obviously newer and does not follow the lines of the main house, it is not practical to expect its removal.

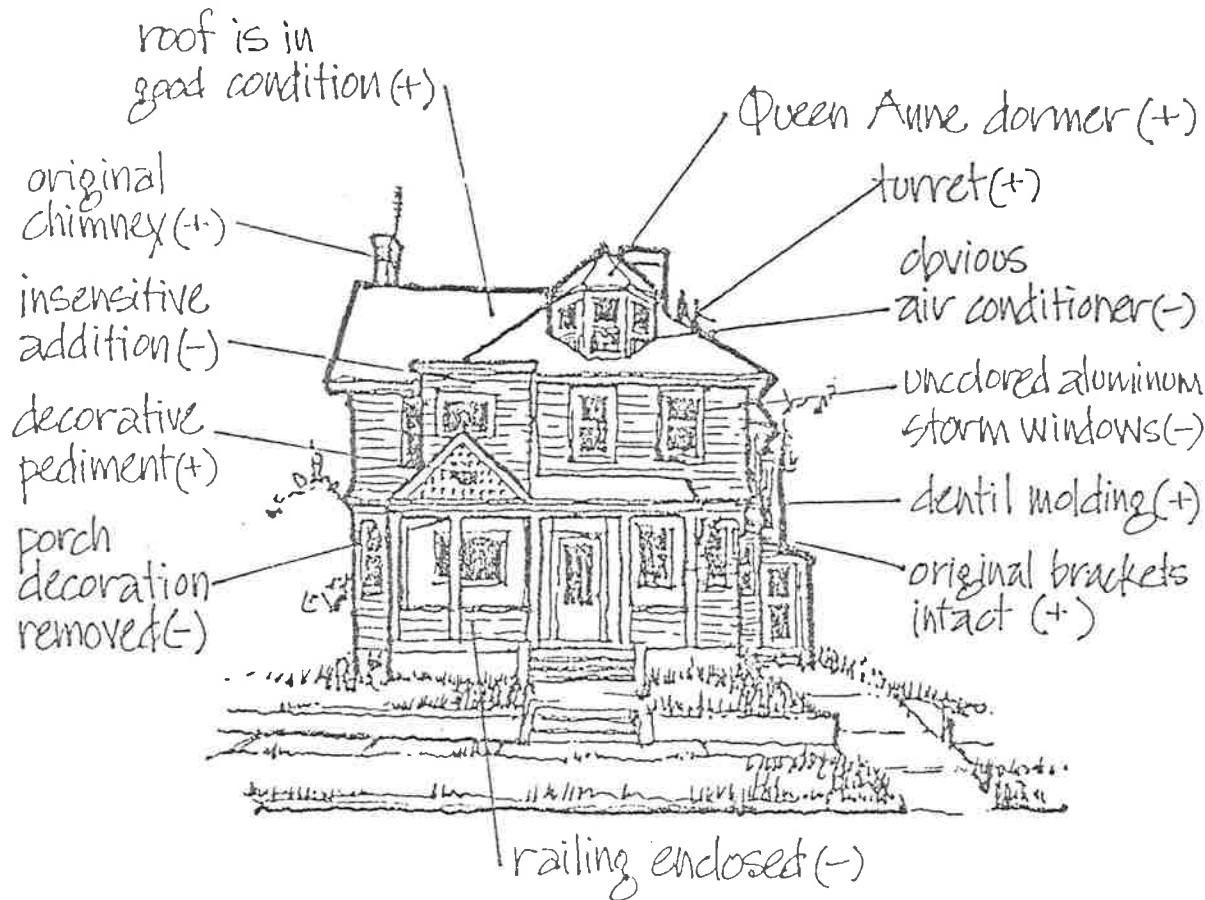


807 W. Berry

STYLE: Queen Anne (1890)

PAINT: The present gray body with light gray trim gives the house a very dreary appearance. A more pleasing combination would utilize a lighter body color with a darker color to highlight the trim.

COMMENTS: The air conditioner should be moved to a less conspicuous location. The character of the house would be greatly improved if the railing, turned porch posts, and gingerbread were to be replaced. The addition over the porch entrance spoils the lines of the house. Since removing the addition is probably impractical, the construction of a gable roof similar to the gable on the porch would help restore the original lines of the house. The siding is not original yet it is satisfactory because it can be painted and because it does not cover the Queen Anne detailing.



813 W. Berry

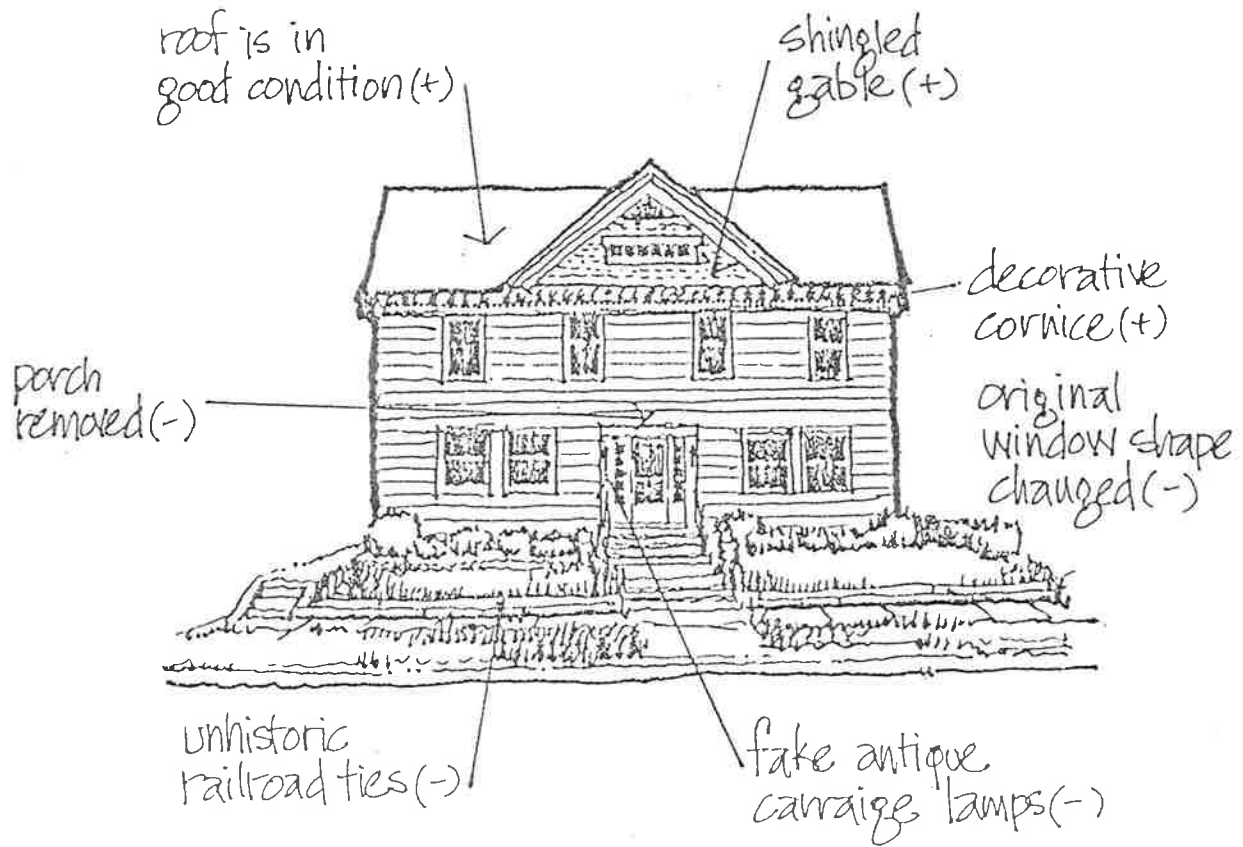
STYLE: Queen Anne (1890)

PAINT: The present combination of brown body and white trim is not academically correct but is not offensive to modern tastes. A lighter and darker shade of tan could be used on the cornice and front gable to emphasize the decorative woodwork.

COMMENTS: The railroad ties used across the front property line are not a historical material. A retaining wall of brick or stone would be more appropriate.

The shingles on the house are not original but are a satisfactory replacement. A front porch is conspicuously absent from the house. If there is no information regarding the porch's original configuration, it would be best to build a porch which reflects the lines of the front gable.

Antique-style carriage lights are appropriate to carriages but not to historic houses. Simple obviously modern lamps would be a less artificial alternative.



821 W. Berry

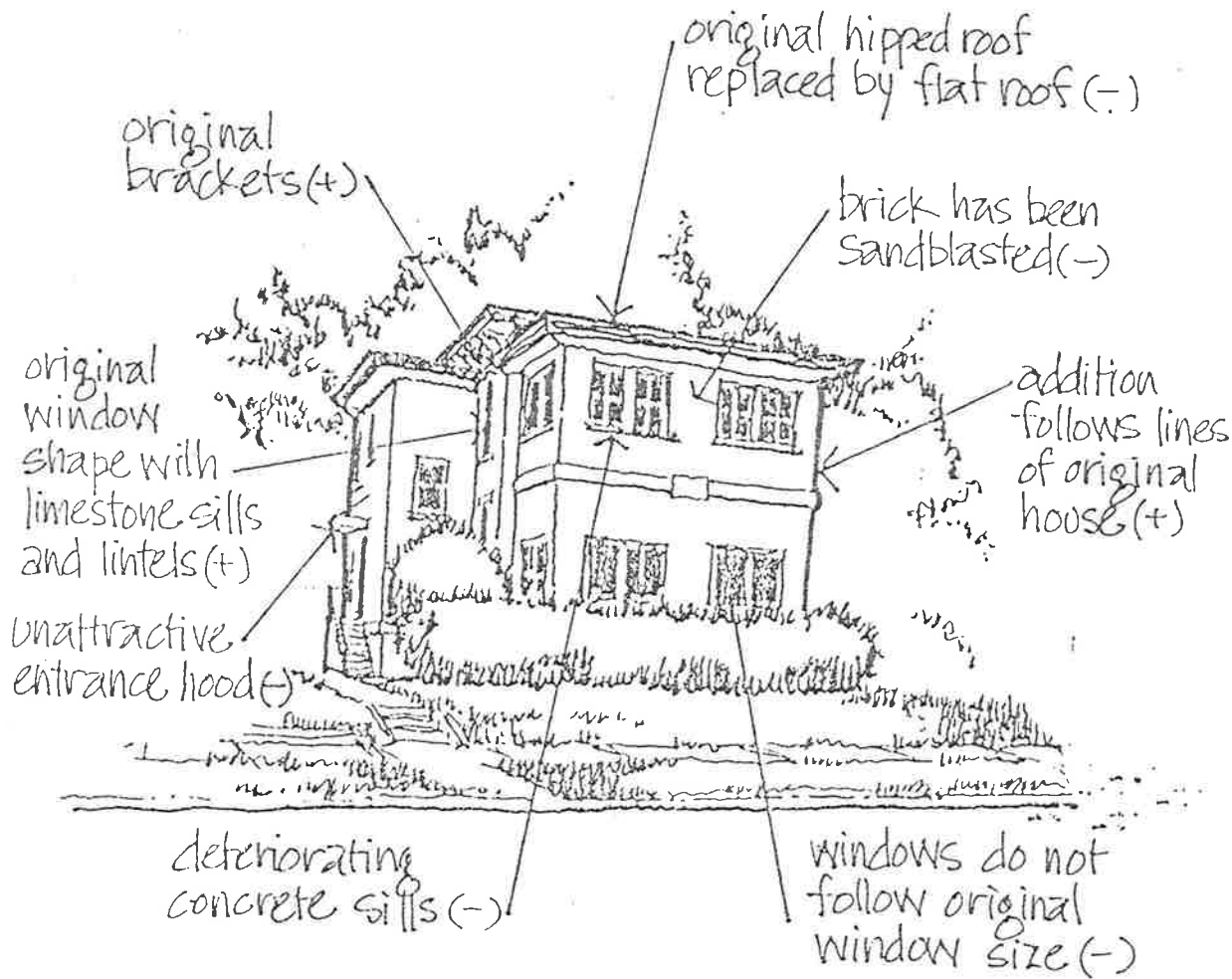
STYLE: Italianate (1870)

PAINT: The present dark brown and tan trim colors are very much in keeping with the Italianate style. The shading on the brackets is particularly authentic.

COMMENTS: The original hipped roof appears to have been removed, compromising the original structure considerably. If the roof were to be reconstructed, it should follow the lines of a shallow hipped roof characteristic of the Italianate style.

The existing side entrance hoods are very unattractive suspended boxes. A more appropriate alternative would be the substitution of wooden hoods or canvas awnings more in keeping with the Italianate style.

One of the positive features of this house is that the addition on the front reflects the scale and mass of the original house. The addition could be blended even more effectively if brackets similar to those on the original house were applied to the cornice of the addition.



825 W. Berry

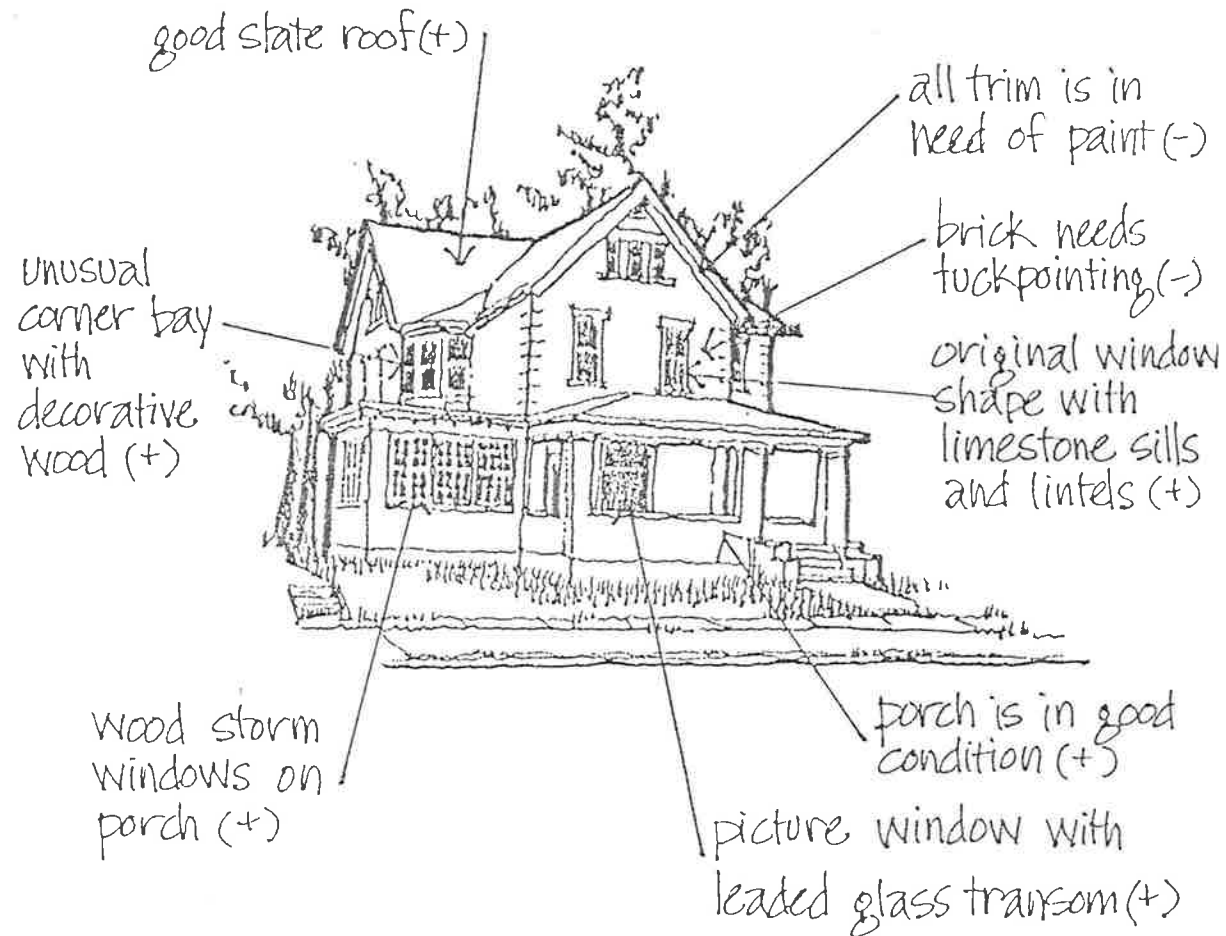
STYLE: Queen Anne (1900)

PAINT: The existing cream trim is appropriate to this rather sober version of the Queen Anne style. The trim is in serious need of paint.

COMMENTS: The brick needs tuck-pointing in order to avoid moisture damage to the house.

There is a very significant brick carriage house behind the house which should be retained. This building is quite substantial.

The house has retained most of its original character but is in need of general maintenance.

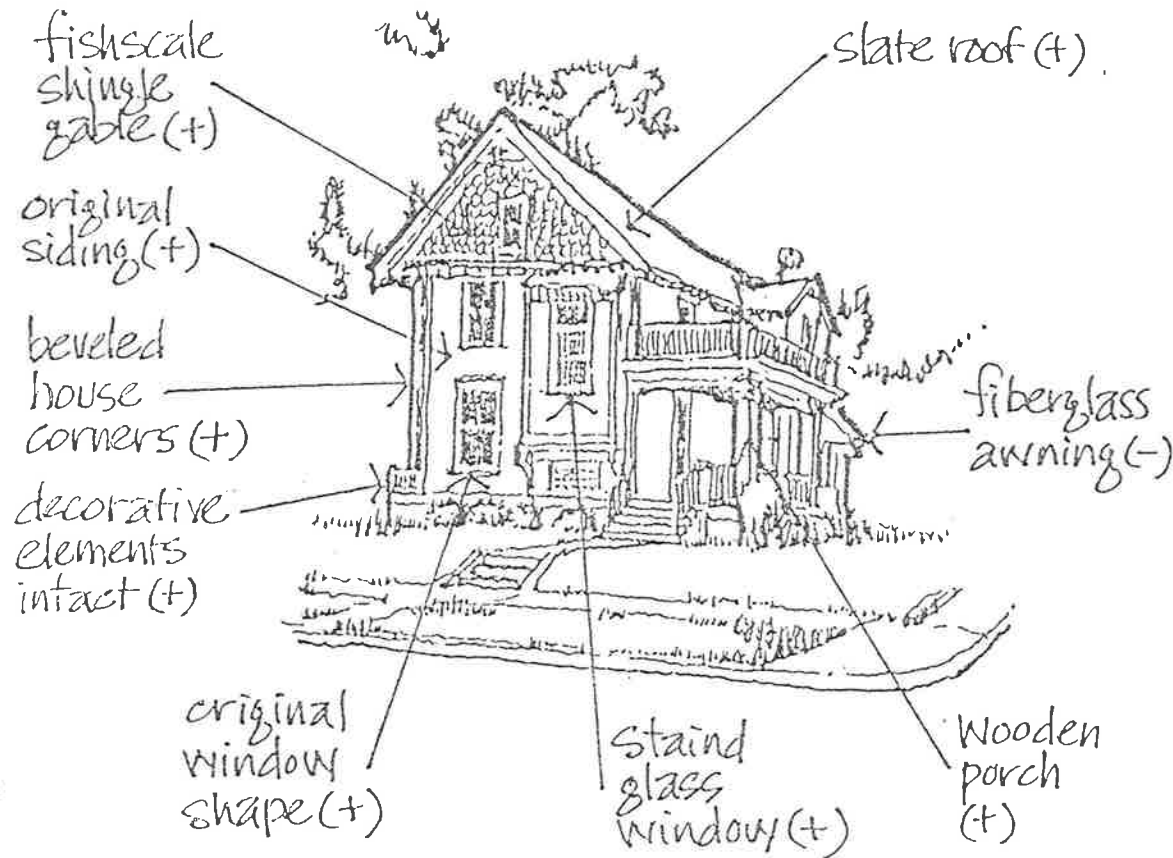


835 W. Berry

STYLE: Queen Anne

PAINT: Existing aqua blue body with white trim is neither historically accurate nor pleasing to contemporary tastes. A much softer color combination could only add richness to an already fine house.

COMMENTS: The sign on the house is small enough not to be distracting, however, the sign shouldn't be attached directly to the house. It is preferable to have the sign on the lawn and independent of the house.



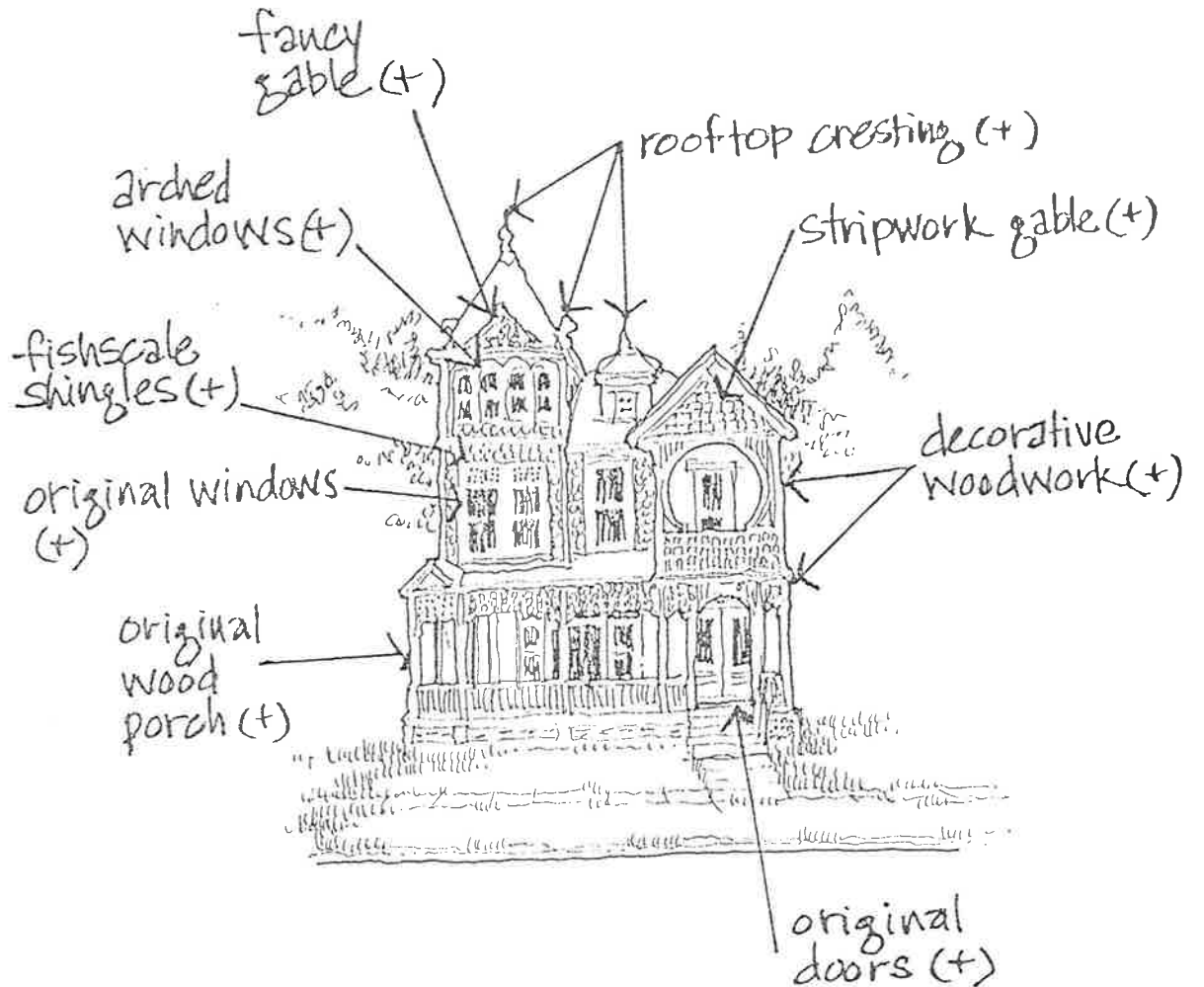
This house is a significant example of the Queen Anne style in the neighborhood. Special attention should be paid to preserving the original roof, siding, and decorative detailing.

903 W. Berry

STYLE: Queen Anne (1885)

PAINT: The existing paint combination of cream body with blue trim is an excellent choice for this style building.

COMMENTS: The well preserved porch and tower detailing make this a fine example of the Queen Anne. The sensitive conversion of the house from domestic to business use is particularly commendable.

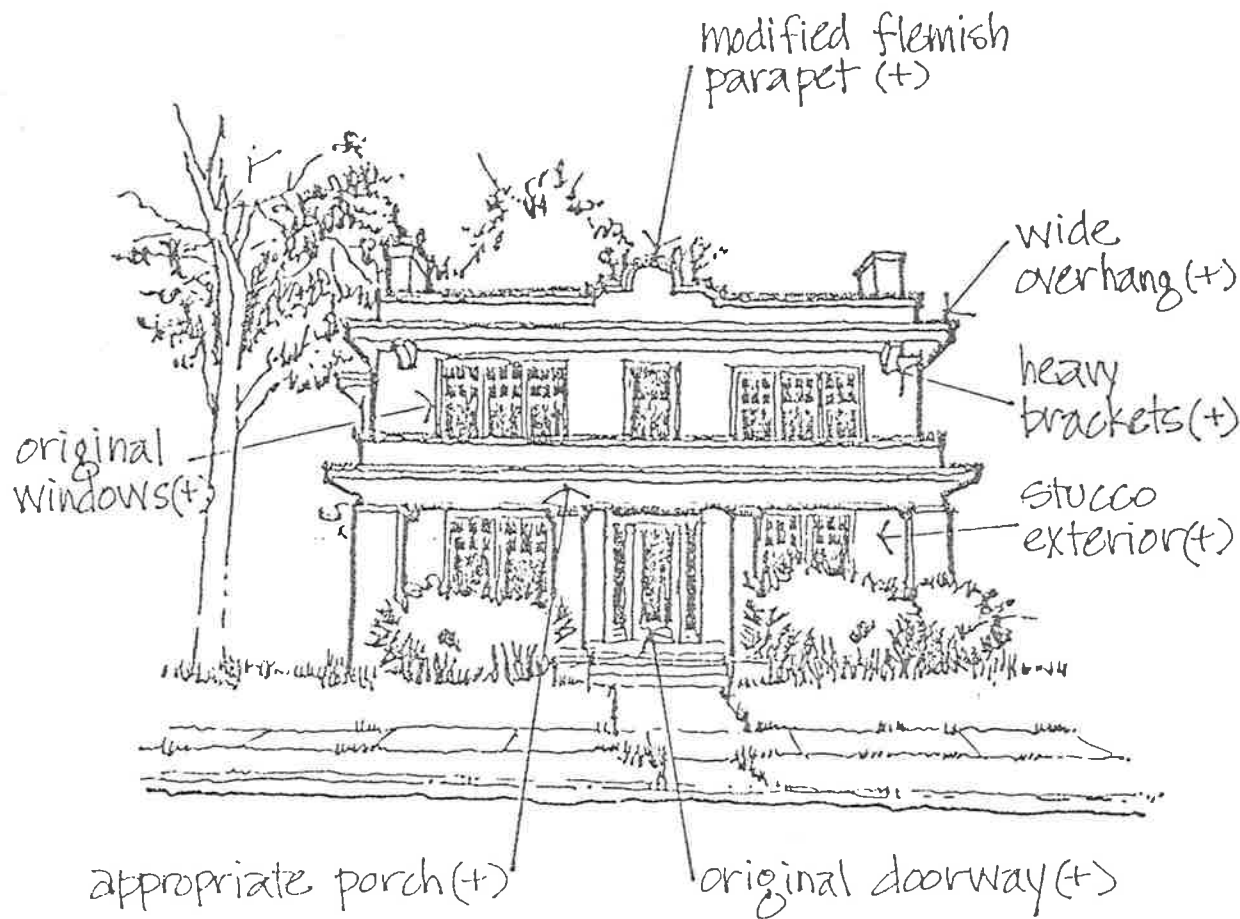


910 W. Berry

STYLE: Prairie (1920)

PAINT: The present combination of light yellow body with brown trim is the most correct color scheme for this style. The house will need painting soon.

COMMENTS: There is evidence that the two central porch piers are sinking. It is important that the problem be corrected before there is significant damage to the porch.



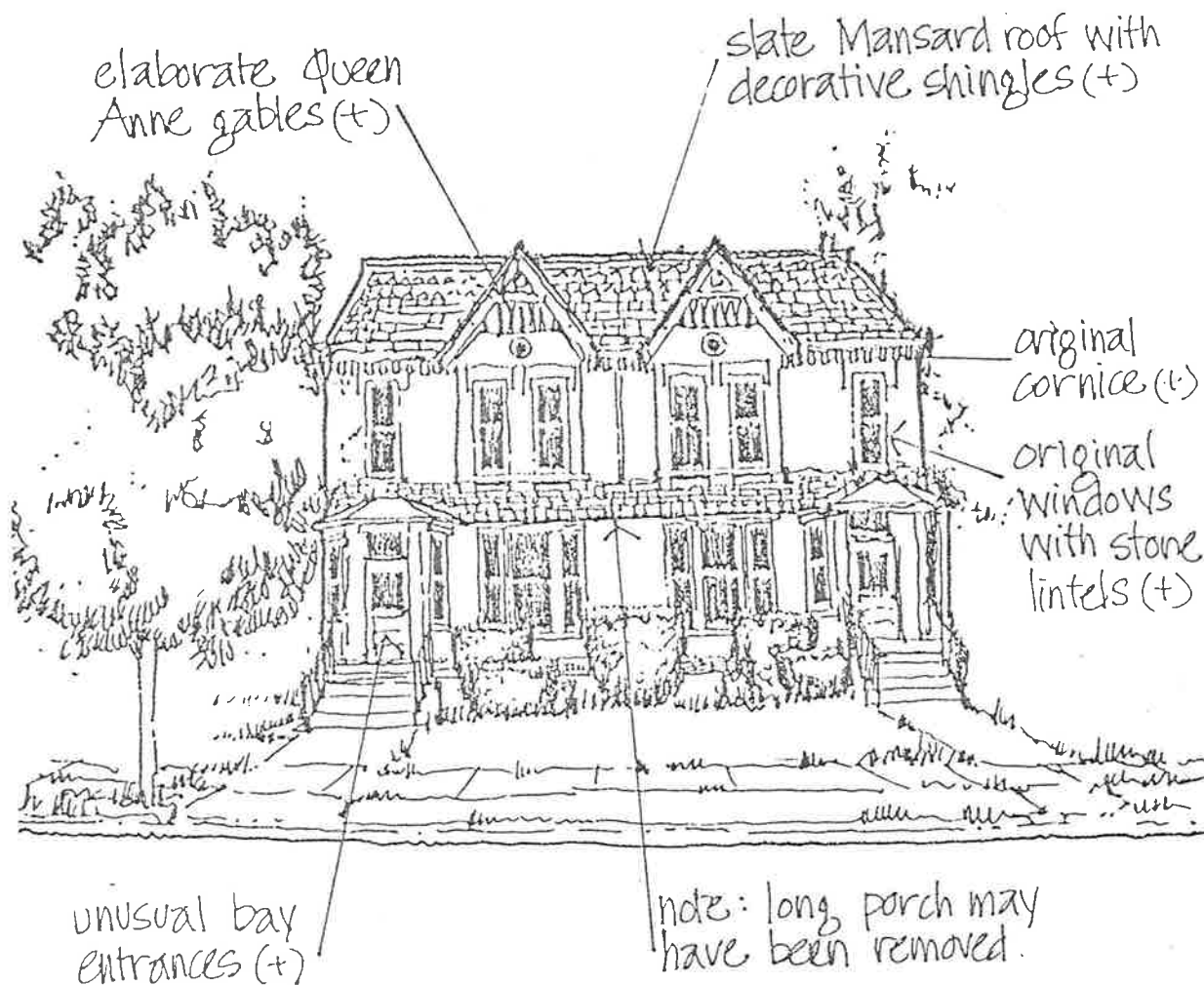
917

915 W. Berry

STYLE: Transitional Mansard/Queen
Anne

PAINT: The painted brick should remain painted. The present combination could be improved upon with a subtler differentiation between floor levels; red and gray are too sharply contrasting. However, differentiation between floors is an appropriate device.

COMMENTS: The slate roof, decorative gable, and cornice molding are particularly significant and should be primary preservation concerns.



918 W. Berry

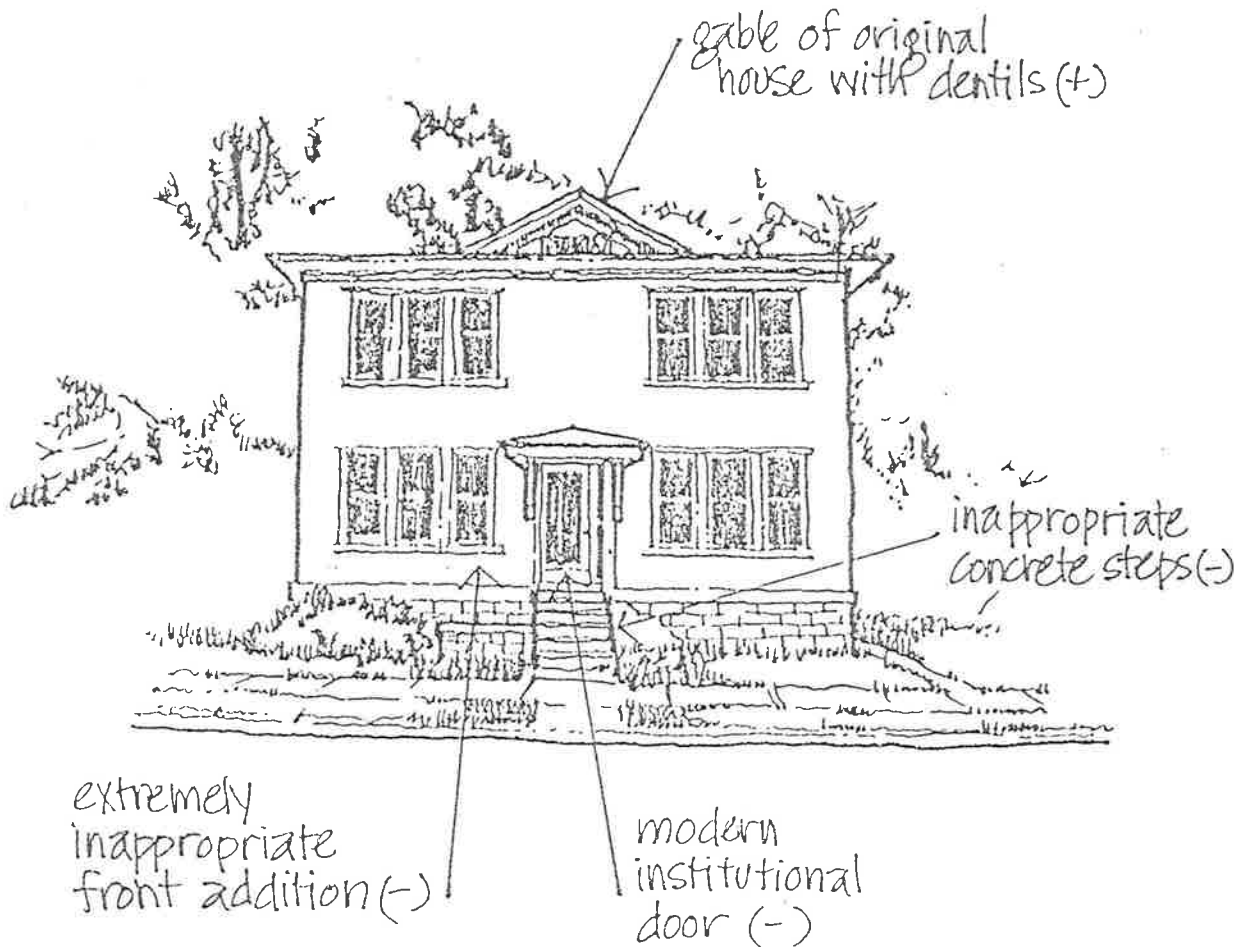
STYLE: Probably Greek Revival
(1850) with 1930's addition
PAINT: The existing yellow trim is
satisfactory for a building with no
real style.

COMMENTS: The original Greek Revival house has been almost completely obscured by an ugly 1930's addition which extends several feet beyond the original facade lines. The original character of the house could be restored only if the offensive addition were removed. However, this is probably, practically, and structurally impossible.

The brick on the original portion of the house appears to have been sand-blasted which could mean further moisture and deterioration problems.

Because the house is in such an advanced state of disrepair and because it has been so altered, it is doubtful that the house has retained much of its original significance.

To minimize the impact of this structure on the streetscape, heavier plantings of shrubbery and ivy could be planted around the added portion of the house to partially obscure it and lend privacy to the residents.

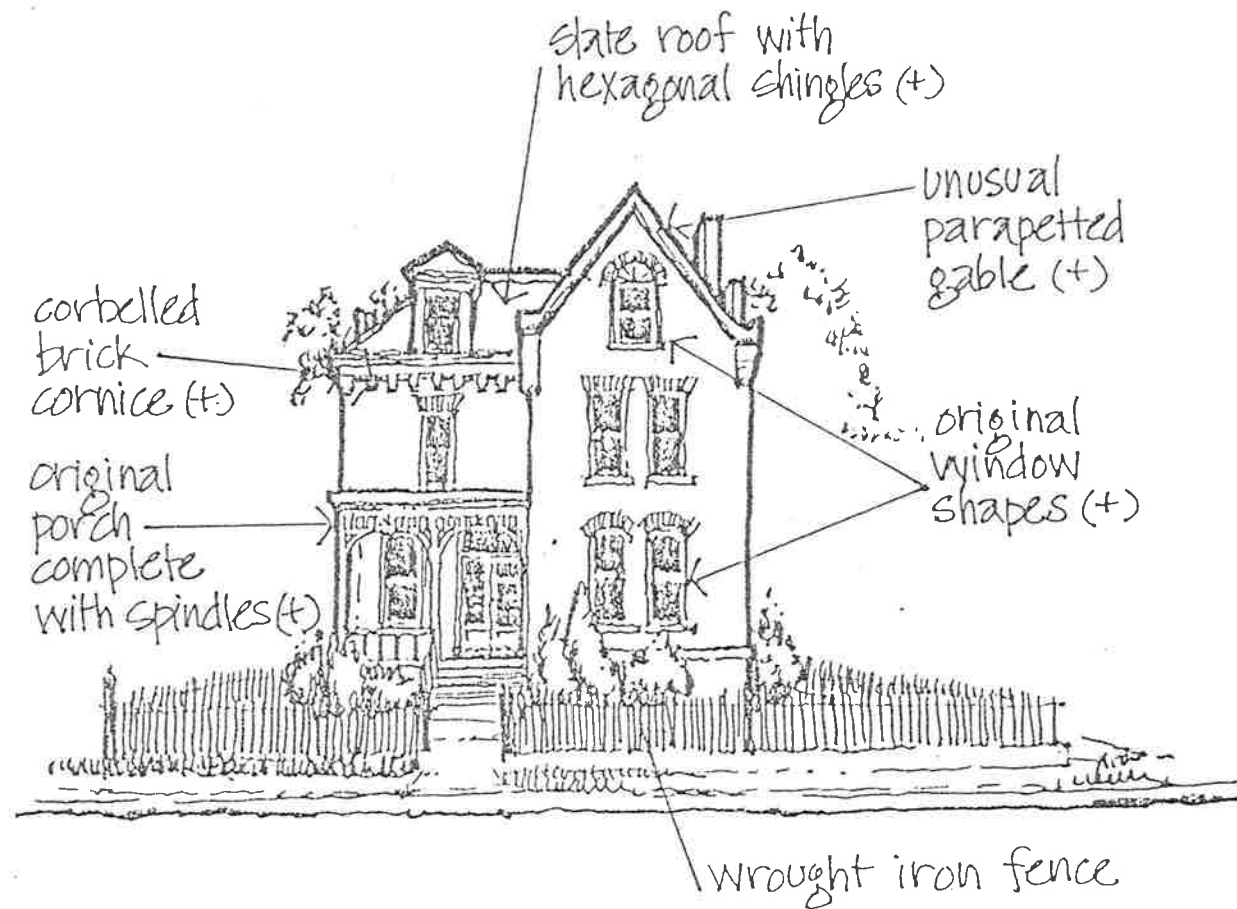


921 W. Berry

STYLE: Queen Anne (1890)

PAINT: Some highlighting should be done to bring out detailing on decorative elements, however existing chocolate brown is a good base color.

COMMENTS: The slate roof is an especially nice feature and minor repairs should be made to preserve it. The wrought iron fence around the property is very rare and should be retained at all costs. The brickwork needs only minor painting but otherwise the house is in excellent condition. Brick Queen Anne houses are considerably rarer in Fort Wayne than frame Queen Anne houses.



922 W. Berry

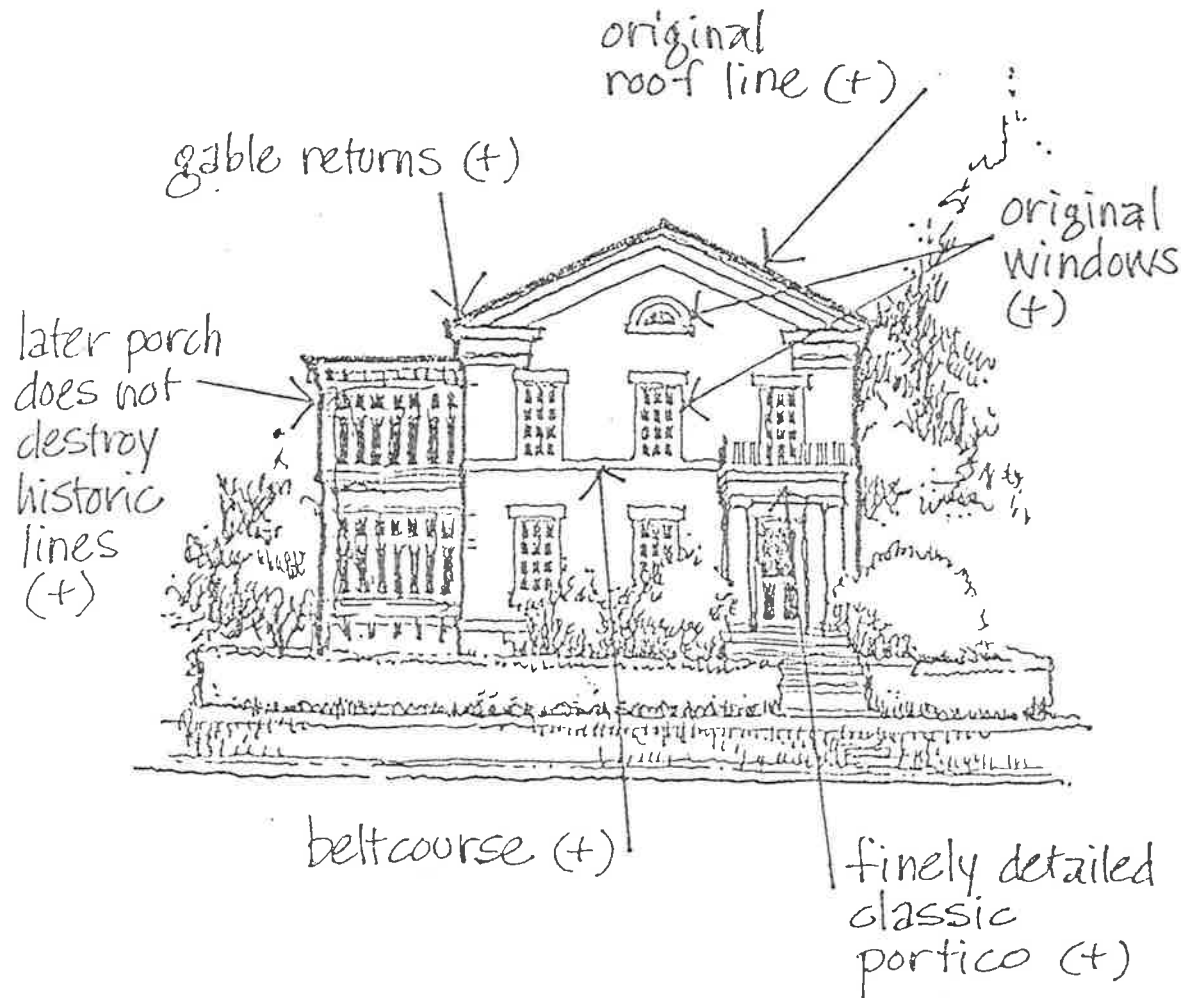
STYLE: Greek Revival (1850)

PAINT: Present paint combination of pastel green body and white trim is an appropriate contemporary treatment. This treatment gives the house the correct, formal, clean appearance. The brick should remain painted because it is consistent with the smooth surfaces valued during the Greek Revival period.

COMMENTS: This is one of the few houses in the neighborhood where operable exterior shutters could be installed with authenticity. However, the house looks more formal without shutters and thus it is best that they be left off.

The rear addition should serve as an example of a sensitive alteration to a historic house because the addition follows the lines of the original house, yet it is explicitly new. Also, the addition is placed at the rear and therefore is not visible on the major facade.

The significance of this house can not be underestimated. It is by far the purest example of the Greek Revival style in the neighborhood and indeed one of the finest in the City.



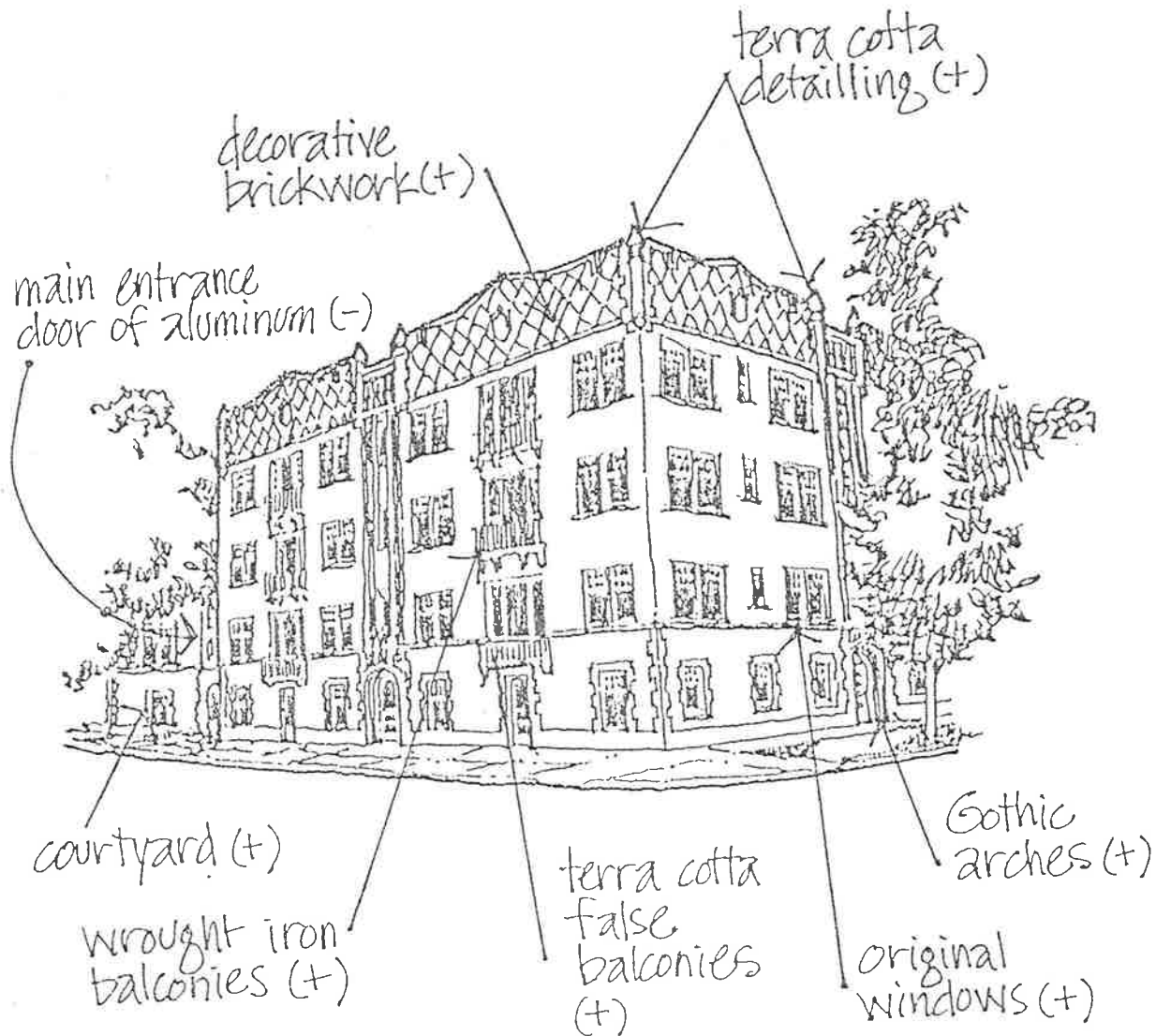
926 -
932 W. Berry
Sheridan Apts.

STYLE: Commercial Traditional-Tudor
Influences (1920)

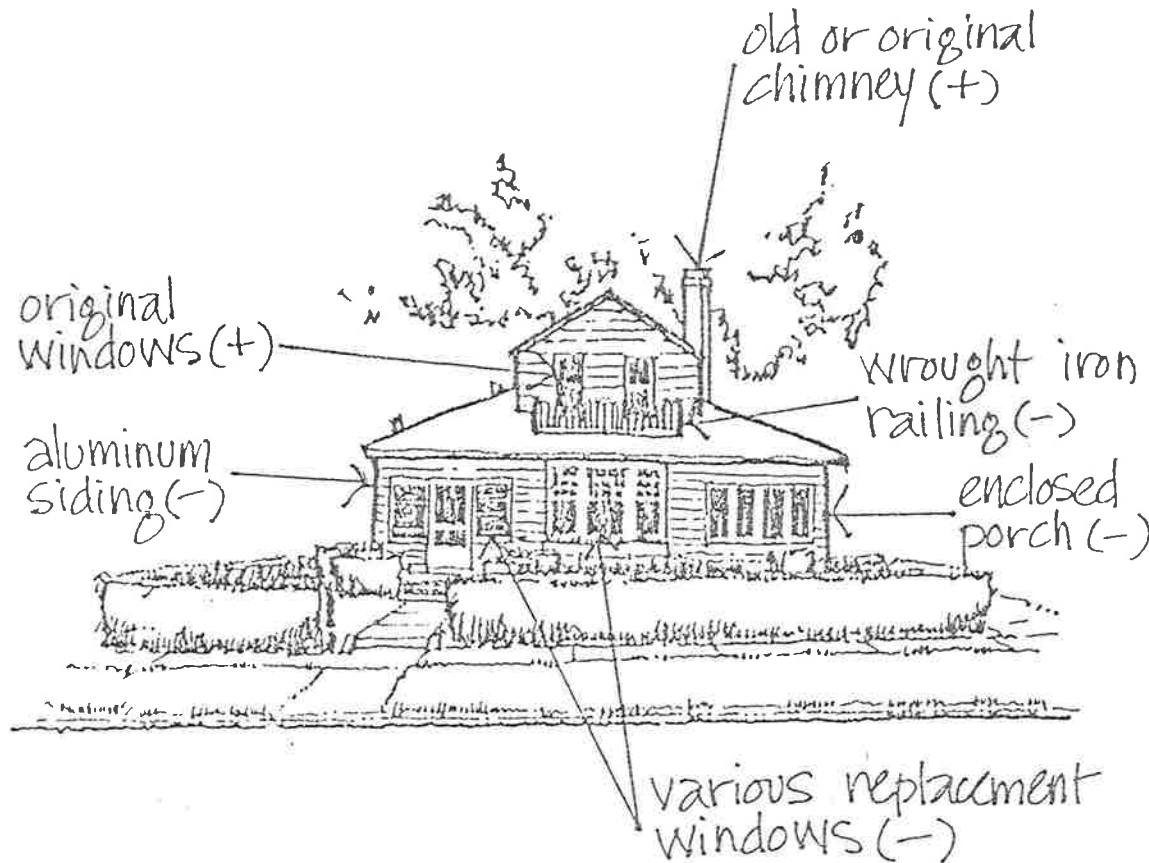
PAINT: The present beige trim is in
keeping with the character of the
apartment block.

COMMENTS: The brick and terra cotta
detailing is particularly fine and
should be a primary preservation
priority. This detailing is pre-
sently in good condition.

A-Al. STRAUSS, ARCH



1001 W. Berry



STYLE: Worker's Cottage (date?)
PAINT: There is very little area, except on the window frames, that can be painted. Perhaps a contrasting color on the window frames could relieve the stark whiteness of the aluminum siding.

COMMENTS: The old chimney needs pointing. The wrought iron balcony railing is unhistorical and should be replaced with a wood railing.

The aluminum siding and numerous additions have destroyed the historical character of this house beyond recognition.

The house does not contribute to the historic character of the neighborhood. The best approach to this house is to insure that it continues to be well maintained and that it is not further compromised.

1009 W. Berry

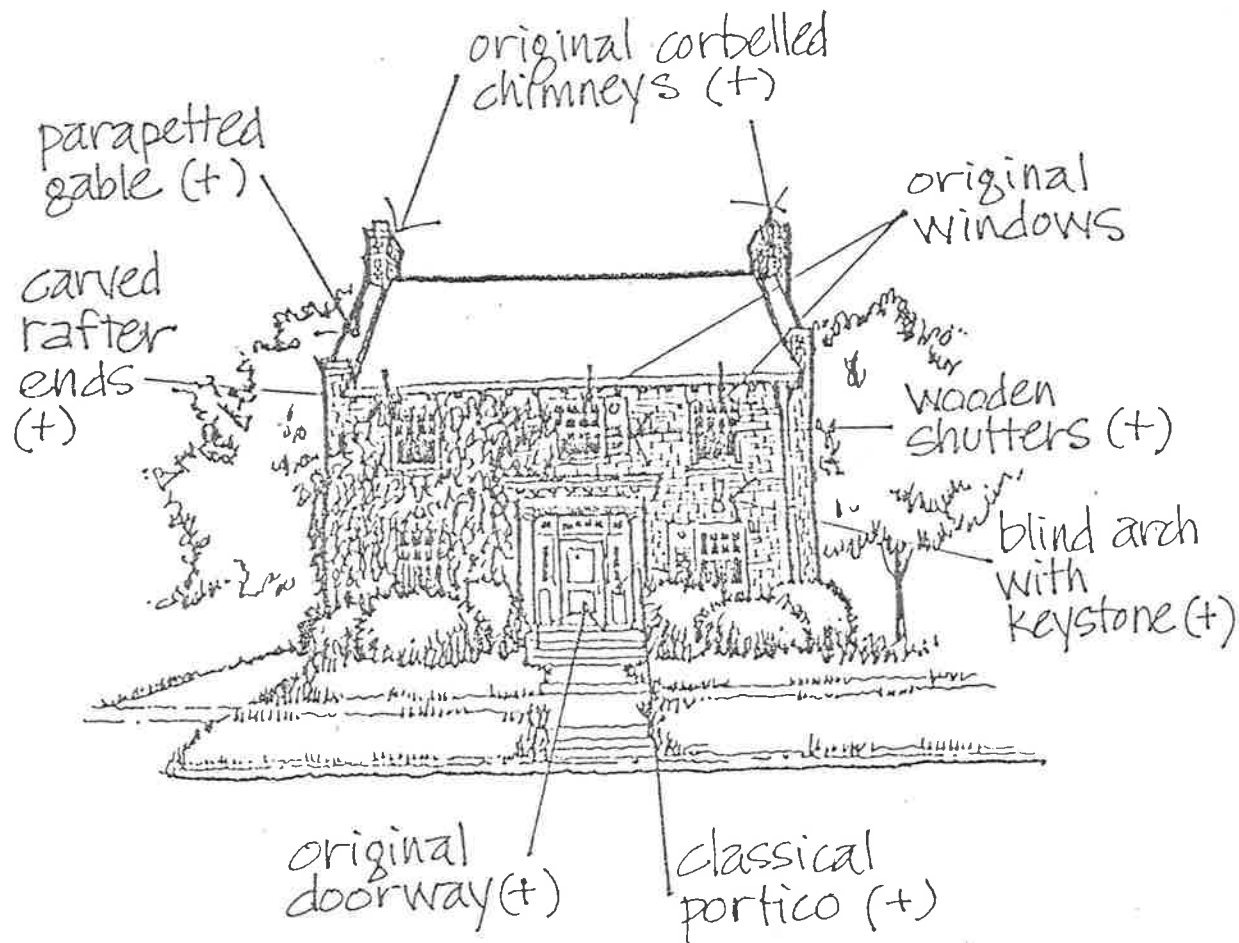
STYLE: Georgian Revival (1930)

PAINT: The present combination of light grey, dark grey, and white is an appropriate color combination. However, the house needs to be repainted.

COMMENTS: The missing shutters should be replaced with the same kind that are presently there.

The portico and exposed rafter ends are particularly distinctive of this style and should be preserved.

The railing on top of the portico (not shown) is one case where wrought iron is in keeping with the style of the house.



1012 W. Berry

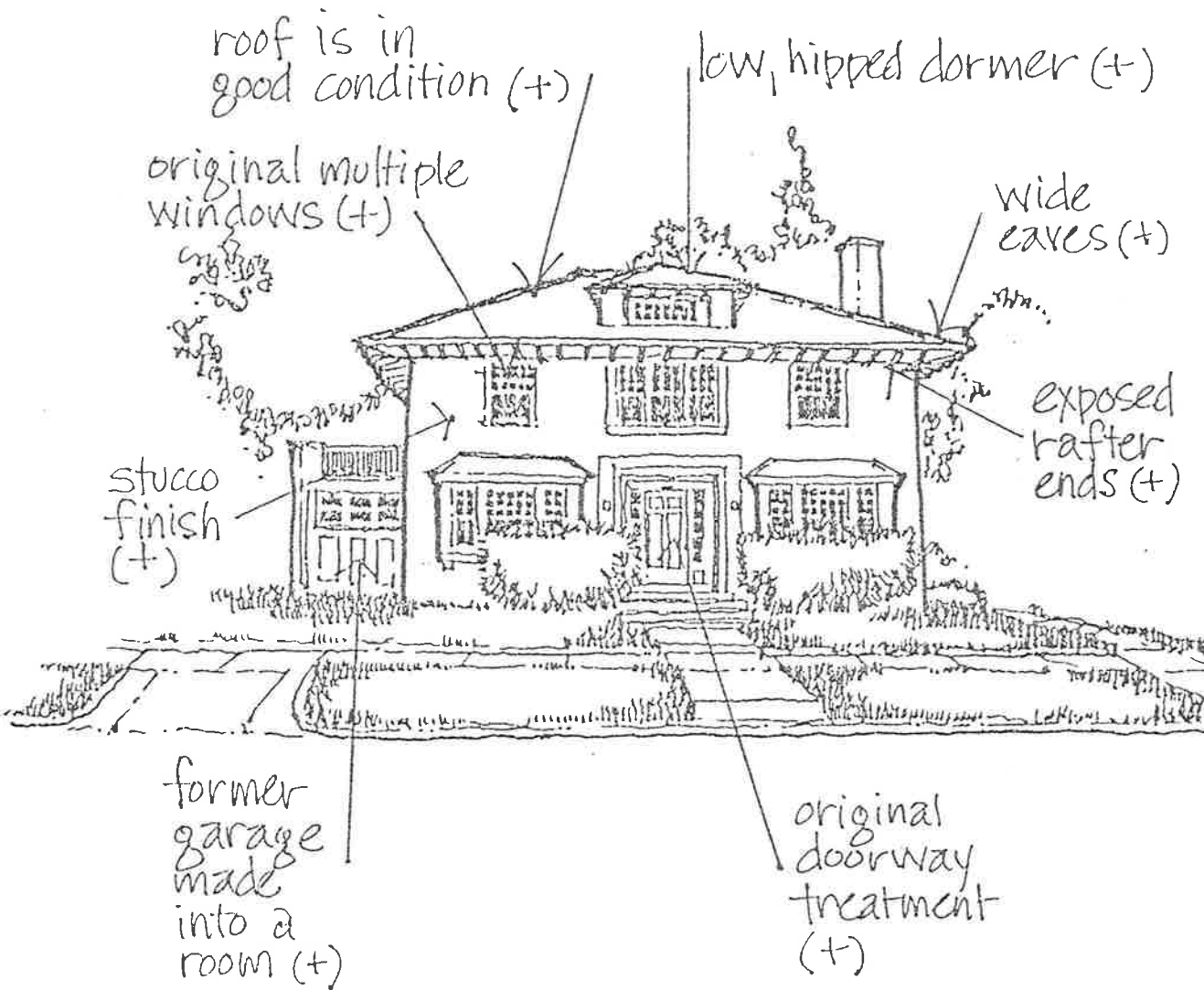
STYLE: Prairie (1920)

PAINT: The present combination of offwhite with light gray trim is an appropriate one for the stucco exterior.

COMMENTS: The stucco finish is an important characteristic of this style. The stucco is in good condition but needs to be washed.

The alteration of the garage into a room has been done with a minimum of disturbance to the original structure.

The front doorway is a particularly fine feature and should not be altered.



W. Berry Bldg. B Ft. Wayne Art School

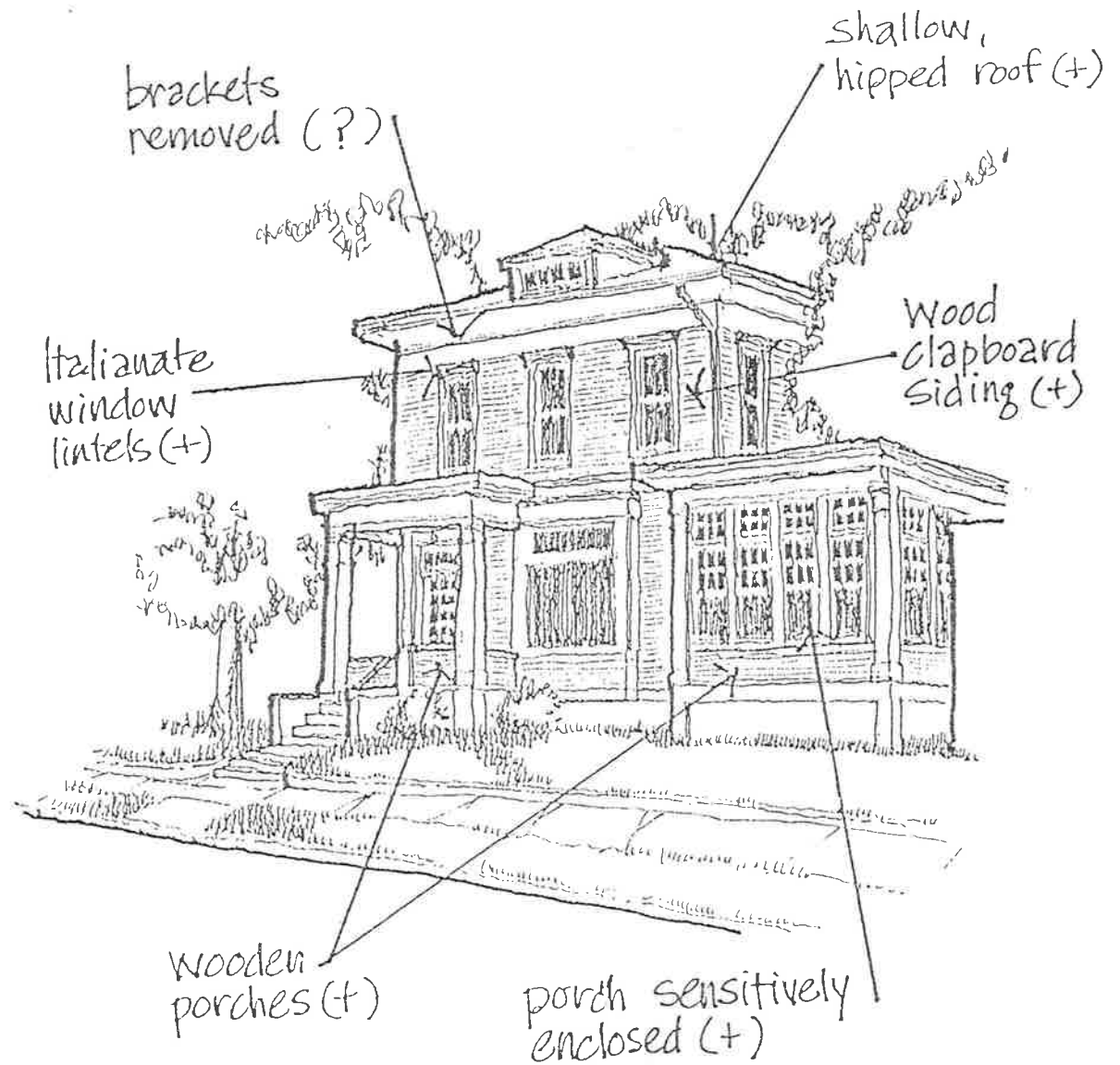
STYLE: Italianate (1870).

PAINT: The off-white body and light tan trim is an excellent choice for this house because both colors fit the Italianate style.

COMMENTS: It appears that a dormer may have been added to the hipped roof during the early part of this century in order to make the house look more like a Suburban Box.

The brackets along the cornice may have been removed and the east porch enclosed at the same time. Considerable interest could be gained if the brackets were replaced. However, the brackets should only be replaced if research proves that they were indeed removed.

The closed porch, although probably not original, is well designed and shouldn't be removed.

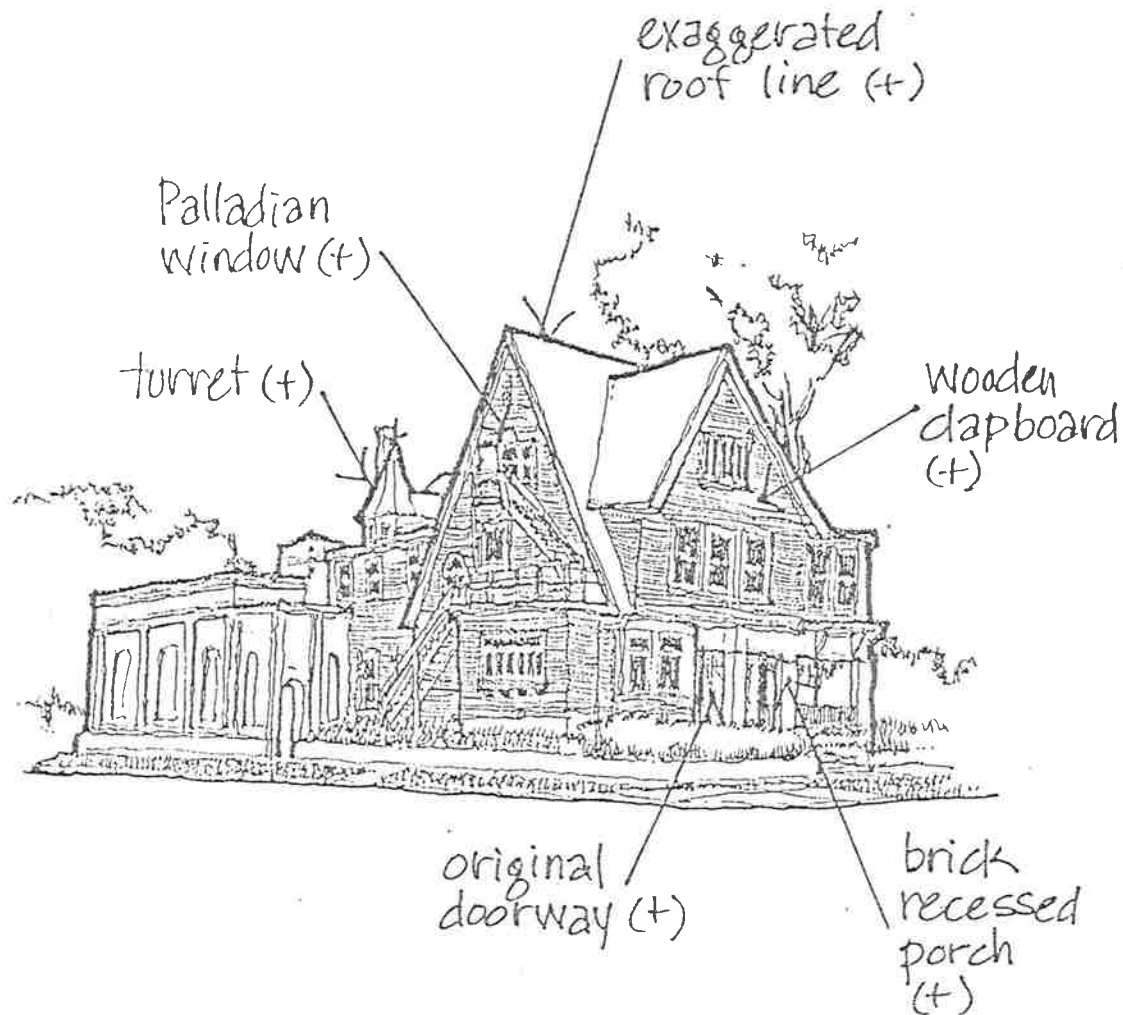


1026 W. Berry

STYLE: Colonial Revival (1900)
PAINT: Light yellow with white trim
is very appropriate to Colonial Re-
vival.

COMMENTS: Although the requirements
of the art school have made major
alterations to this house necessary,
most have been done very sensi-
tively. The original character of
the house is still intact.

The rear addition should be viewed
as an entirely separate structure
which has architectural merit of its
own.

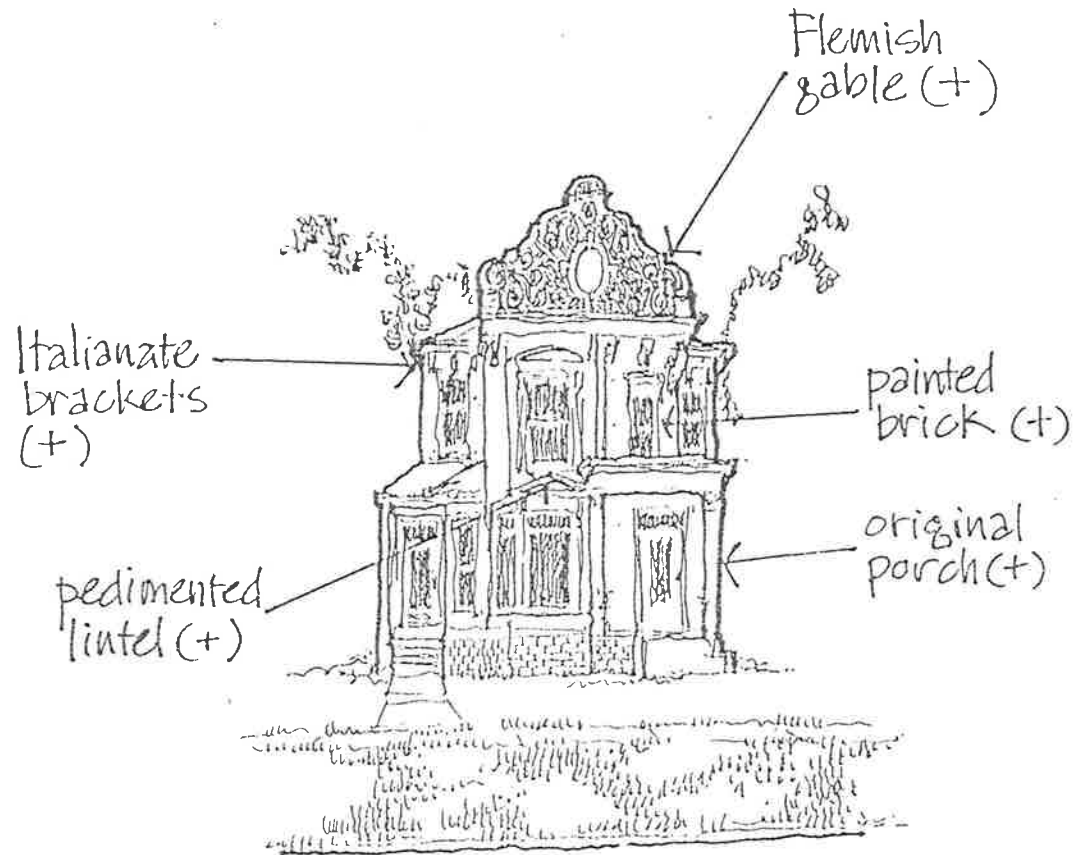


1017 W. Berry

STYLE: The style of this house defies the common academic classifications. The basic house is Italianate but the later decorative elements are in a style which could be described as "High Victorian Baroque".

PAINT: Since the style of this house is so indeterminate, future paint choices should be conditioned by analysis of existing layers of paint.

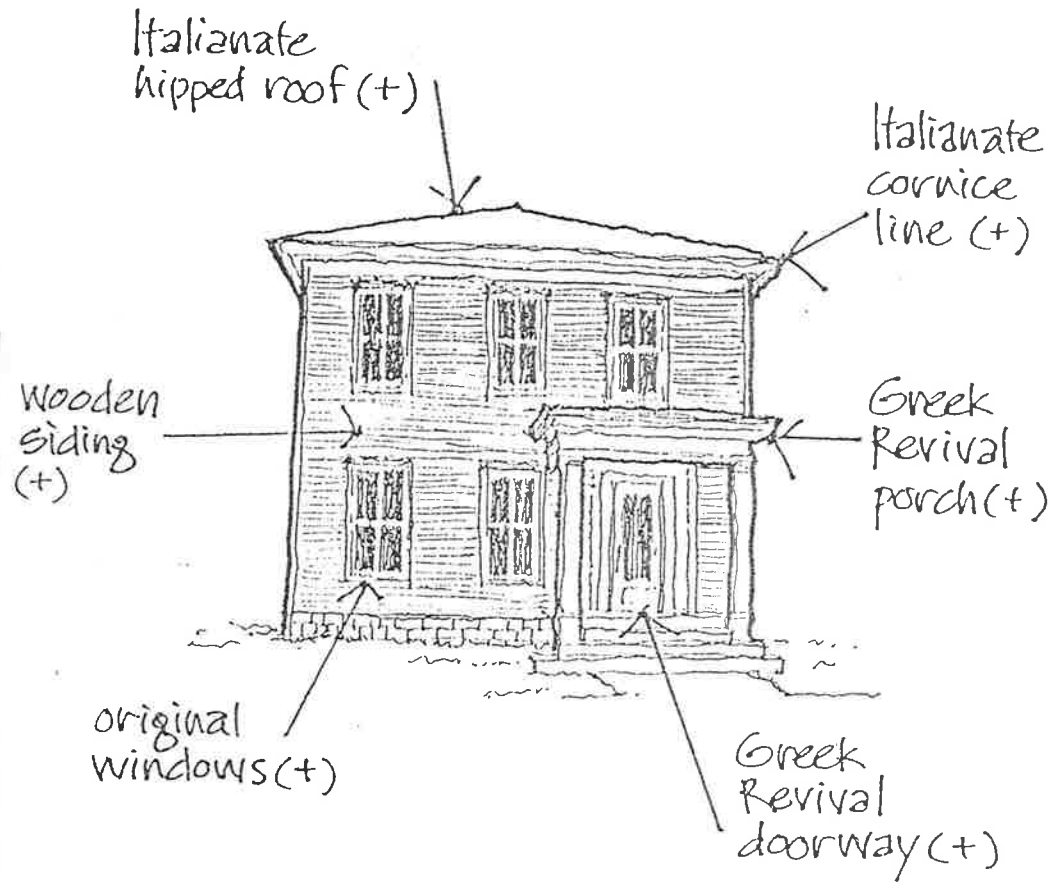
Considering the softness of the brick used, it would not be advisable to attempt to clean the paint from the brick. The brick would be best repainted.



1021 W. Berry

COMMENTS: The key decision regarding the Edsall House centers on whether it is to be restored to its original Greek Revival form or restored to its later Italianate form. This decision would, of course, effect the treatment of the roof line, cornice, and paint.

The Italianate approach, although it is not as rare a style as Greek Revival, would be the most advisable because it would involve the least amount of alteration.



1102 W. Berry

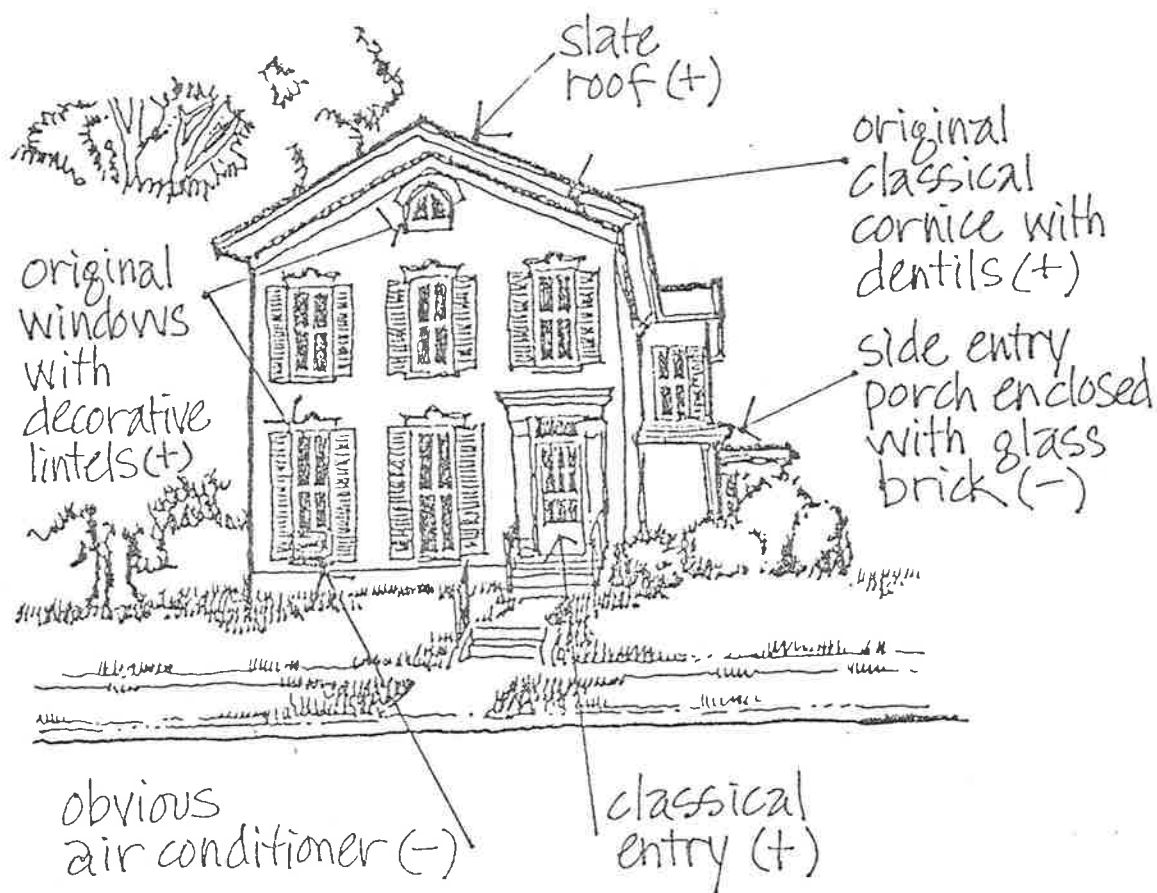
STYLE: Late Greek Revival (1860)

PAINT: The dark brown-red trim is not historically correct for the Greek Revival style, but is attractive to modern tastes. To be historically accurate, the trim should be white or off-white and the shutters painted a dark green. The yellow body color is appropriate.

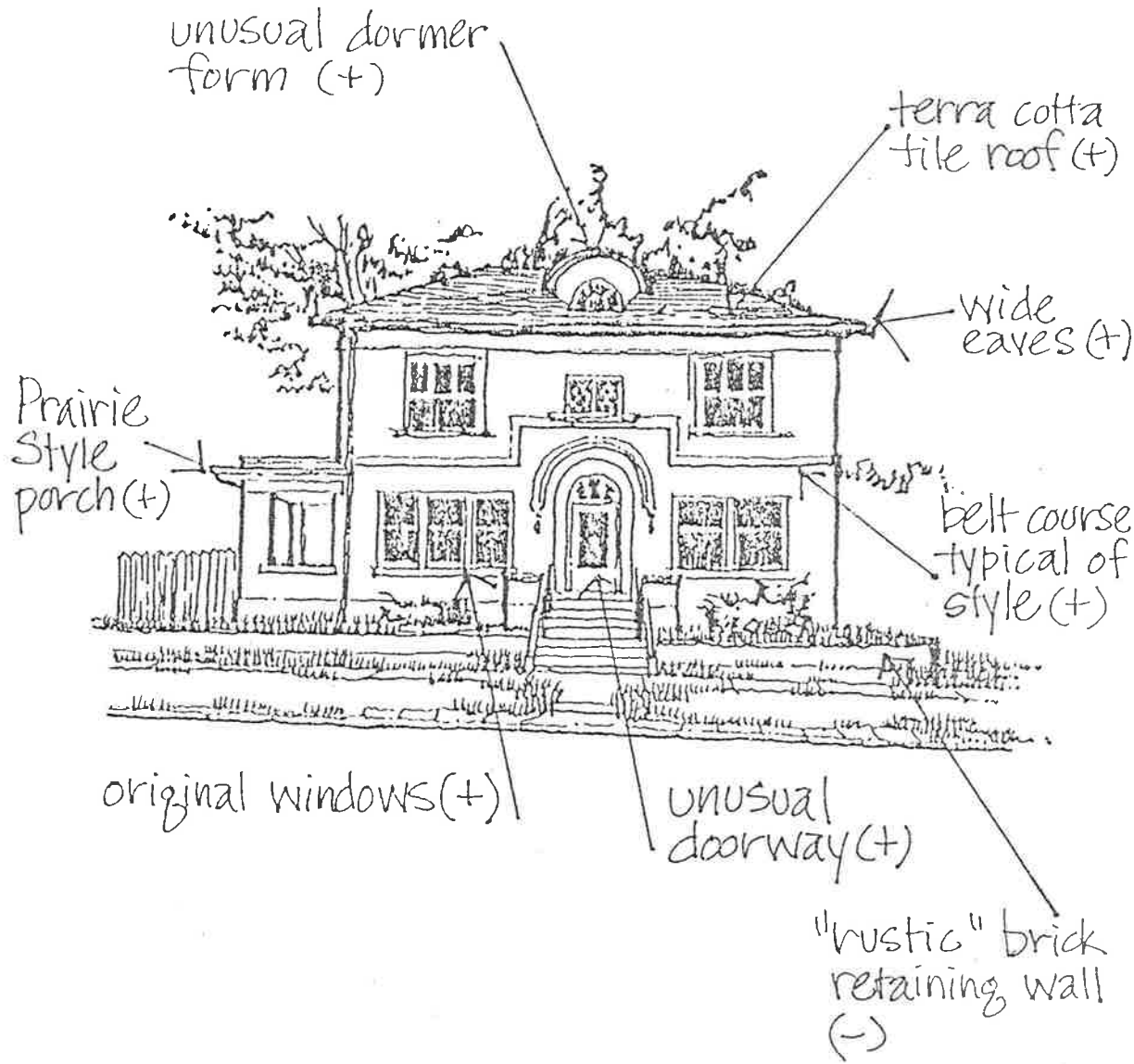
COMMENTS: The shutters are appropriate to the Greek Revival style.

The doorway and window lintels are particularly fine elements and they should be preserved. The front door, although not original, is not offensive.

The glass brick at the side entry porch should be removed leaving the porch open. Please see General Rules for porch enclosure.



1103 W. Berry



STYLE: Prairie (1920)

PAINT: The light gray with green trim is an appropriate combination for the Prairie style.

COMMENTS: The stucco finish is original and is appropriate to the Prairie style.

The front door treatment and the arched dormer show an unusual deviation from the Prairie style. Nonetheless, this treatment displays an originality that bears preserving.

The red tile roof is a particularly fine feature and should be preserved.

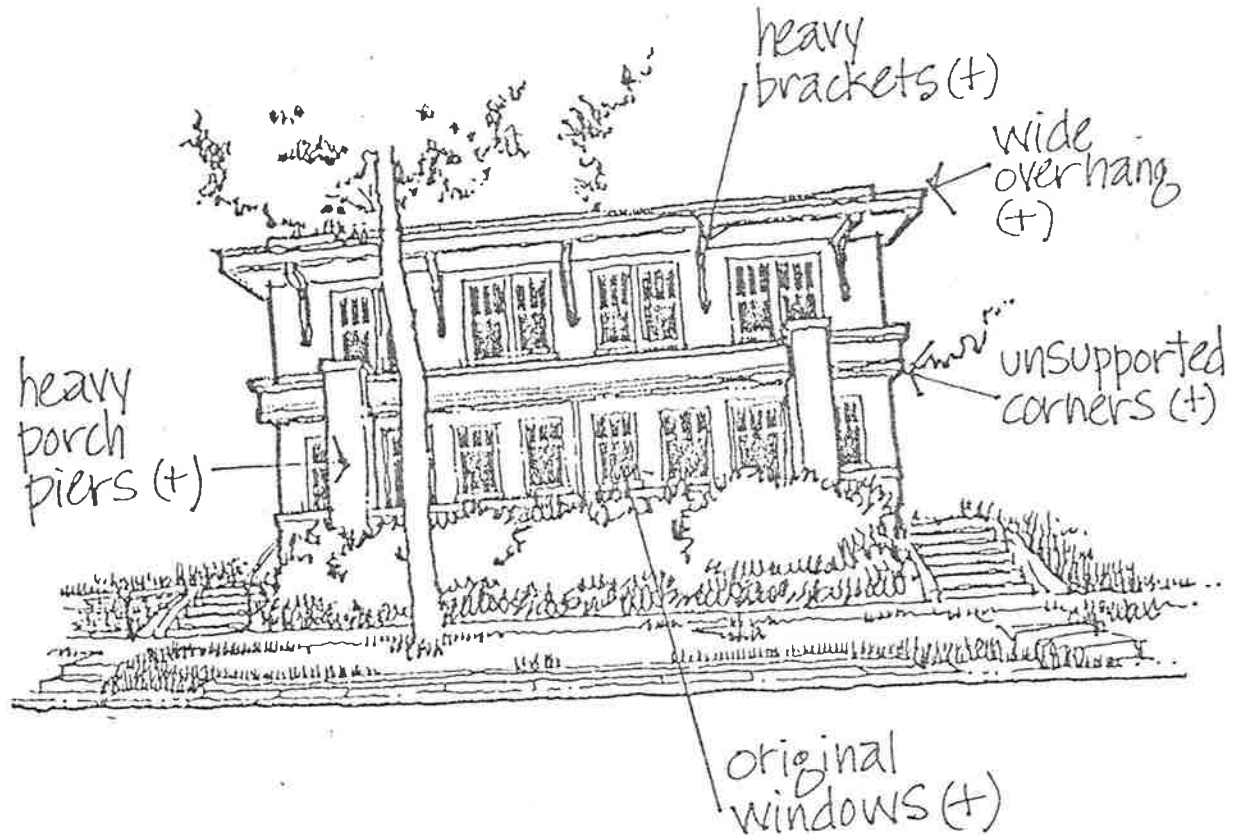
The brick retaining wall should be finished with stucco in order to blend with the house.

1107
1109 W. Berry

STYLE: Prairie (1920)

PAINT: The present color combination is appropriate to the Prairie style.

COMMENTS: The house, in its present state, is very much in keeping with the original intent of this style and should not be changed.



1112 W. Berry

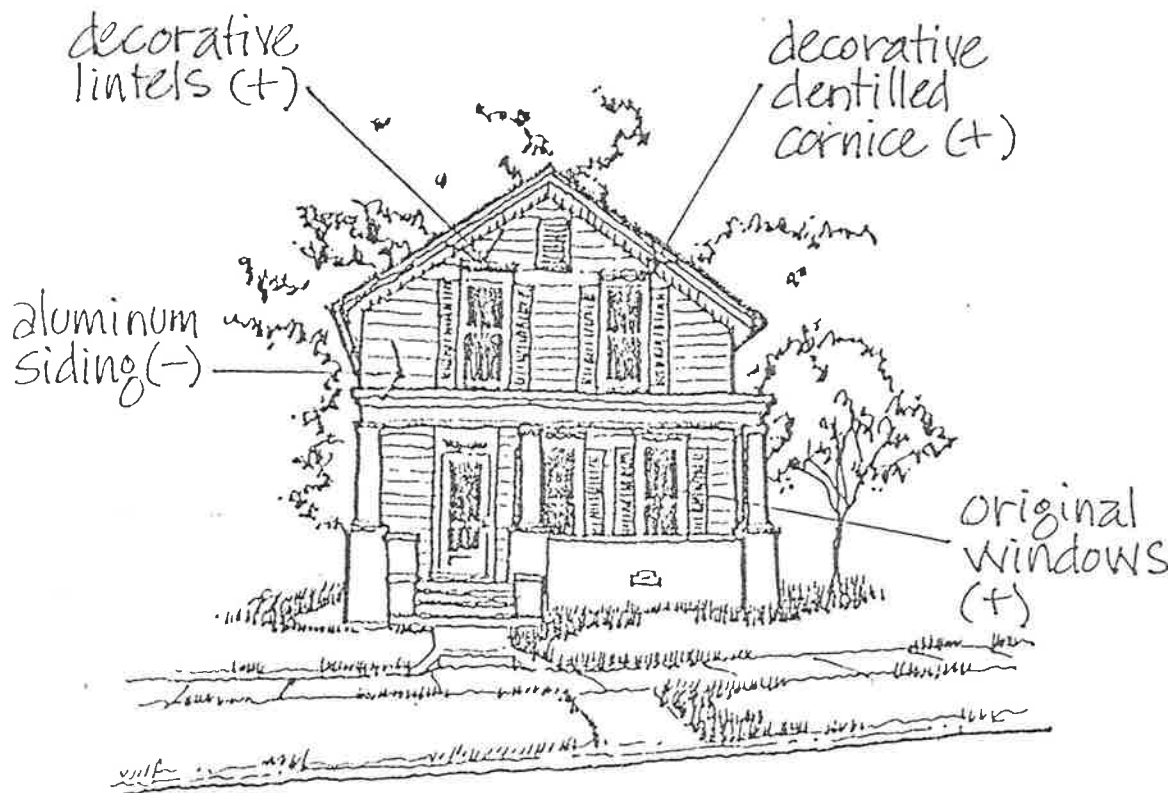
STYLE: Worker's Cottage

PAINT: Although the present combination of red aluminum siding with yellow trim is not authentic to the original house, it is an attractive modern treatment.

COMMENTS: The porch is probably an early Twentieth Century addition which was sensitively done and does not detract from the historical character.

The color combination, the shutters, and the vaguely classical porch tend to give the house a Colonial character. Care should be taken to avoid mistaking the house for Colonial and further altering it to imitate that style.

The shutters are appropriate to the Worker's Cottage style. Inoperable shutters however, should be avoided.



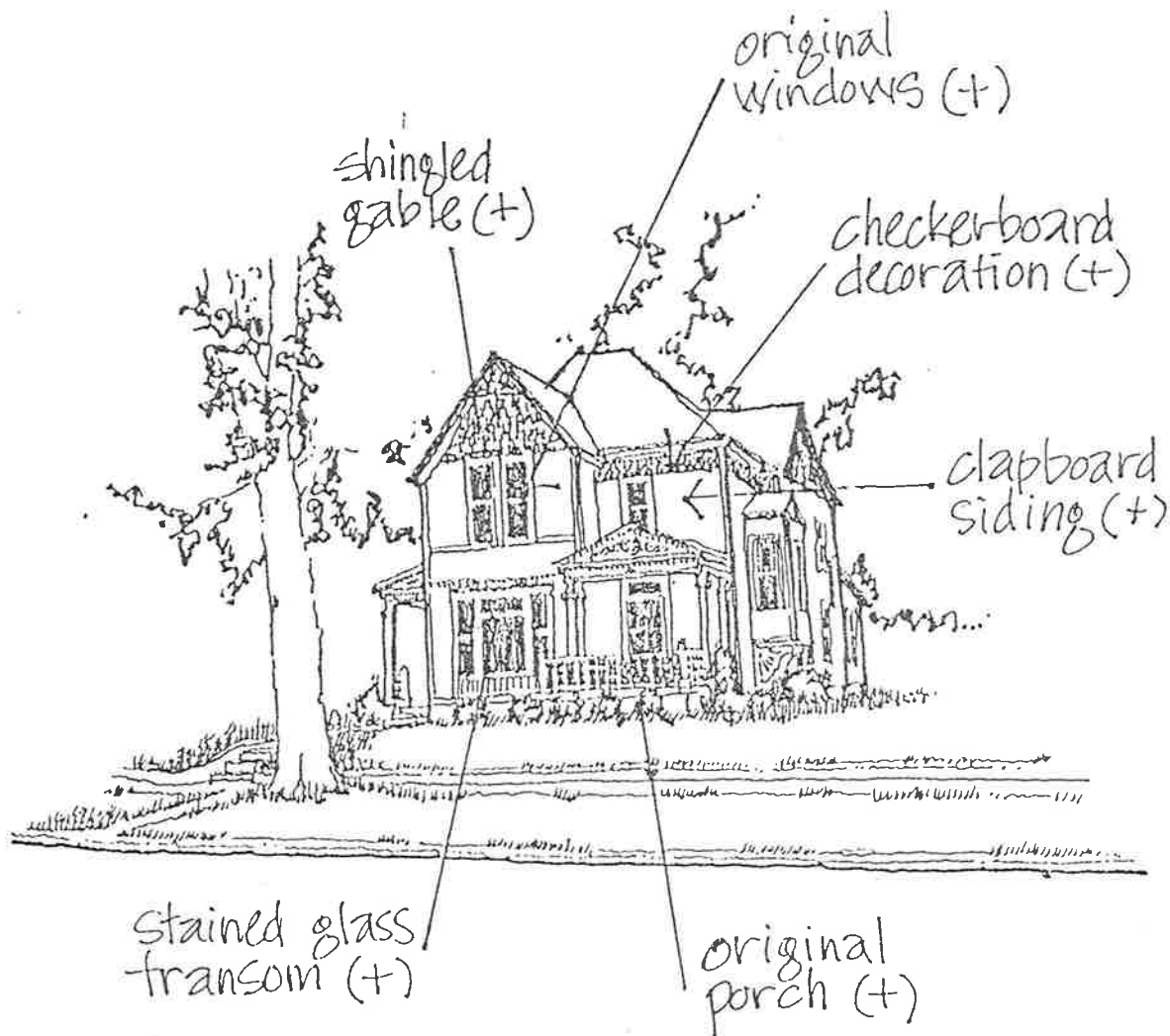
1115 W. Berry

STYLE: Queen Anne (1895)

PAINT: The present green colored body with white trim is appropriate to the Queen Anne style.

COMMENTS: The checkerboard cornice is a particularly rare feature and is well preserved.

This house remains in very nearly original condition. This house should serve as an excellent example of preservation practice.



1116 W. Berry

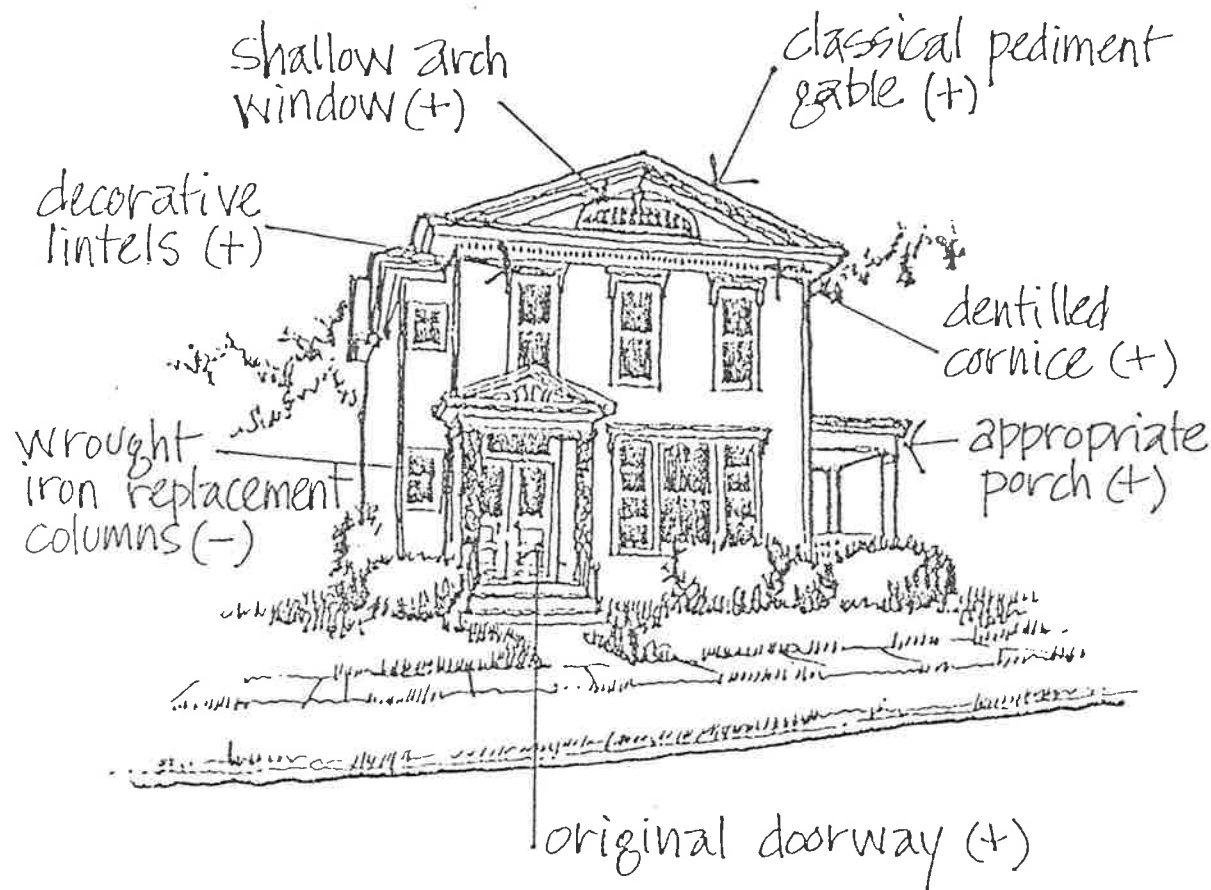
STYLE: Colonial Revival (1900)
PAINT: The present combination of blue body with white trim is appropriate for the Colonial Revival style.

COMMENTS: The nicely detailed cornice and pediment moldings are important stylistic elements.

Any alterations to the arched window in the pediment should be avoided.

The existing wrought iron porch columns are not consistent with the style and are too flimsy to visually support the porch pediment. If the columns are replaced, the replacements should match the classical columns on the side porch.

The owners have wisely retained the original clapboard siding.



1121 W. Berry

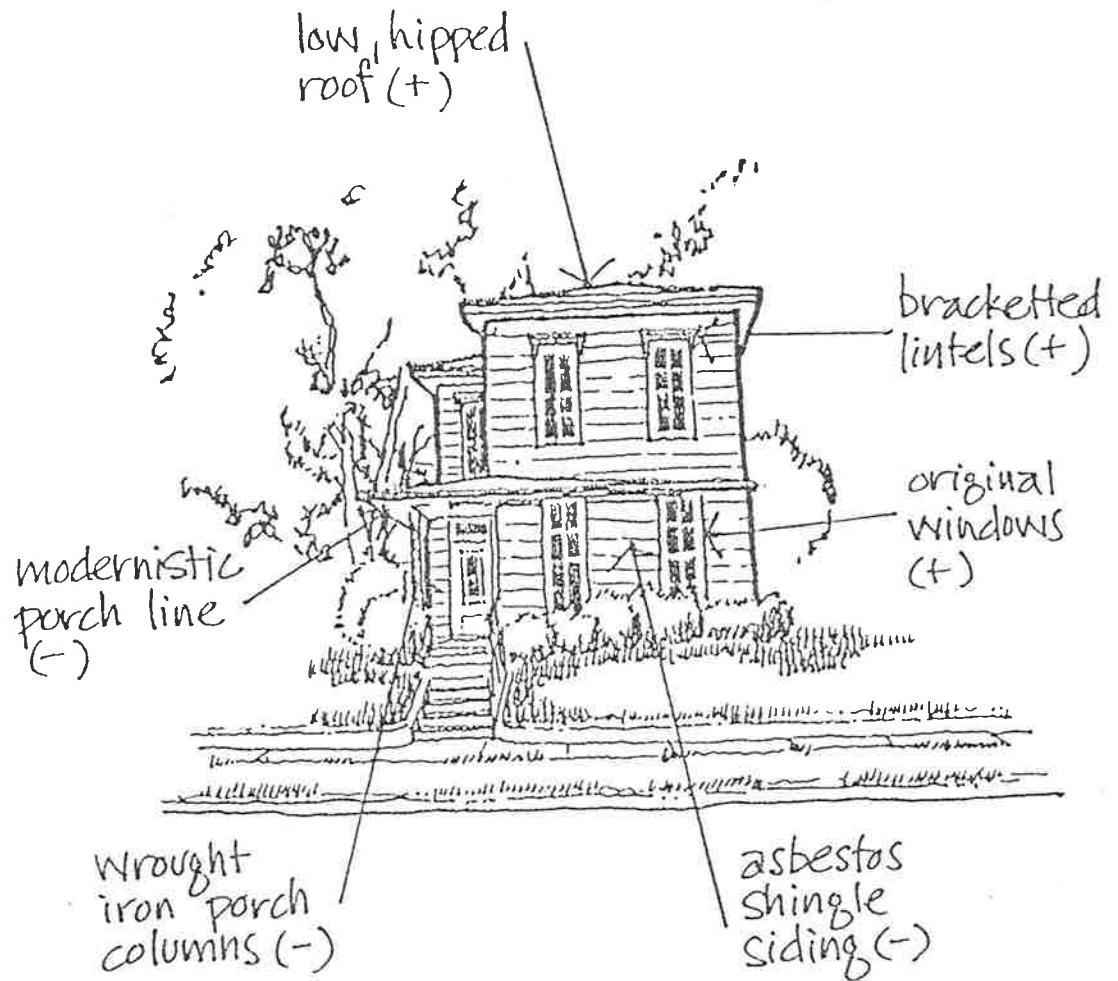
STYLE: Italianate (1870)

PAINT: The present combination of grayish asbestos siding and light blue trim is almost the exact opposite to the warm earth tones appropriate to the Italianate style.

COMMENTS: Replacement of the asbestos siding with clapboard would greatly improve the appearance of the house. The present acute angled, modernistic porch is particularly unattractive. A new porch needn't extend across the front of the house, because Italianate porches often were on the side only. Classical columns or even wooden posts would be more appropriate than the existing wrought iron posts.

Research could be done to determine whether or not the house originally had brackets. Brackets are extremely important to the Italianate style and if evidence indicated that they were original, then it would be advantageous to duplicate them.

This house has been greatly altered but since the basic shape remains, it could be a real challenge to renovate.

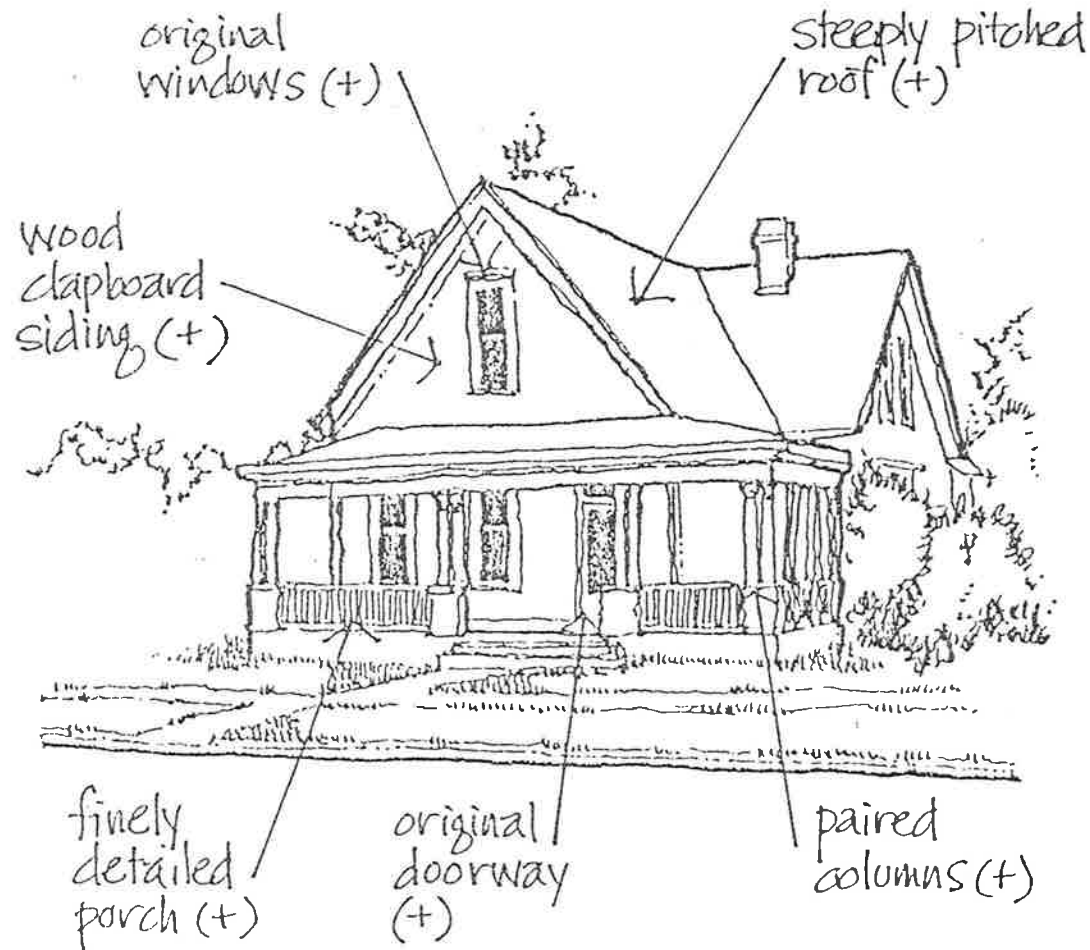


1122 W. Berry

STYLE: Worker's Cottage (1900)
PAINT: Present color combination of mustard body with brown trim and white highlights is appropriate because it adds interest to a simple house. The house is badly in need of repainting.

COMMENTS: The large deep wrap-around porch is by far the most important stylistic feature of the house and should not be altered.

The present roofing material appropriately simulates wood shingles. Because the steep pitch makes the roof very visible, it is essential that the roofing material be sensitive to the color and material of the house.

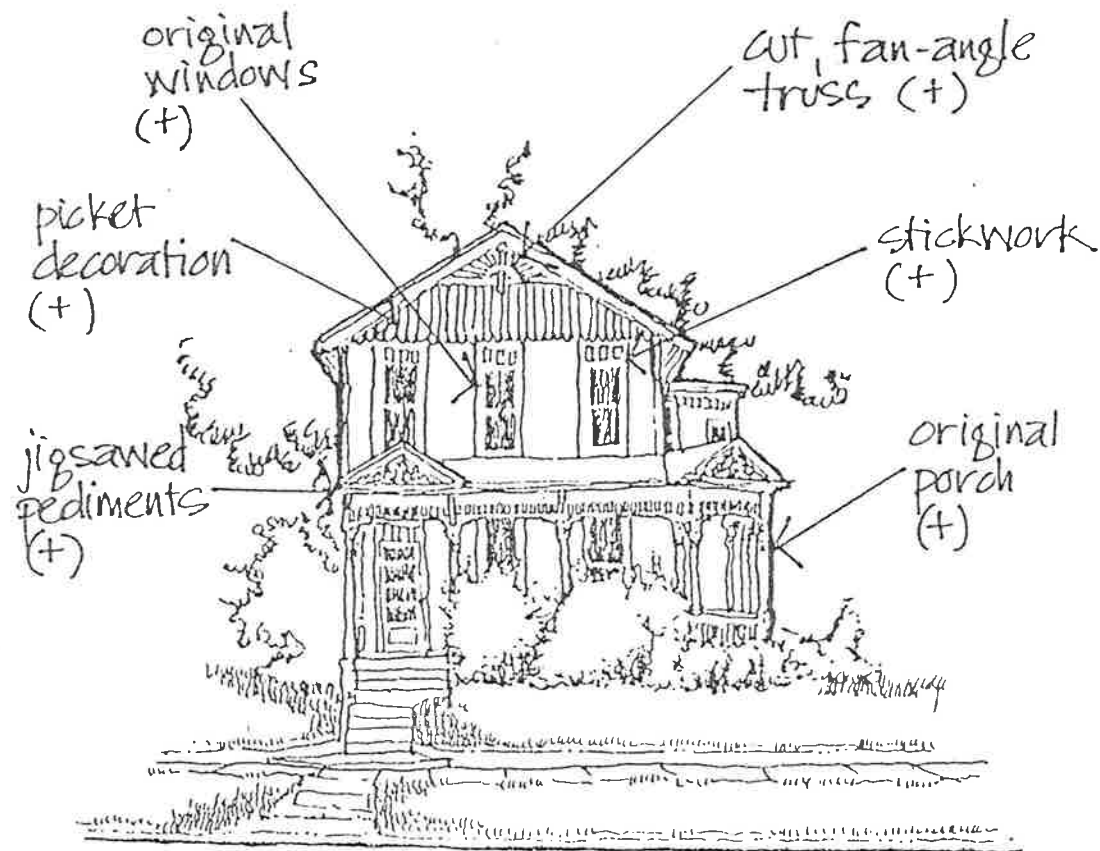


1127 W. Berry

STYLE: Queen Anne (1890)

PAINT: Present combination of tan with lighter tan trim is very appropriate. The only improvement would be the addition of a darker highlight color (i.e. dark brown red) on some of the recessed decoration. This would dramatize the exceptionally fine decorative elements.

COMMENTS: This house is in an excellent state of preservation. There have been no major alterations and the house should remain in its present state. Particularly important are the spindle-work porch and the decoration in the main gable.



1128 W. Berry

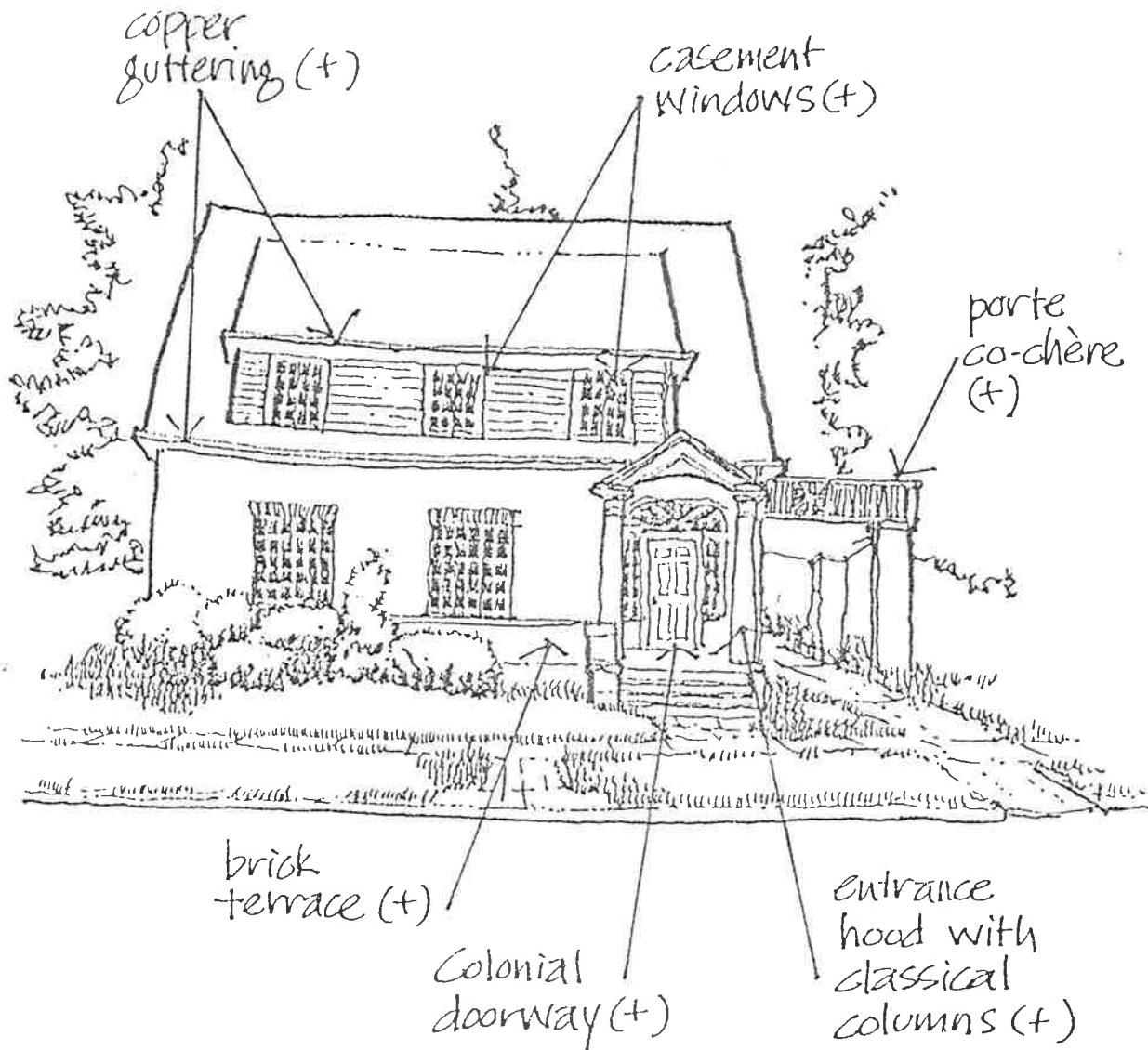
STYLE: Colonial Revival (1930)
PAINT: The present brown trim is complementary with the brick. A lighter shade of brown might help the house appear less sober.

COMMENTS: The dark wire-cut brick is very typical of the period in which the house was built. In case of replacement, it may be difficult to match these bricks.

The steel frame casement windows are probably original.

The porte cochere is a unique feature which adds to the richness of the house.

Although it is a later addition to the neighborhood, the house is tastefully designed and obviously of the best materials. This is a good example of the fact that a well built house of sensitive scale and material can contribute to a historic neighborhood, no matter what the style.

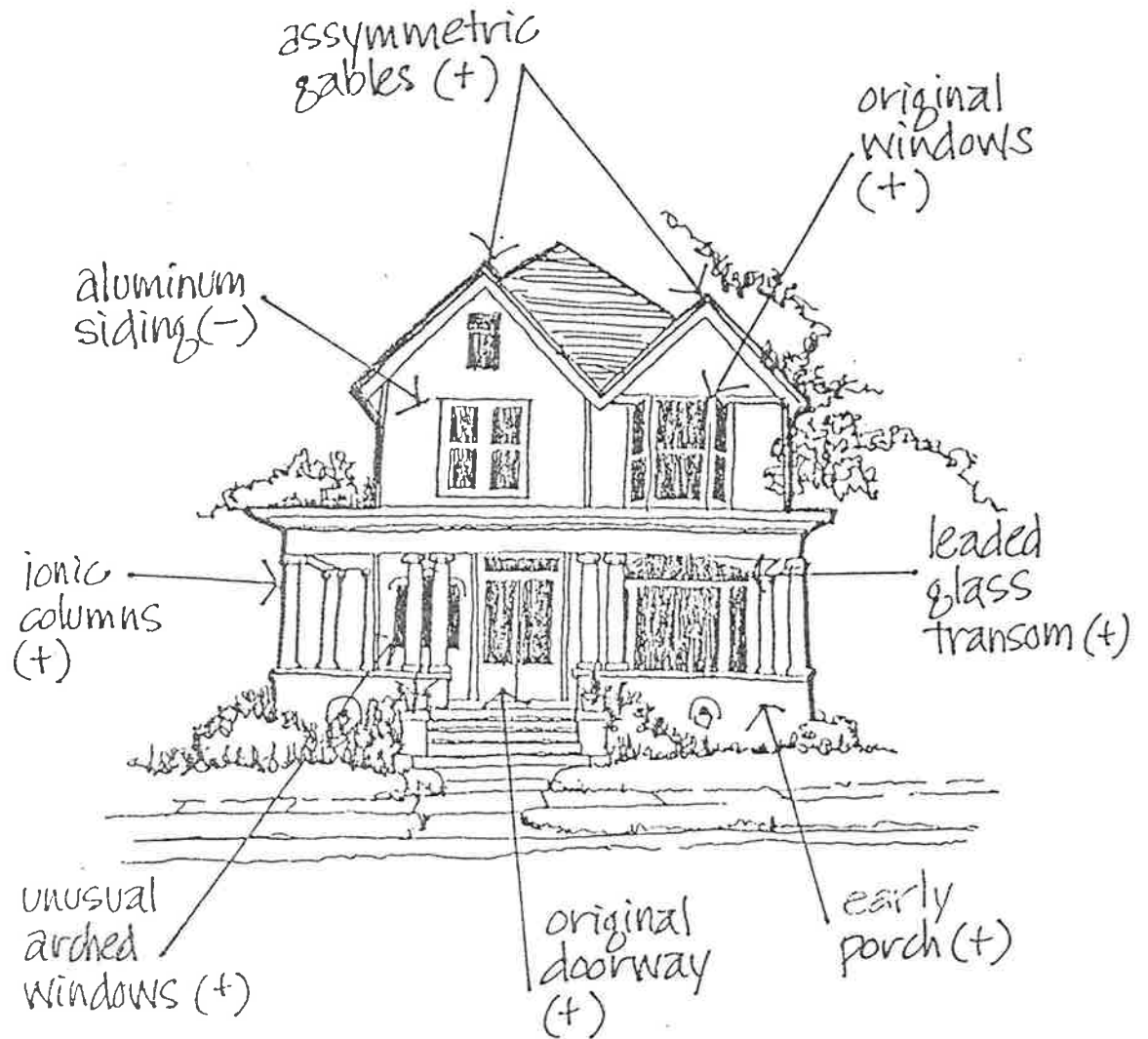


1134 W. Berry

STYLE: Queen Anne (1890)

PAINT: The application of aluminum siding has left very little paintable surface. If the aluminum were to be removed to expose the original clapboard, then an appropriate color treatment could bring out the inherent character of the Queen Anne design. In the present state, some interest could be gained by painting the wooden window frames a contrasting darker color. Probably, dark green or black would be the most satisfactory.

COMMENTS: The aluminum siding has covered much of the significant decoration, particularly around the cornice and eaves. For this reason, the decoration provided by the porch columns and the large leaded glass picture window should be of prime preservation concern.



1203 W. Berry

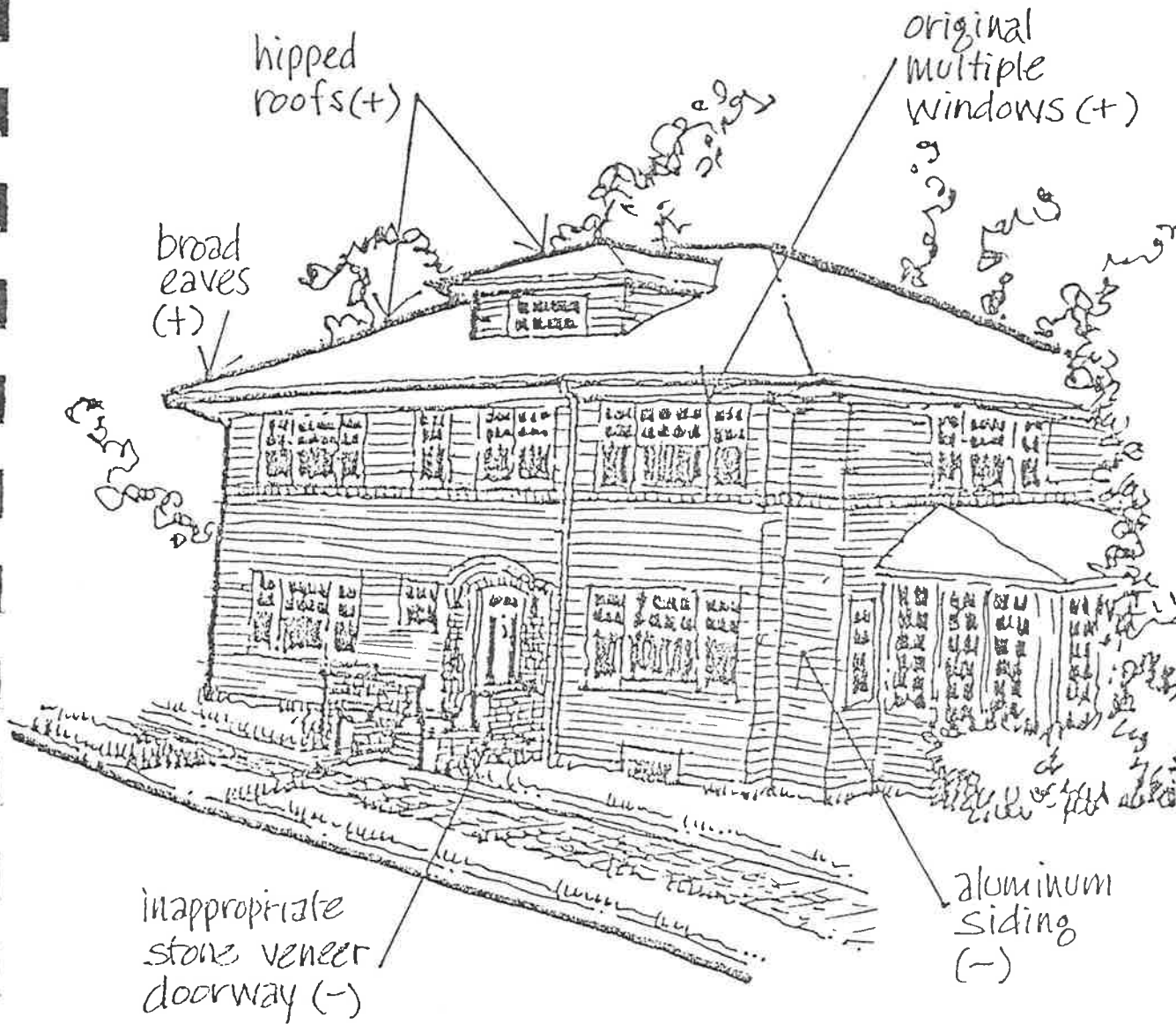
STYLE: Prairie (1920)

PAINT: The blue gray trim goes well with the white of the aluminum siding.

COMMENTS: Because of the general simplicity of this house, the application of aluminum siding has not compromised the character very much.

The stone veneer doorway just does not fit with texture of the rest of the house.

This house is unusual because Prairie houses usually aren't covered with clapboard.



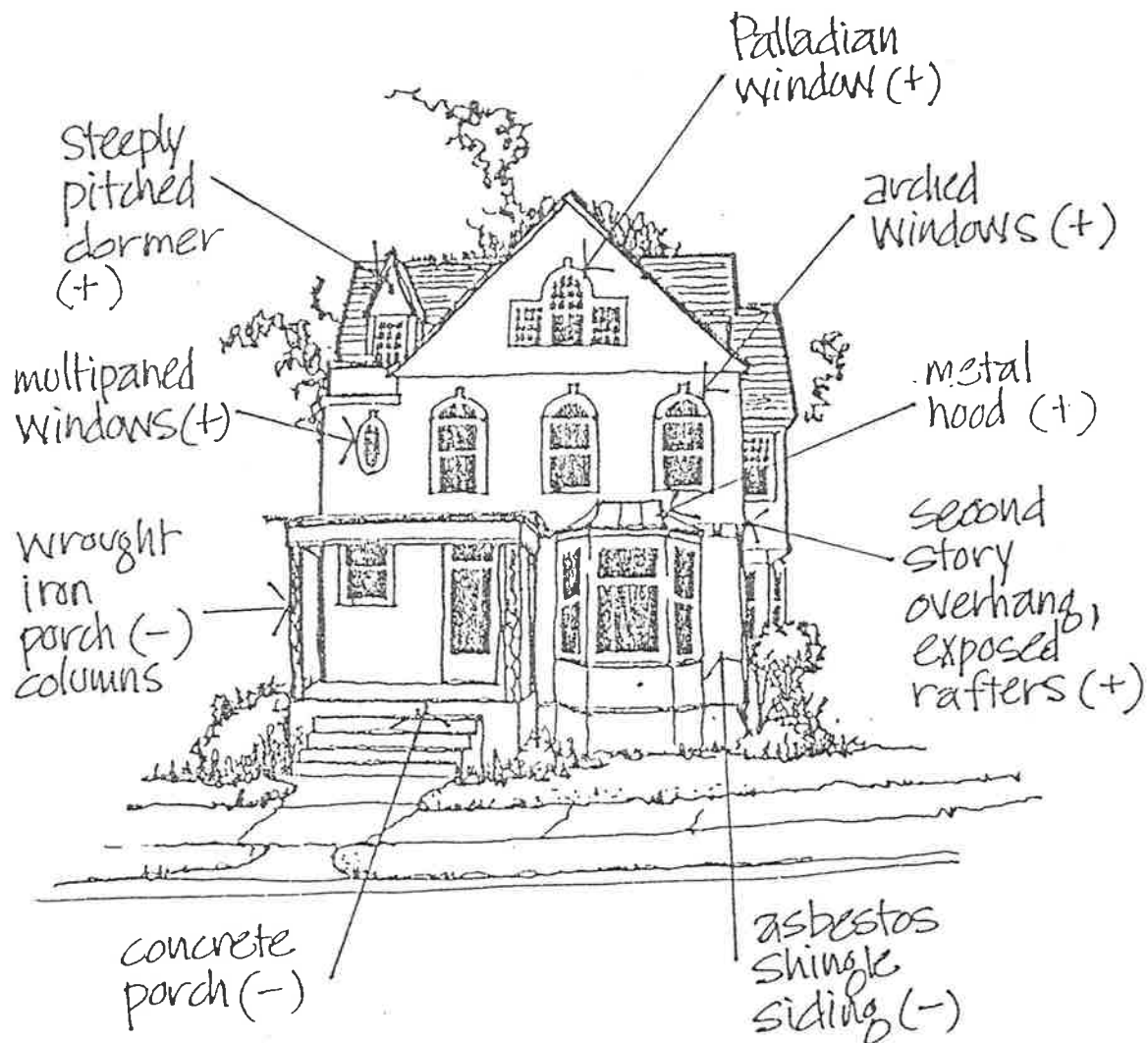
1206 W. Berry

STYLE: Colonial Revival (1900)

PAINT: The present combination of offwhite asbestos siding and gray trim is not objectionable.

COMMENTS: The style of this house would probably dictate a combination of clapboards on the body with shingle trim in the gables applied in a non-random fashion. The flared overhanging edge at the second floor line should be preserved.

The wrought iron porch posts and solid concrete porch platform are not appropriate to the style. In the event of replacement, the wrought iron would best be replaced by turned spindles or simple wooden posts.



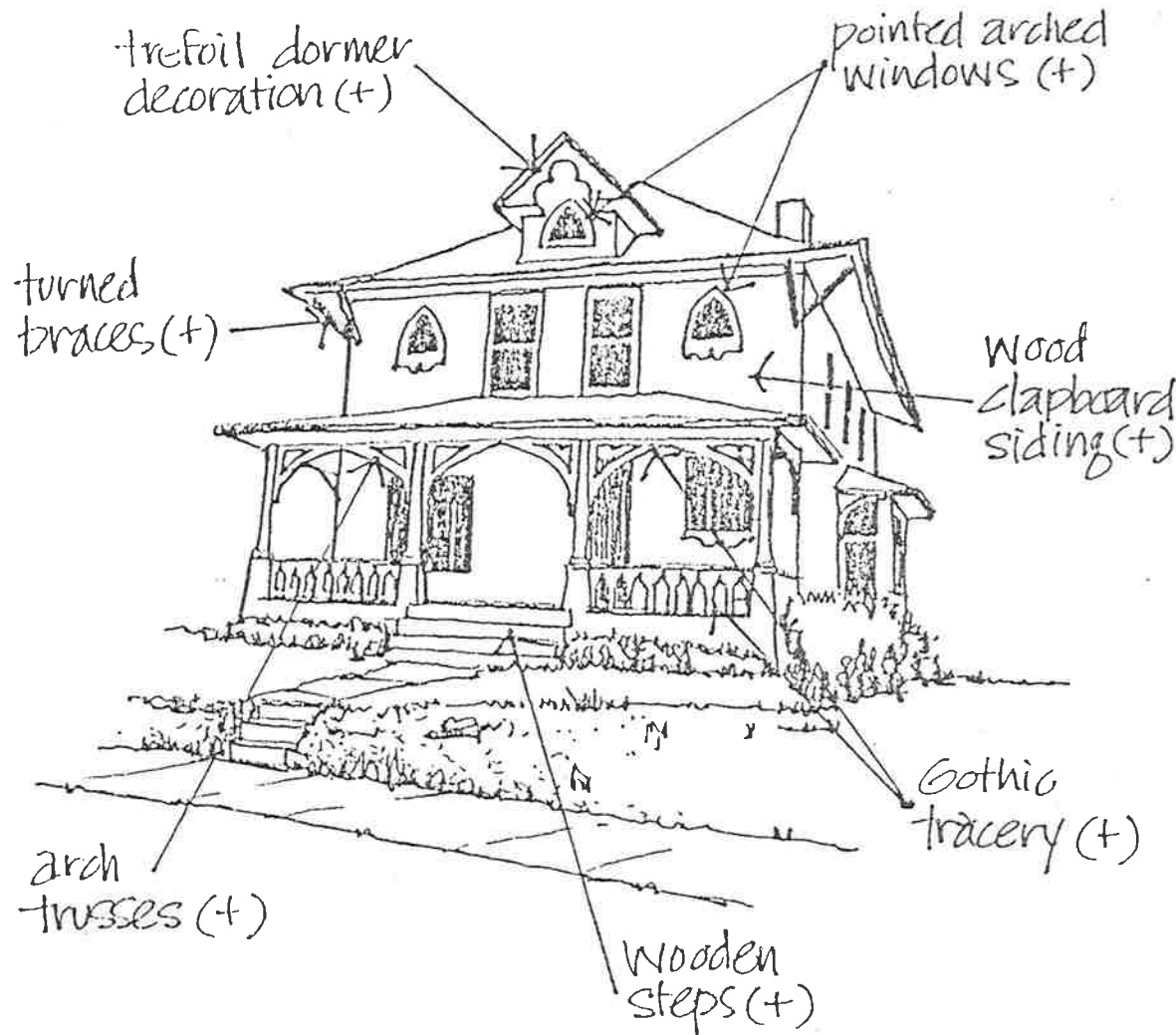
1209 W. Berry

STYLE: Suburban Box (with Gothic Decoration)

PAINT: The present scheme of white body with green trim is very typical of the time in which this house was built.

COMMENTS: This house is an extremely unique example in the neighborhood. Although Suburban Boxes had many different decorative schemes applied to the basic form, Gothic was not a common option. The result is that the house appears rather odd. However, the house should remain in its present form because of the individuality of the design. Attempts to "correct" the style should be avoided.

The materials used indicate that the house is still very much in its original condition.

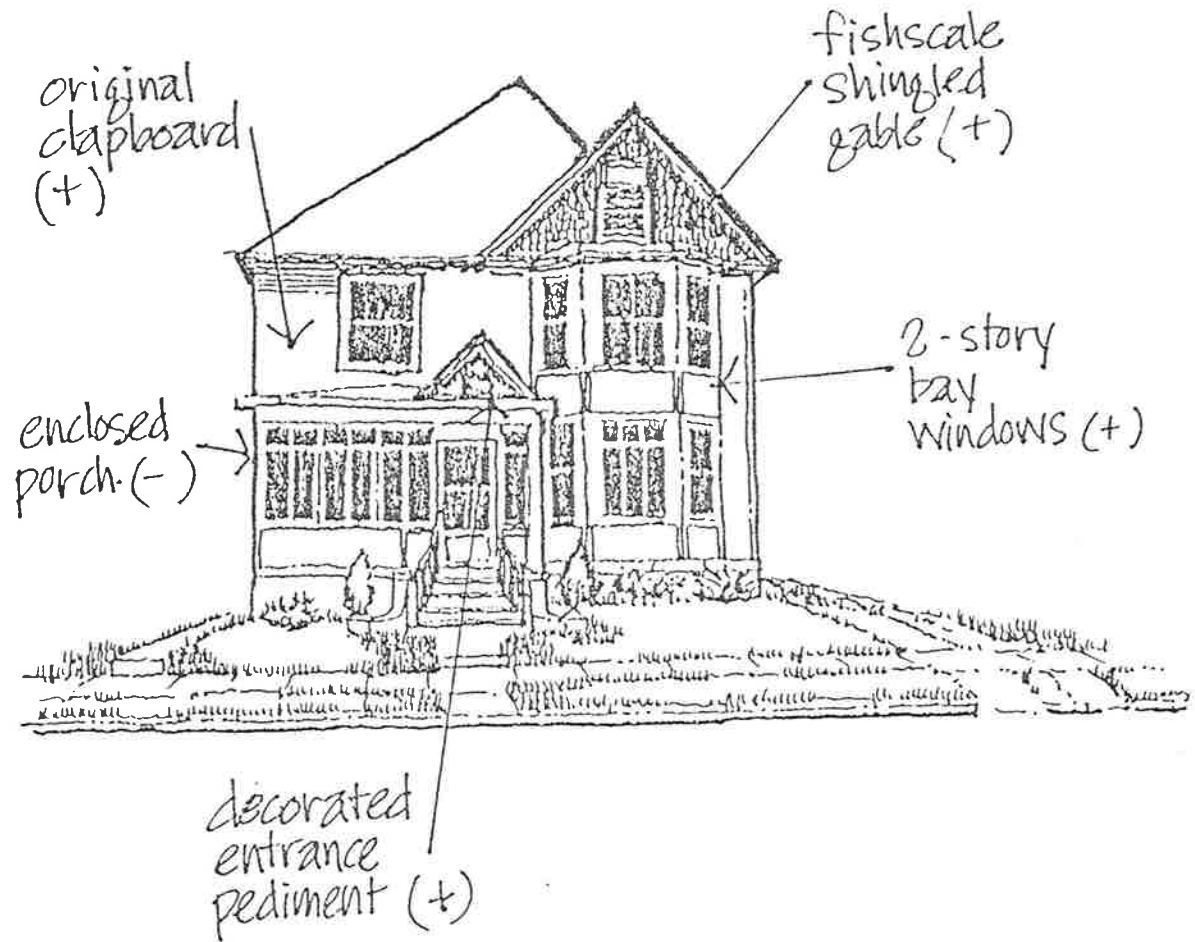


1210 W. Berry

STYLE: Queen Anne (1890)

PAINT: The present combination of light blue body with darker blue trim adds variation to the wall surfaces in an appropriate way, although blue is usually not an authentic Queen Anne color.

COMMENTS: The front porch was not originally enclosed. The existing treatment is probably as unobtrusive as an enclosed porch could be.



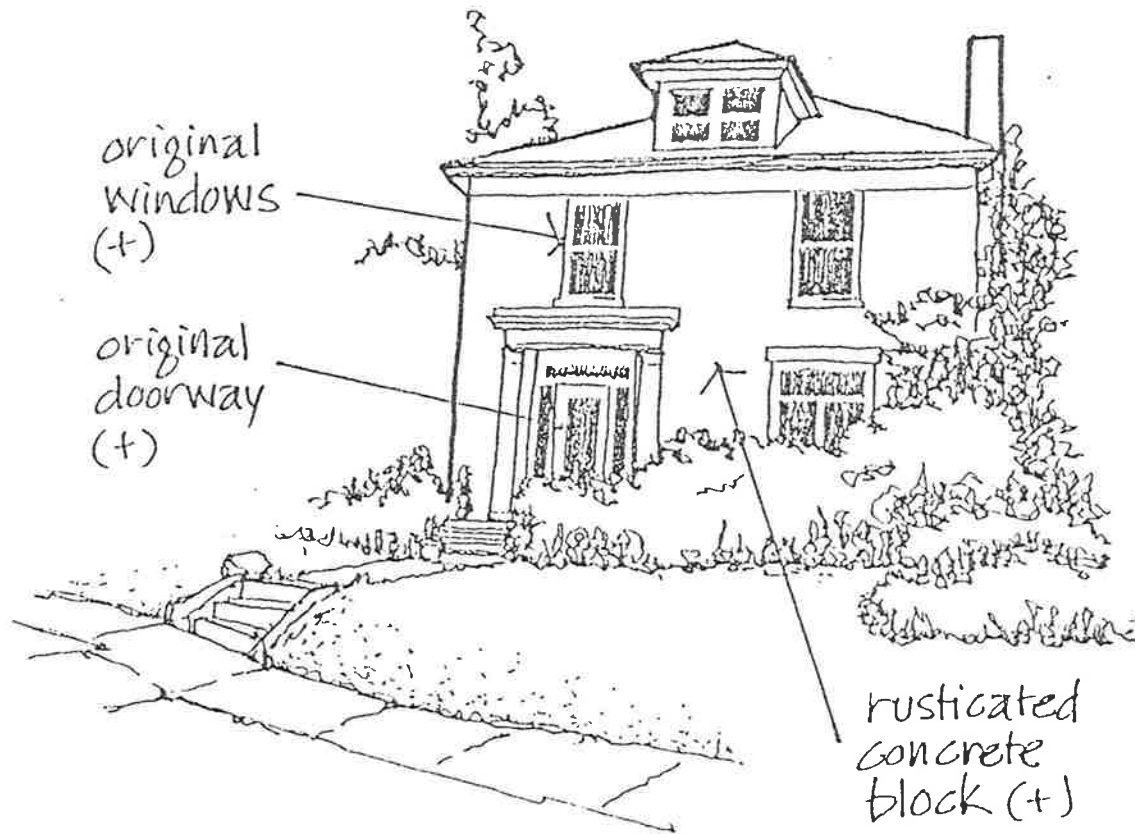
1211 W. Berry

STYLE: Suburban Box (1910)

PAINT: The existing scheme of dark green body with yellow trim is not unattractive, but paler grey or buff stone-like colors with darker trim in a neutral tone would be more logical with the masonry walls. The sober, almost classical lines, indicate that the paint choices should be simple and neutral.

COMMENTS: The walls of the house are constructed of rusticated concrete block which was a fairly new building material when this house was built. This material is considered unattractive to modern tastes, but because the block represents a definable period in building technology, attempts to cover up the rusticated block should be discouraged.

At some time in the future, the owners may wish to add a front porch to the house. The most effective way to add a porch would be to extend the lines of the trim surrounding the door forward. This would produce a small entrance porch of classical proportion which would add depth to the flat facade of the house.

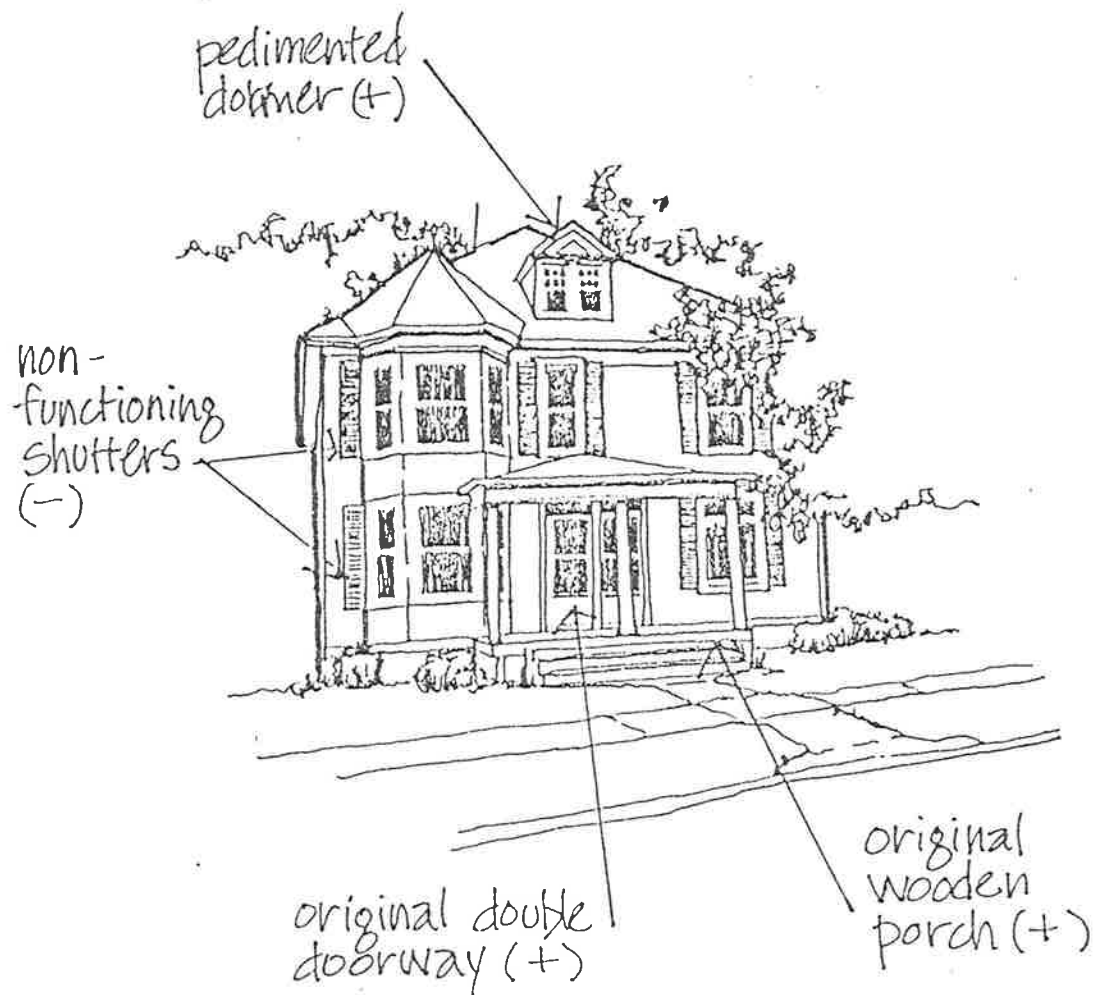


1212
1214 W. Berry

STYLE: Colonial Revival (1900)
PAINT: The present white body with gray shutters is appropriate to the style. The house has been freshly painted.

COMMENTS: The shutters currently on the house are probably not original. However, some shutters could have been on the house because they are common to the Colonial Revival style. The shutters to the left of the bay window serve no logical function, since they would never close across the bay window. These particular shutters would best be removed.

The double entrance shows no signs of alteration because the framing is contemporary with the design of the house.



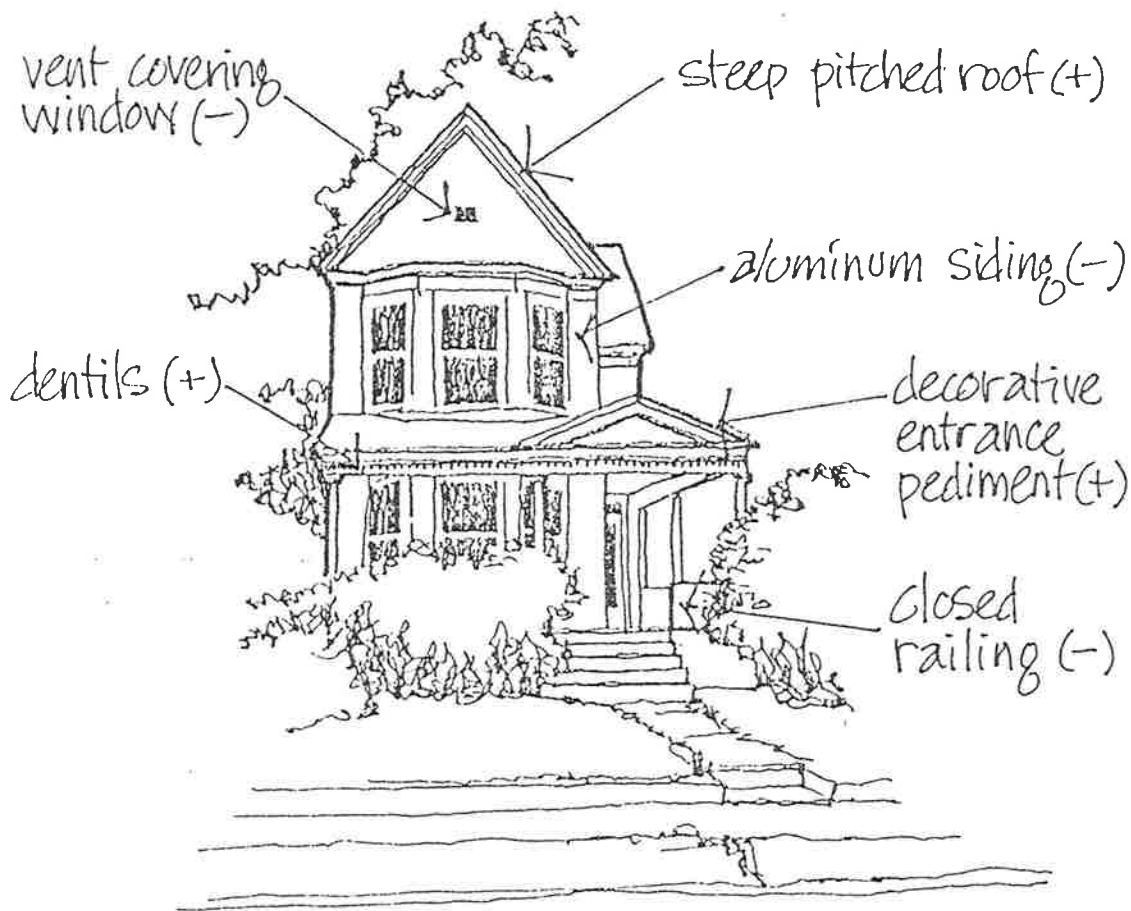
1215 W. Berry

STYLE: Queen Anne (1900)

PAINT: Since the body of the house is completely covered with aluminum siding, there are very few areas that could be painted. Some variation could be achieved by painting the gable molding and porch green. The decorative woodwork in the porch pediment could be highlighted with a darker shade of the same color.

COMMENTS: The character of this house could only be improved by removing the aluminum siding. The vent in the gable indicates that probably a window was covered in the process of applying the aluminum siding. Exposing this window once again could add needed detail to this blank space.

The porch railing originally had open spindles. The present closed railing has a heaviness incompatible with the delicate porch detailing.



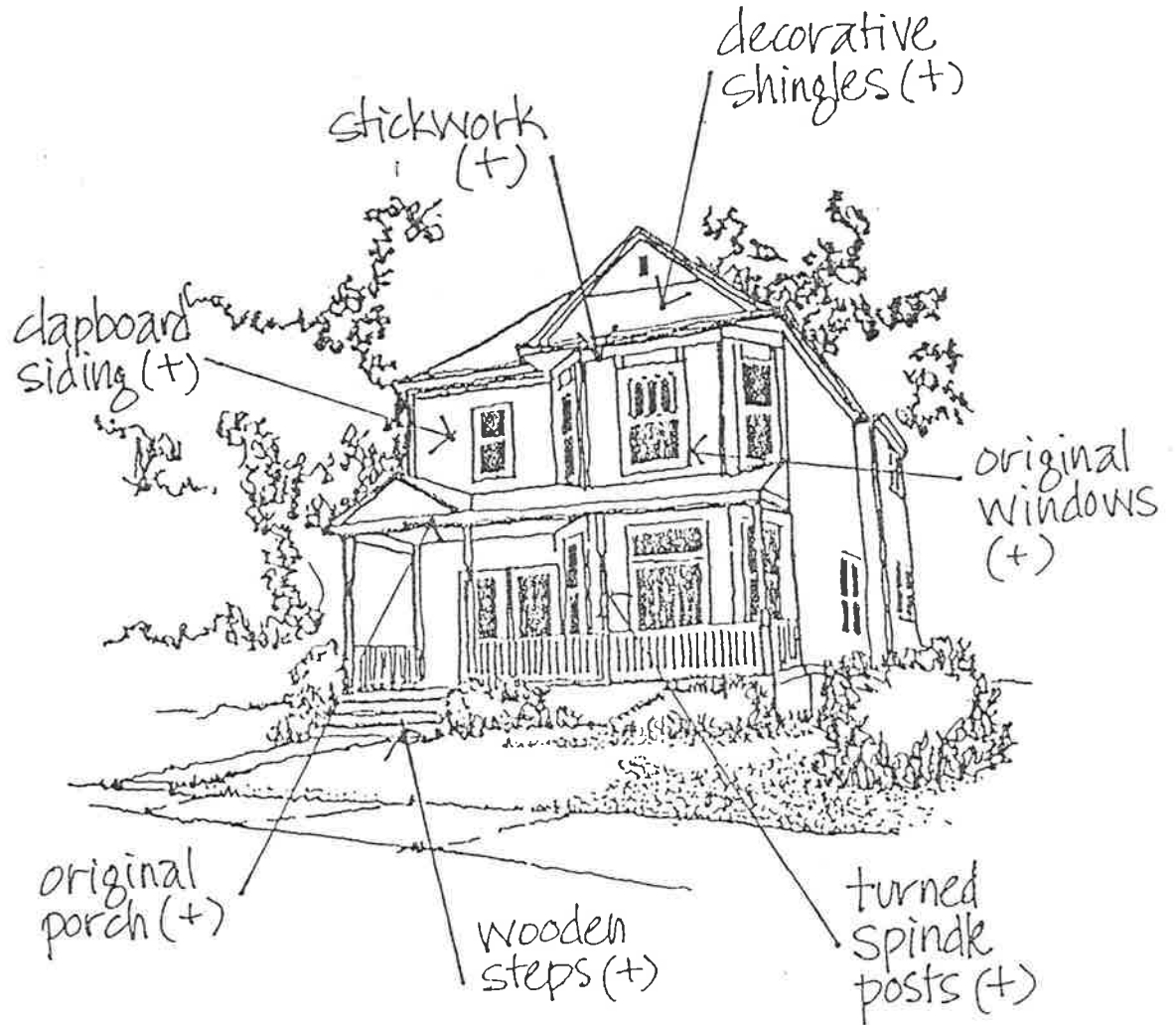
1219

1221 W. Berry

STYLE: Queen Anne (1890)

PAINT: The existing combination of dark body with white trim is an acceptable contemporary treatment. A lighter, less pure color for the body would be more historically correct.

COMMENTS: The front porch is particularly well preserved, being one of the few in the neighborhood that still has wooden steps.



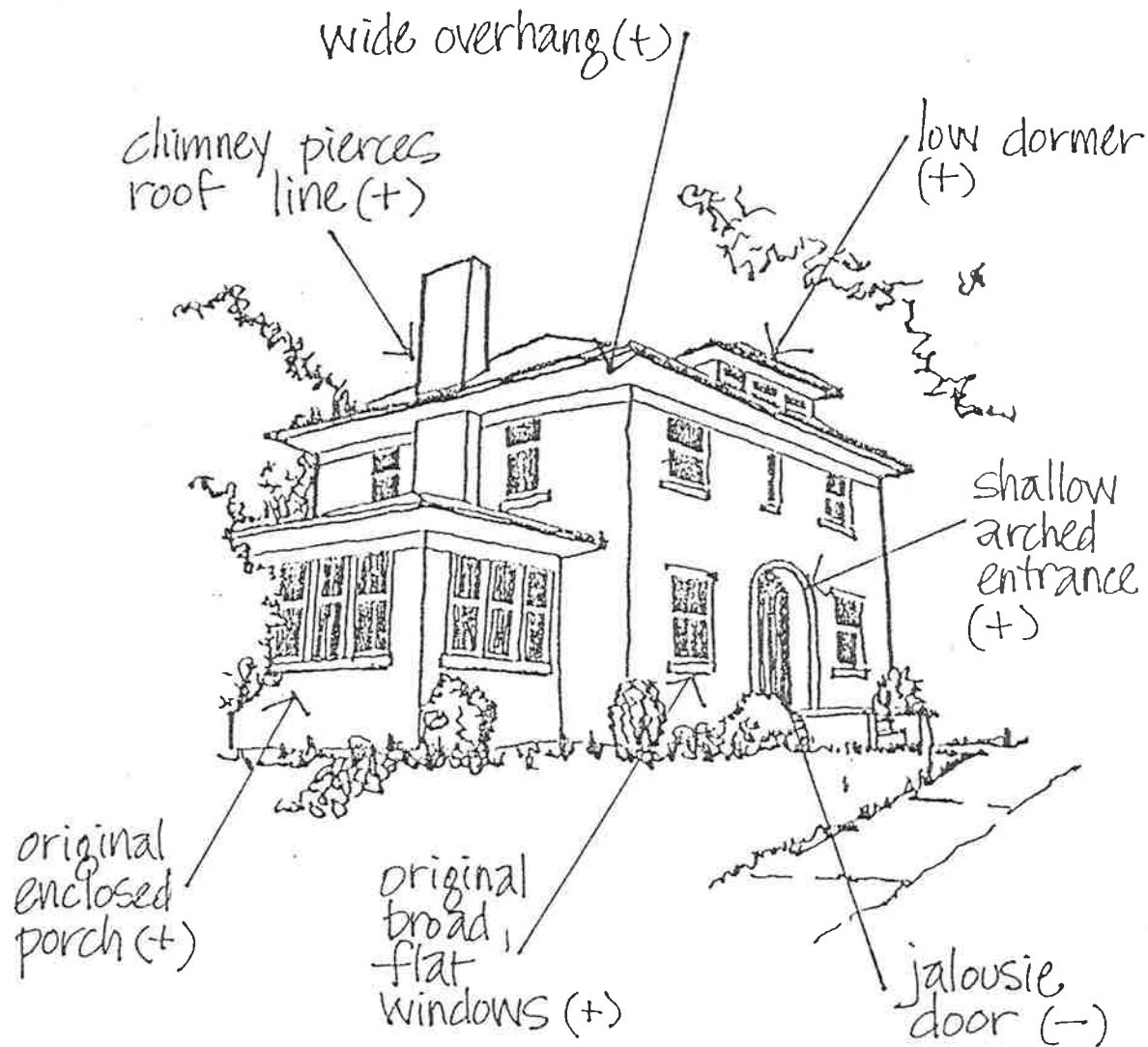
1220 W. Berry

STYLE: Prairie (1920)

PAINT: The present orange trim goes surprisingly well with the dark red brick. This successful treatment should not be changed.

COMMENTS: This house is well maintained and shows no major alterations.

Currently, the front door is an inappropriate jalousie door. A door with long vertical panels would be a suitable replacement.



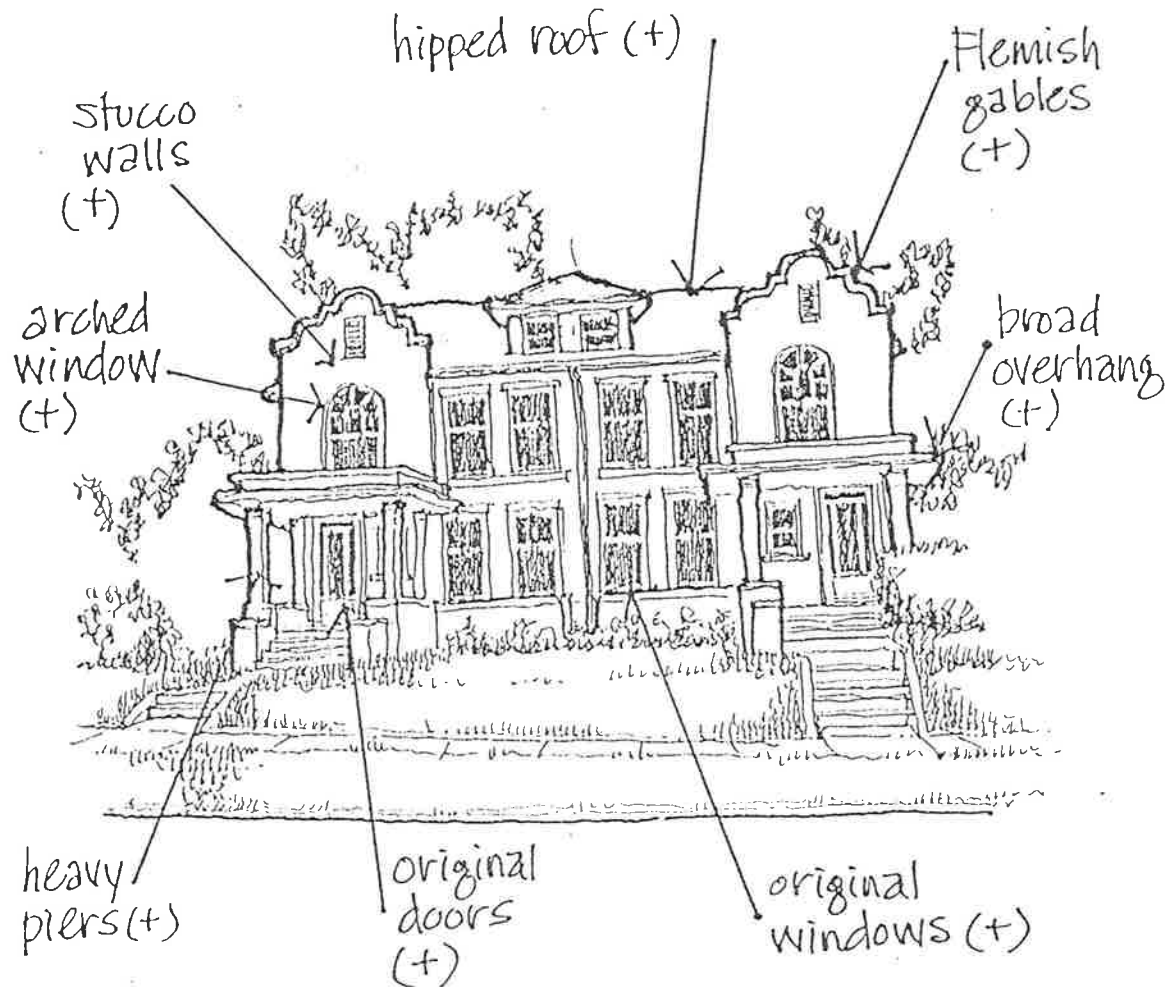
1227
1229 W. Berry

STYLE: Prairie (1920)

PAINT: The existing combination of cream with red-brown trim is the only really correct paint scheme for this house.

COMMENTS: The house exhibits many of the characteristics of the Prairie style, namely a hipped roof, broad eaves, stuccoed walls, and heavy-piered porch. In terms of actual stylistic influence, the building is part of the Prairie School. However, in terms of decoration, the Flemish gables above the doorways suggest the Spanish Colonial style. Because of the fact that the colors and materials used are common to both styles, the two blend well in this example.

The house is well preserved and is in generally good condition.

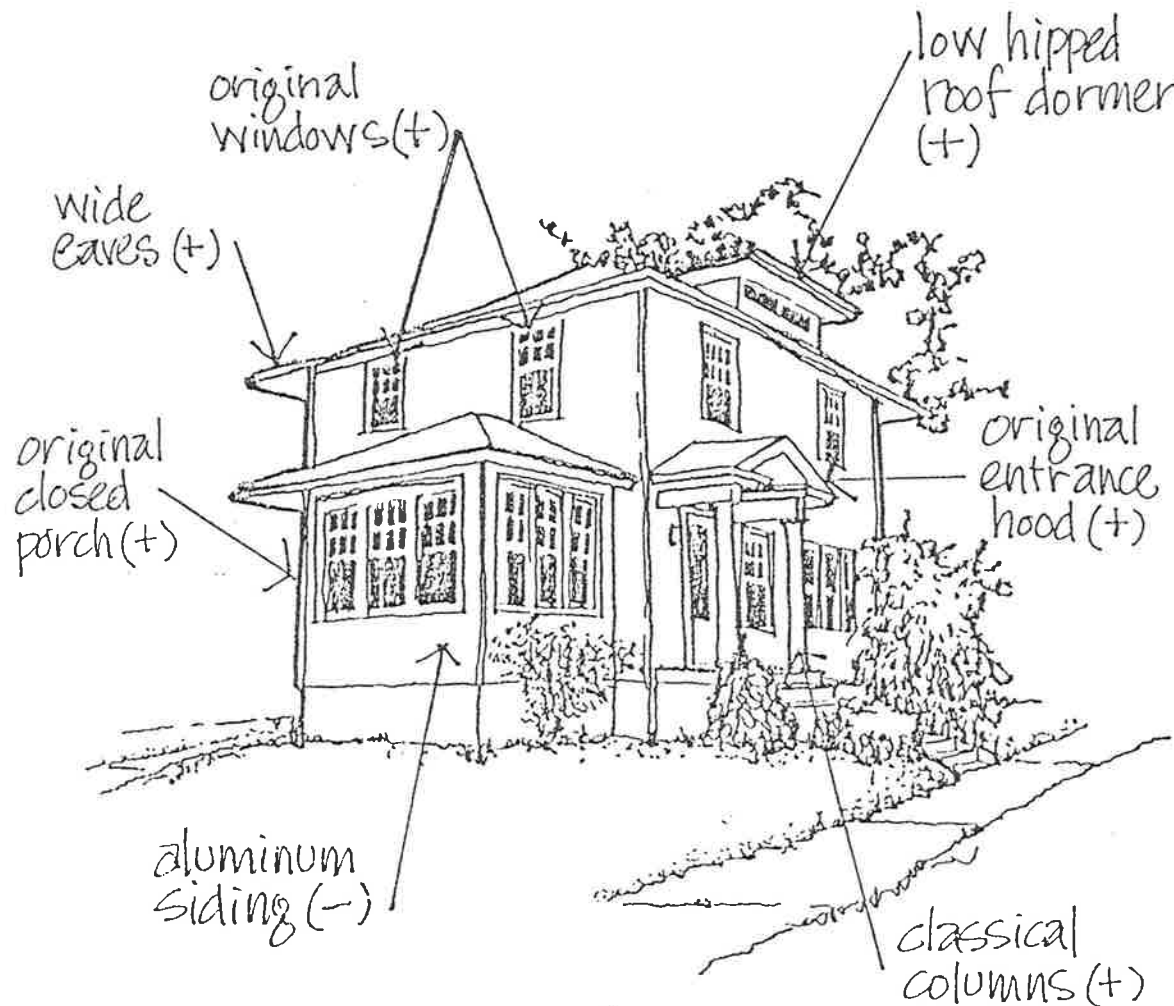


1230 W. Berry

STYLE: Suburban Box (1920)

PAINT: The present combination of gray trim with white aluminum siding is an appropriate color scheme for a suburban box. Since the site is quite shady, a dark body color has been wisely avoided.

COMMENTS: Because the window frames have not been covered and because the house is fairly simple, this is one case where the aluminum siding is not particularly offensive. The house is well maintained.



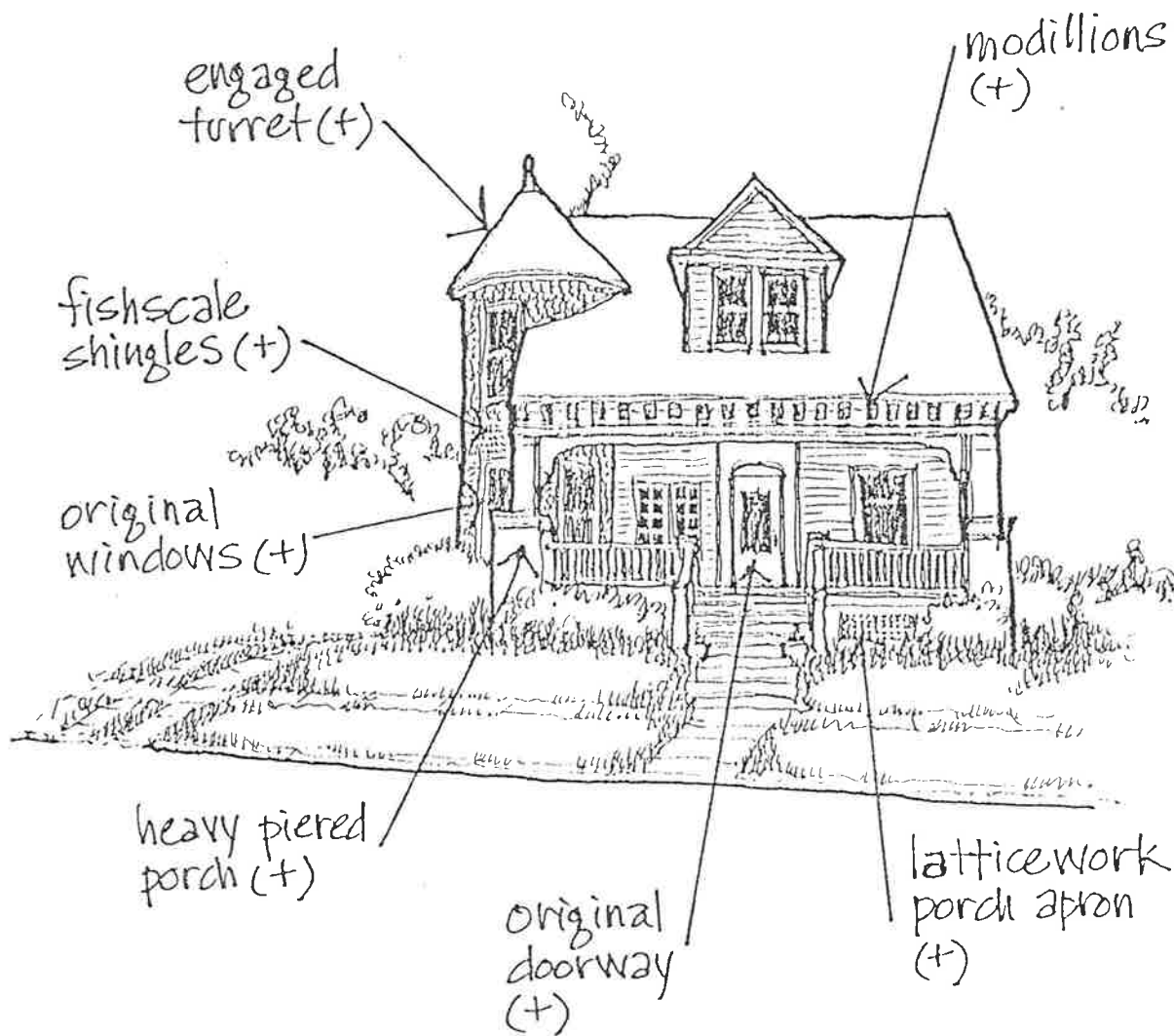
1235 W. Berry

STYLE: Late Queen Anne (1900)

PAINT: The cream and brown combination presently on the house is a very appropriate choice for this house.

COMMENTS: The heavy porch piers and long roof line indicate that there are the beginnings of a Bungalow influence evident in this house. However, the shingled turret makes this one of the latest examples of the Queen Anne style in the neighborhood.

The house is in excellent condition and requires no alterations.



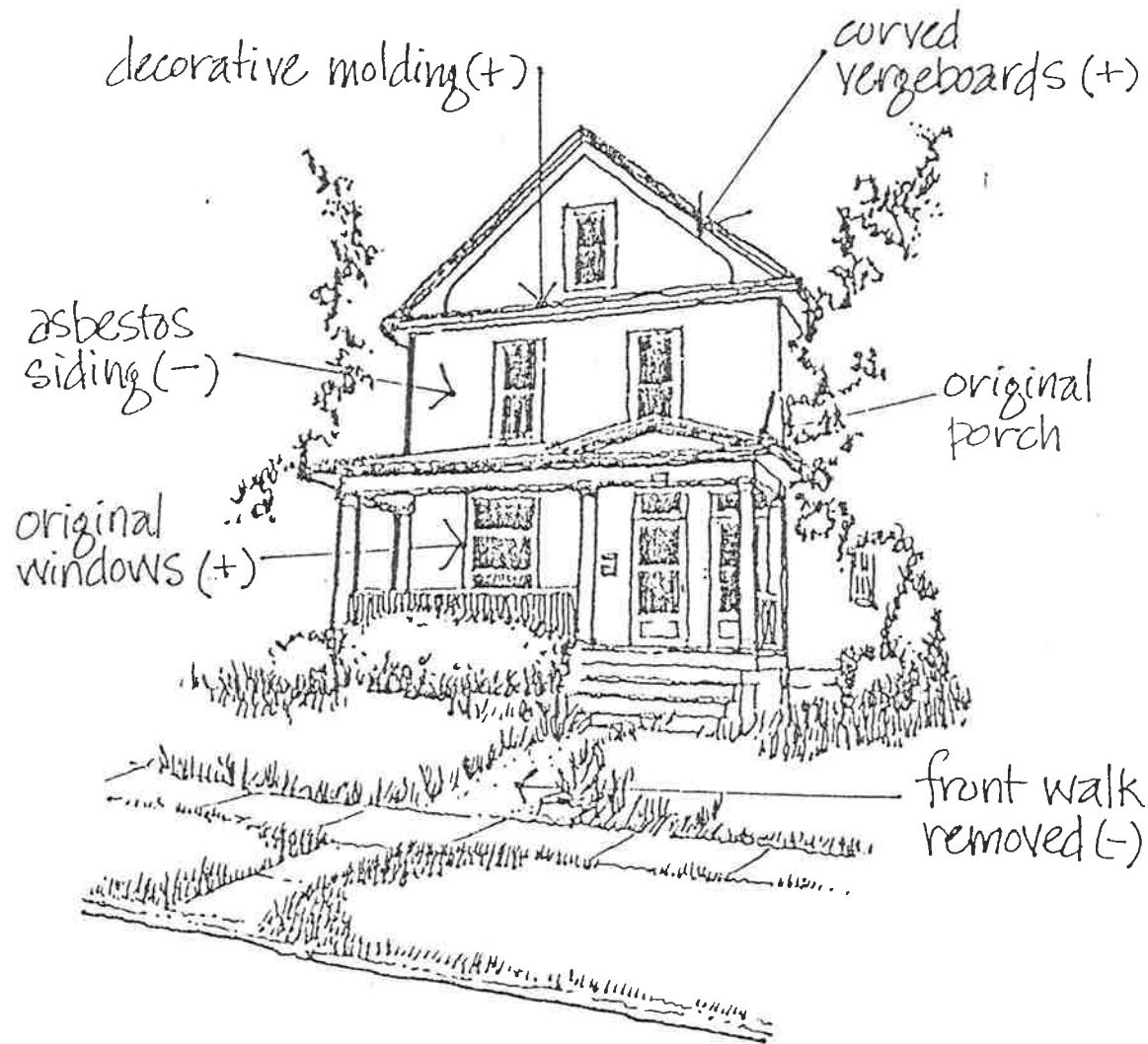
1239 W. Berry

STYLE: Colonial Revival (1900)

PAINT: Currently, this house is completely white, and the trim and details need to be subtly called out with a darker trim color consistent with the Colonial Revival style to lend some interest to an otherwise plain color scheme. The house also is currently in serious need of paint.

COMMENTS: The porch of this house is probably very close to its original form and should be a prime target for maintenance and repair.

Routine maintenance of this house would greatly enhance its ability to contribute to the historic quality of the street.

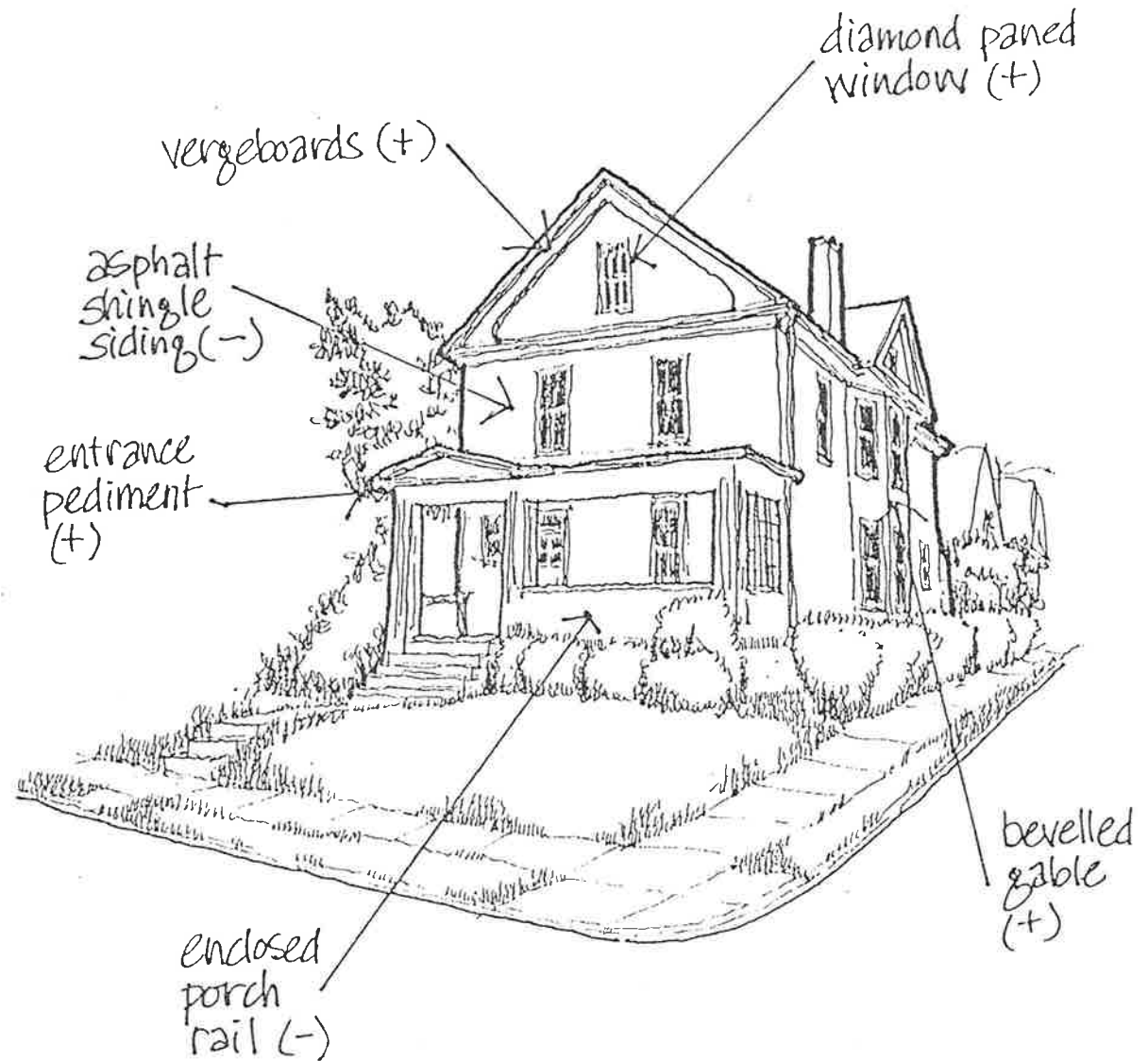


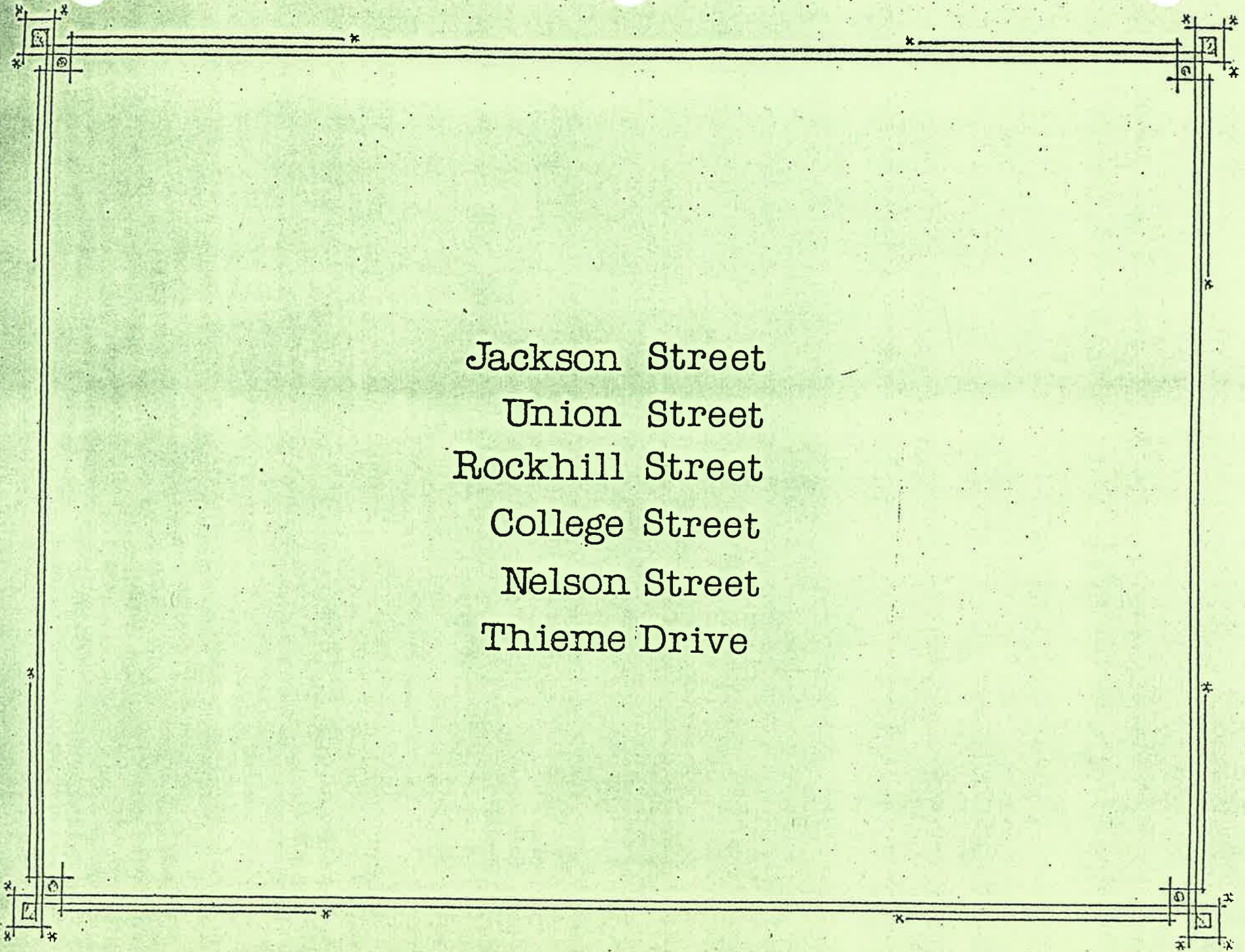
1241 W. Berry

STYLE: Colonial Revival (1900)
PAINT: The existing brown trim combined with the asphalt siding presents a very dreary appearance. Any sympathetic paint job is dependent on removal of the asphalt siding. A new paint treatment should be light and limited to two colors. (Please refer to the paint suggestions for the Colonial Revival style for possible alternatives).

COMMENTS: The front porch originally appeared like the one on 1239 W. Berry. The boxed railing and piers should be replaced by turned spindles and slender classical columns.

Most of the trim and detailing on this house is either covered up or has been removed. This house could be very attractive with the restoration of these basic elements and a good paint job.





Jackson Street
Union Street
Rockhill Street
College Street
Nelson Street
Thieme Drive

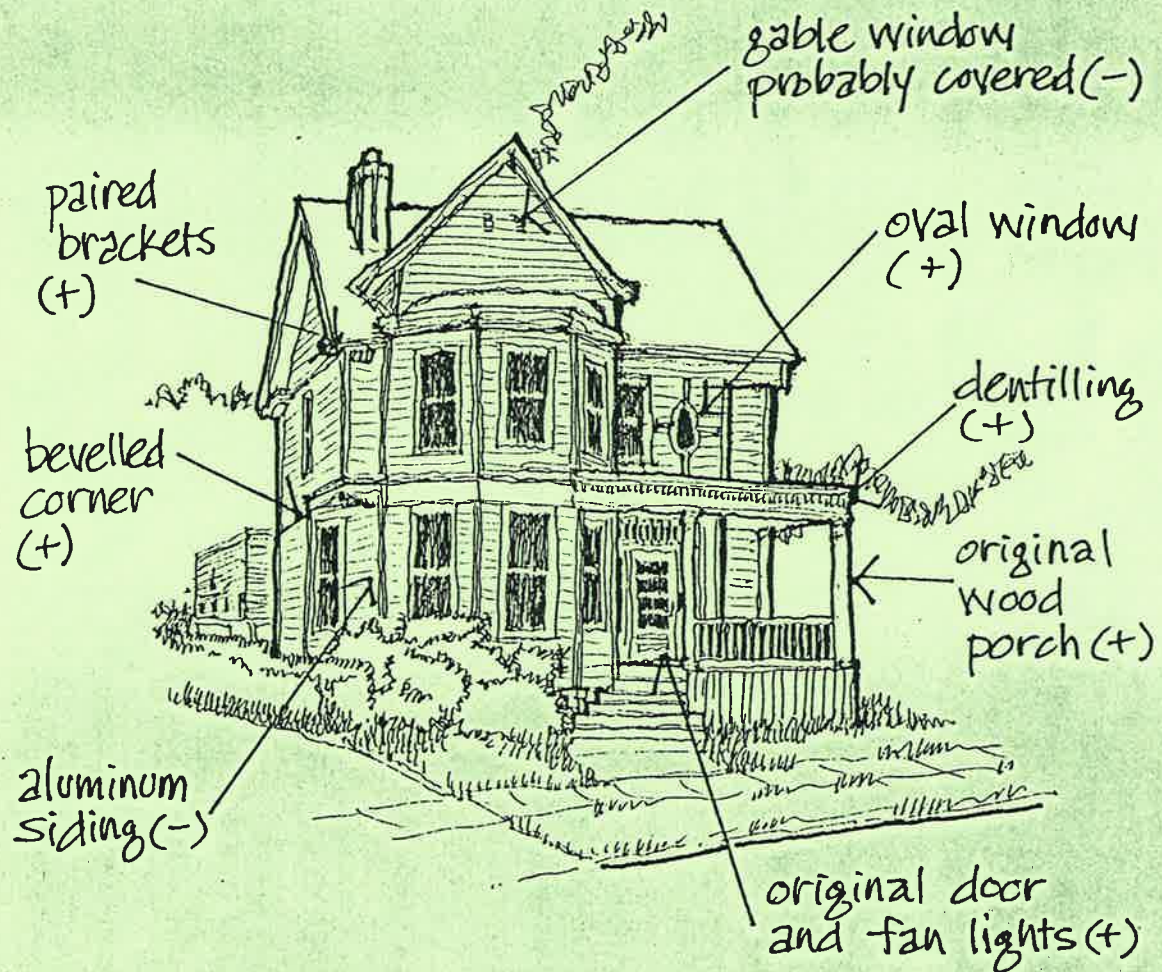
720 Jackson

STYLE: Queen Anne/Colonial Revival
(1890)

PAINT: If the aluminum siding is retained, the trim details and windows could be painted to bring them into better focus. However, if the aluminum is removed, then an appropriate color scheme could be applied (see paint selections).

COMMENTS: In this case, the application of aluminum siding is not too offensive because it was sensitive to the major decorative elements. Unfortunately, the vent in the front gable indicates that the window may have been covered.

Removal of the aluminum would be worthwhile, however, because this is a particularly interesting house which has transitional qualities of both the Queen Anne and Colonial Revival Styles.

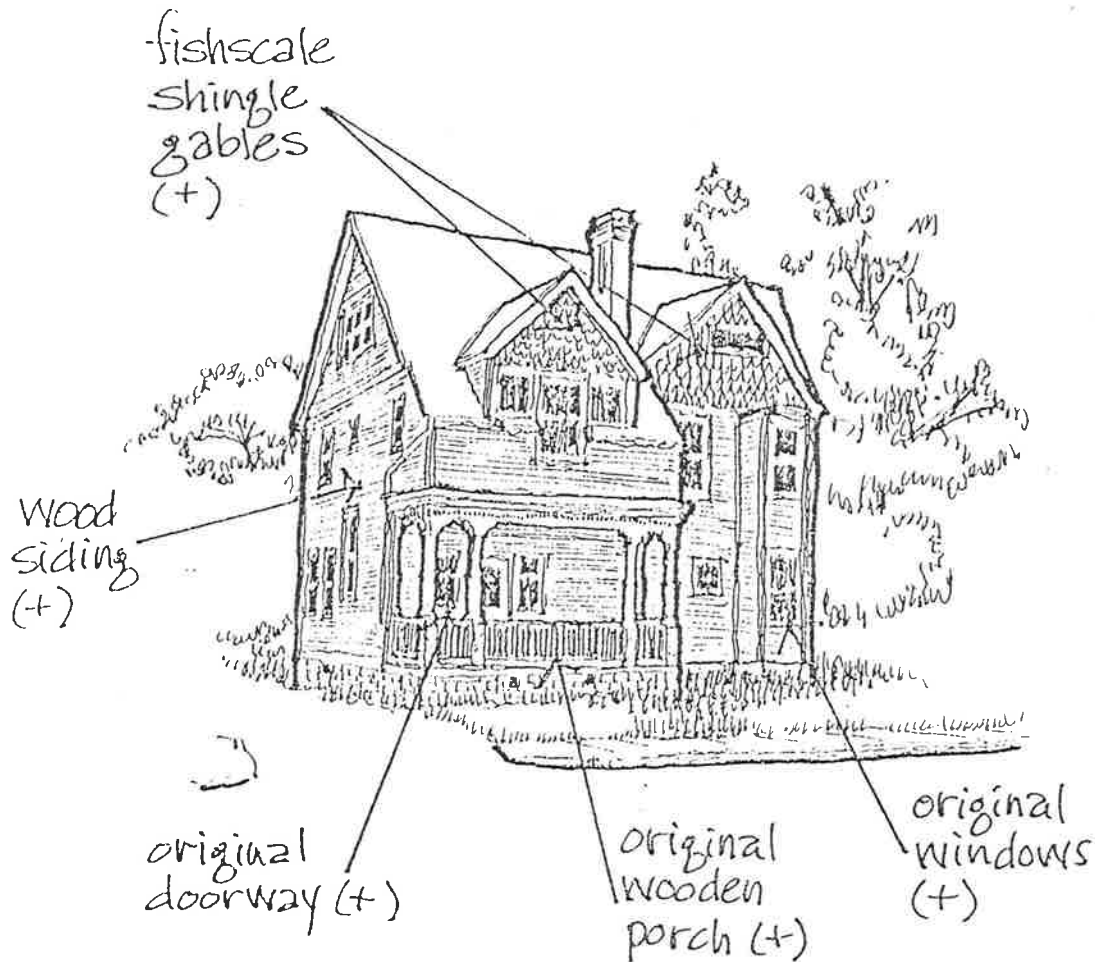


816 Jackson

STYLE: Queen Anne (1890)

PAINT: Although the present paint job is in bad condition, the combination of brown body with gold trim is appropriate to the style.

COMMENTS: This house shows no signs of major exterior alterations.



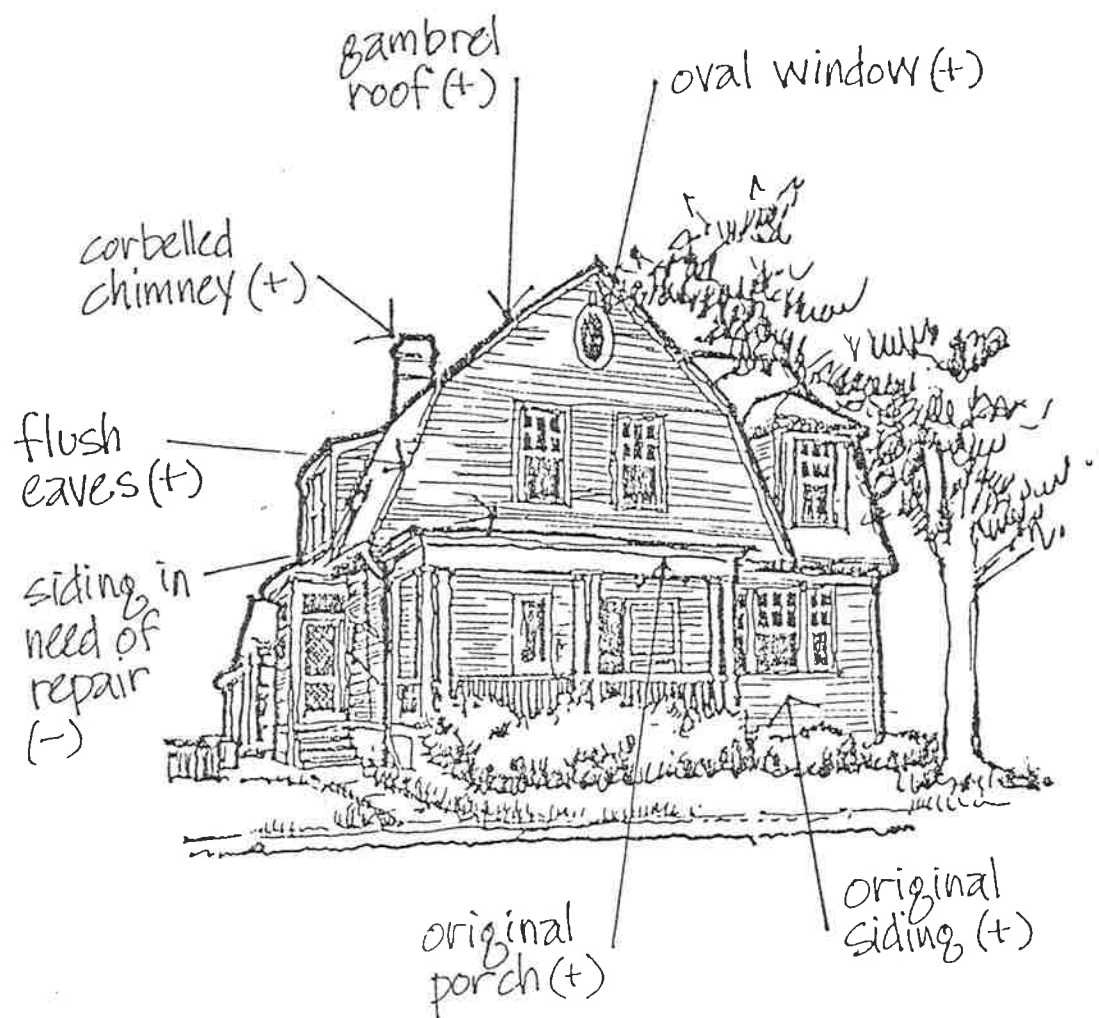
916

918 Jackson

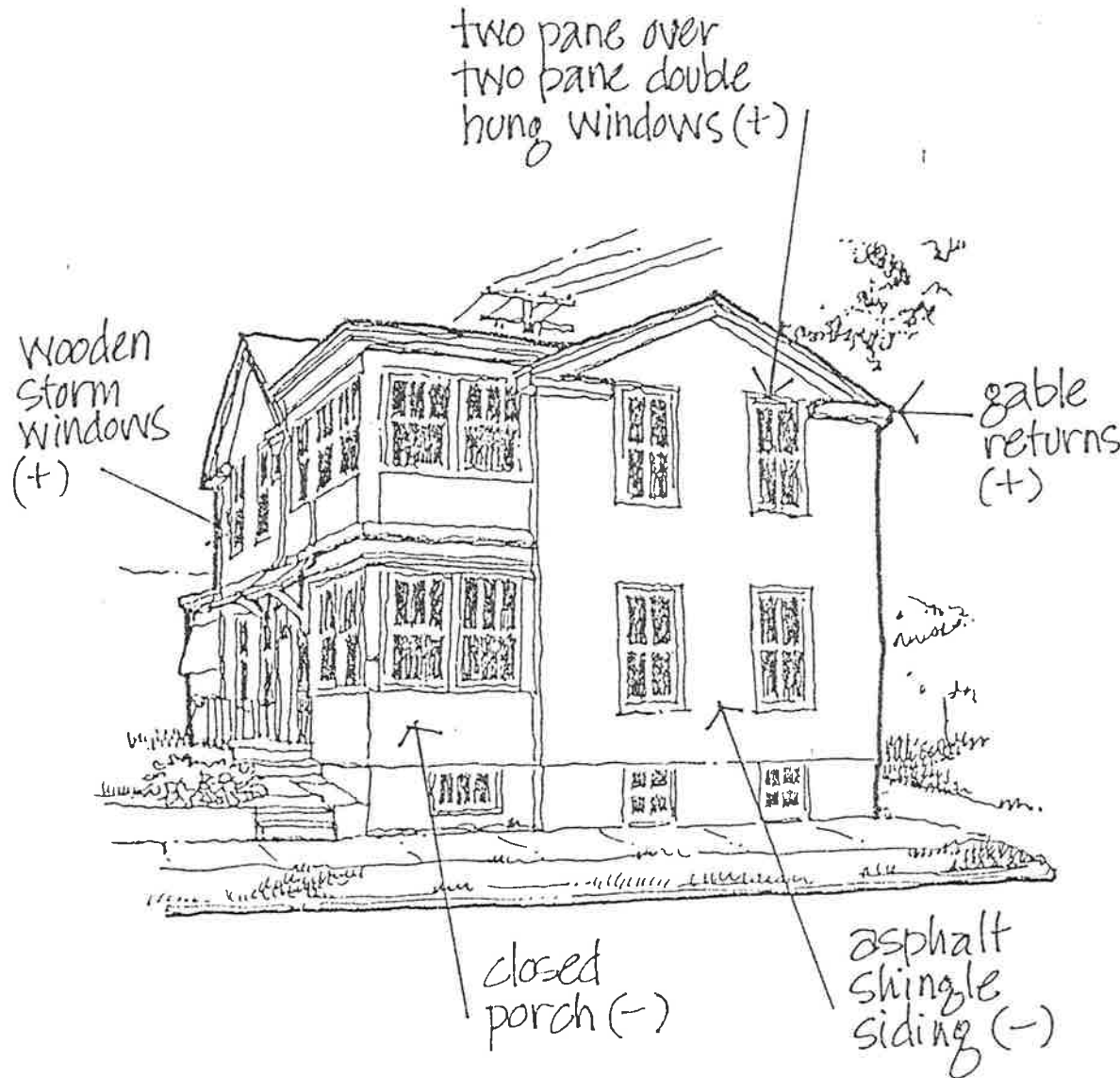
STYLE: Colonial Revival (1920)

PAINT: The current colors are slightly darker than the ideal for this house, but are much better than the previous dark green and black.

COMMENTS: The house has had recent attention to correct deferred maintenance problems and is now beginning to show off its fine design and elegant detail in a way which is rare to find in such a small house.



718 Union



STYLE: Greek Revival (1840)

PAINT: Because the house has been covered with fake brick asphalt siding, there is very little area to be painted, hence white is a satisfactory trim color.

COMMENTS: The asphalt wall covering is in a horrible state of disrepair and is falling off of the house. This would be an excellent opportunity to help restore the house by taking the asphalt siding completely off. A sensitive exposure or reapplication of the original siding would restore the classical lines of this house. It would also be advantageous to investigate whether or not the two story closed porch could safely be removed as it detracts from the proportions of the house.

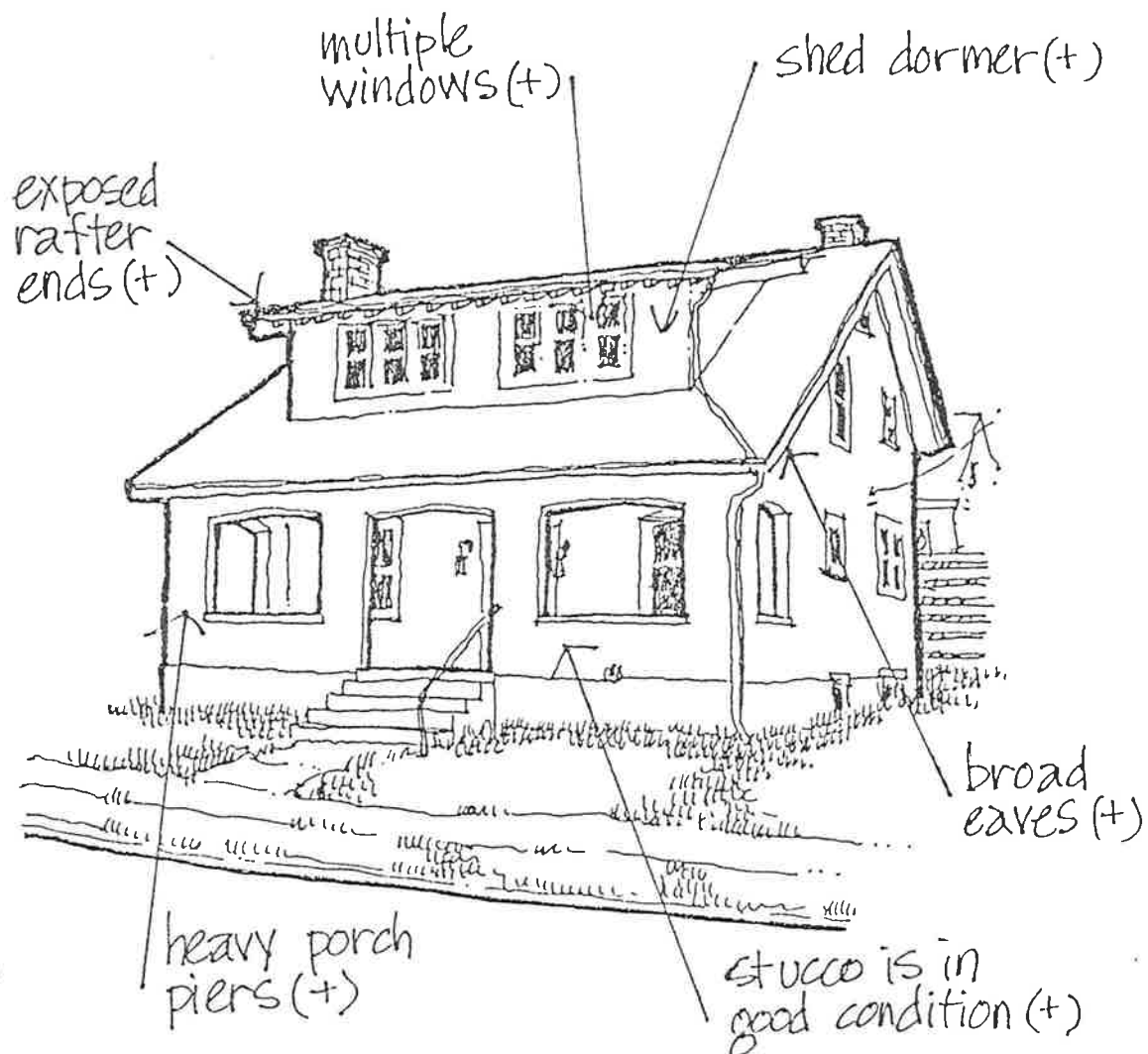
The shallow pitch of the roof, the large gable returns and the windows pushed up under the gable indicate that this is an early Greek Revival house. It is probable that the characteristic wide frieze board has also been removed from the eaves.

720 Union

STYLE: Bungalow (1920)

PAINT: Present off-white is compatible with both the stucco material and the style. The trim, however, should be expressed with brown or red-brown paint in order to be more authentic.

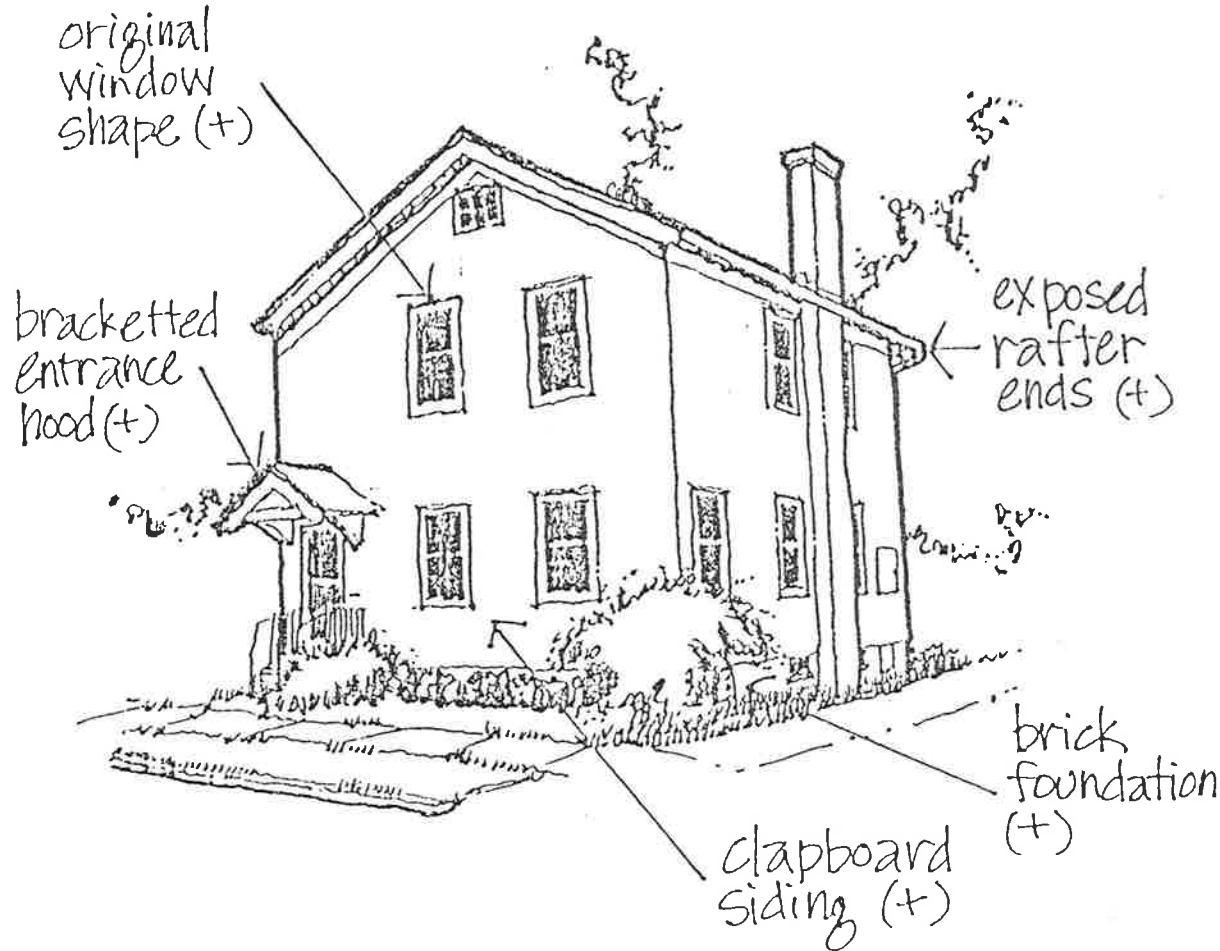
COMMENTS: The house is a rather common Bungalow form which seems little altered from its original construction. Maintenance has been particularly good.



811 Union

STYLE: Worker's Cottage (1920)
PAINT: The white paint presently covering the exterior only serves to reinforce the plainness of the house. A tan or off-white body color with dark brown trim could bring out the bungalow influences in the house while a pastel yellow, blue, or green with white trim could bring out the Colonial Revival influence. An attractive paint treatment is essential in order to make this house more noticeable. It should also be pointed out that currently the house needs paint.

COMMENTS: The slightly wider eaves with exposed rafter ends, heavily bracketed entrance hood and wire cut brick foundation, indicate bungalow influence in this rather stock house. This stylistic influence should be helpful in determining the approximate construction date of the building.



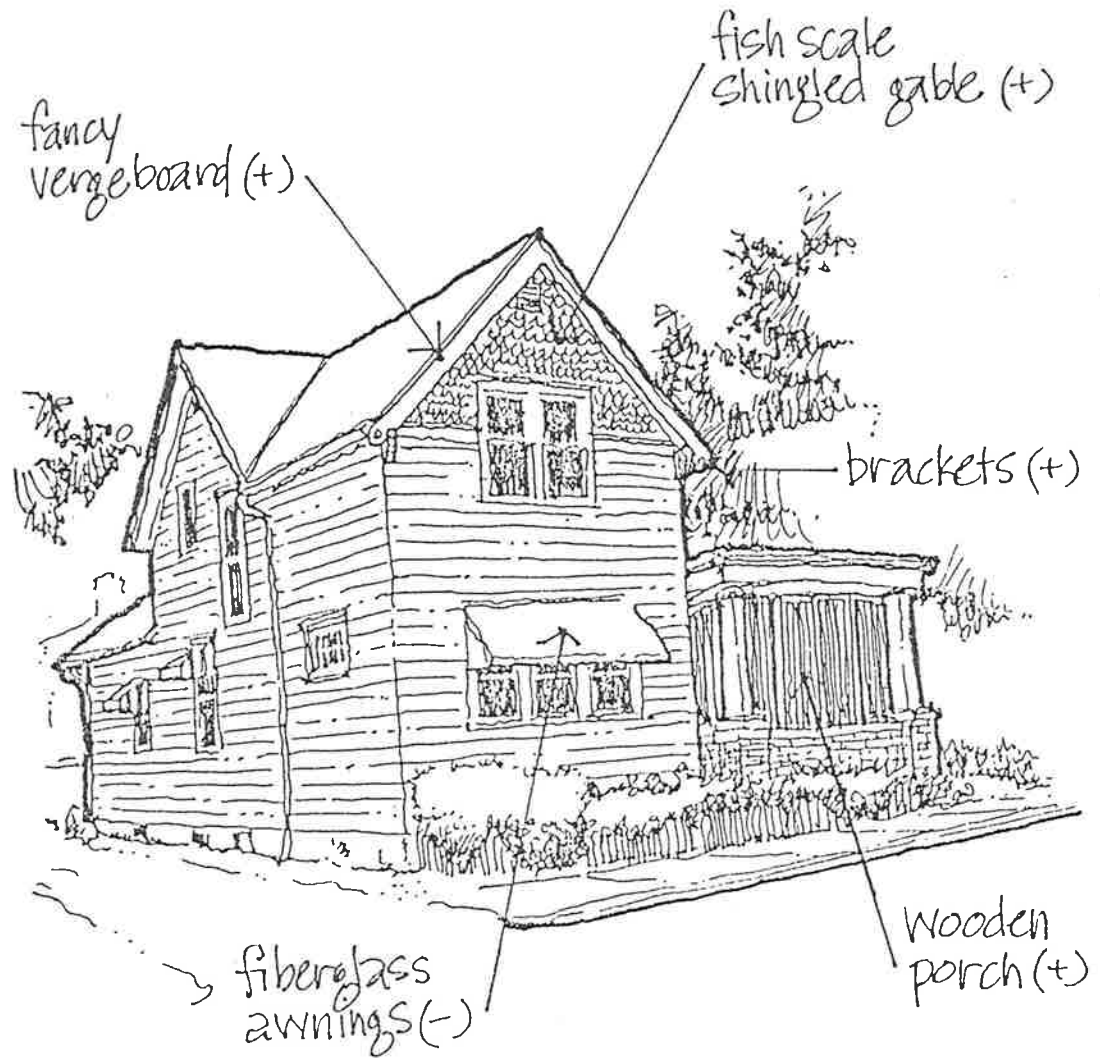
816 Union

STYLE: Queen Anne (1890)

PAINT: The present combination of deep green body with yellow trim is not authentic but does present a neat appearance acceptable to contemporary tastes. A reversal of the colors would produce a more Queen Anne style character.

COMMENTS: The shingles on the house are probably not original and while they obscure the cornerboards and perhaps some other decorative elements, they are not incompatible with the house. The heavy porch piers indicate that the porch was probably replaced in the 1920's. Because the porch is wooden, it blends well with the rest of the house.

The fiberglass awnings would best be replaced by canvas awnings.

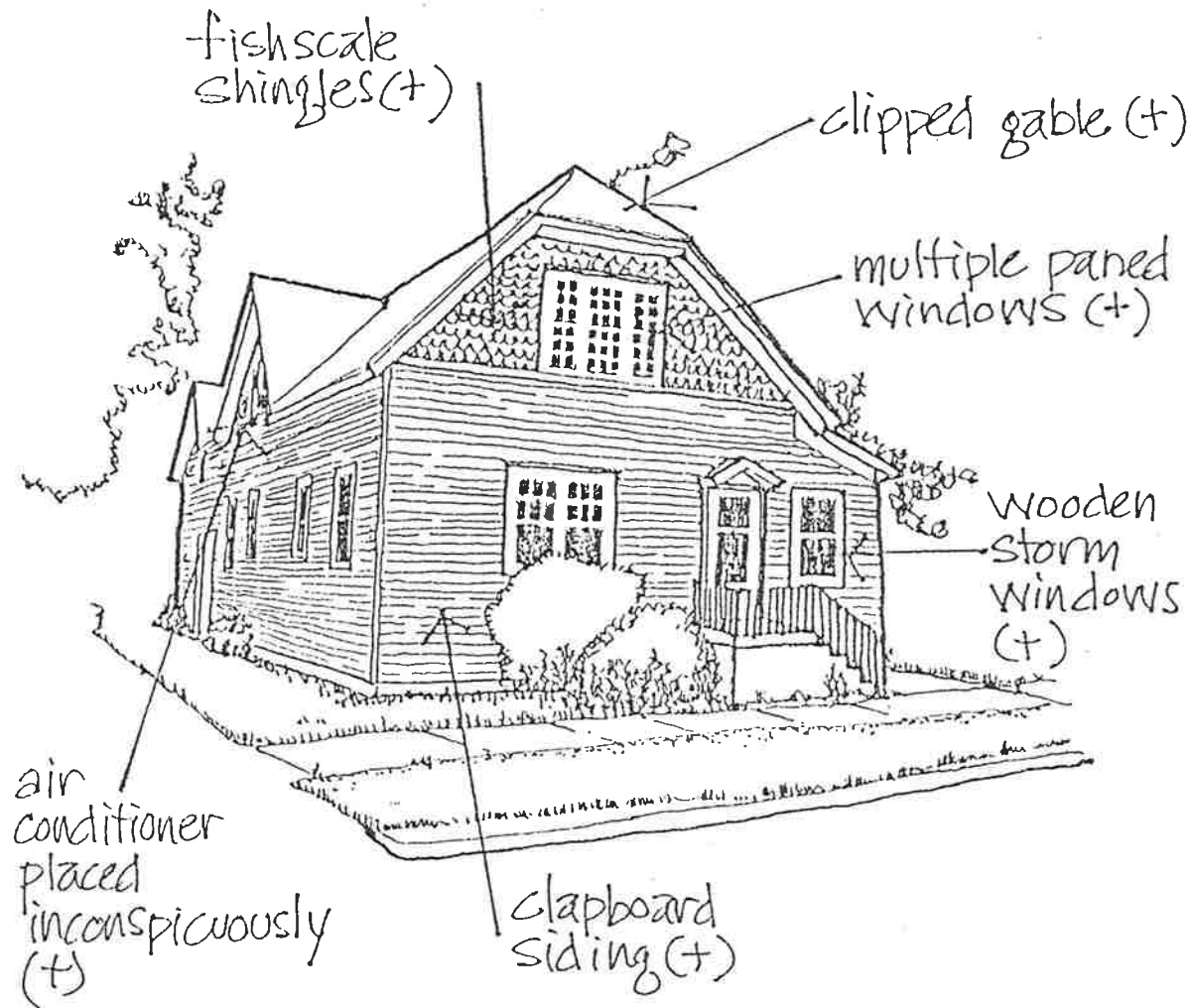


817 Union

STYLE: Queen Anne (1890)

PAINT: The present white body with blue gray trim is a very attractive contemporary combination, however, it is not an authentic combination. The Victorians would not have used either color on a Queen Anne building. The paint job is appropriate because it follows the Queen Anne approach of painting the trim a darker color to supply contrast.

COMMENTS: Here is an excellent example of a carriage house being reused as apartments. The reuse has been done with remarkably little damage to the historic building. The effect has been to preserve the relationship between house and out-buildings which is essential to the overall fabric of the neighborhood.



820

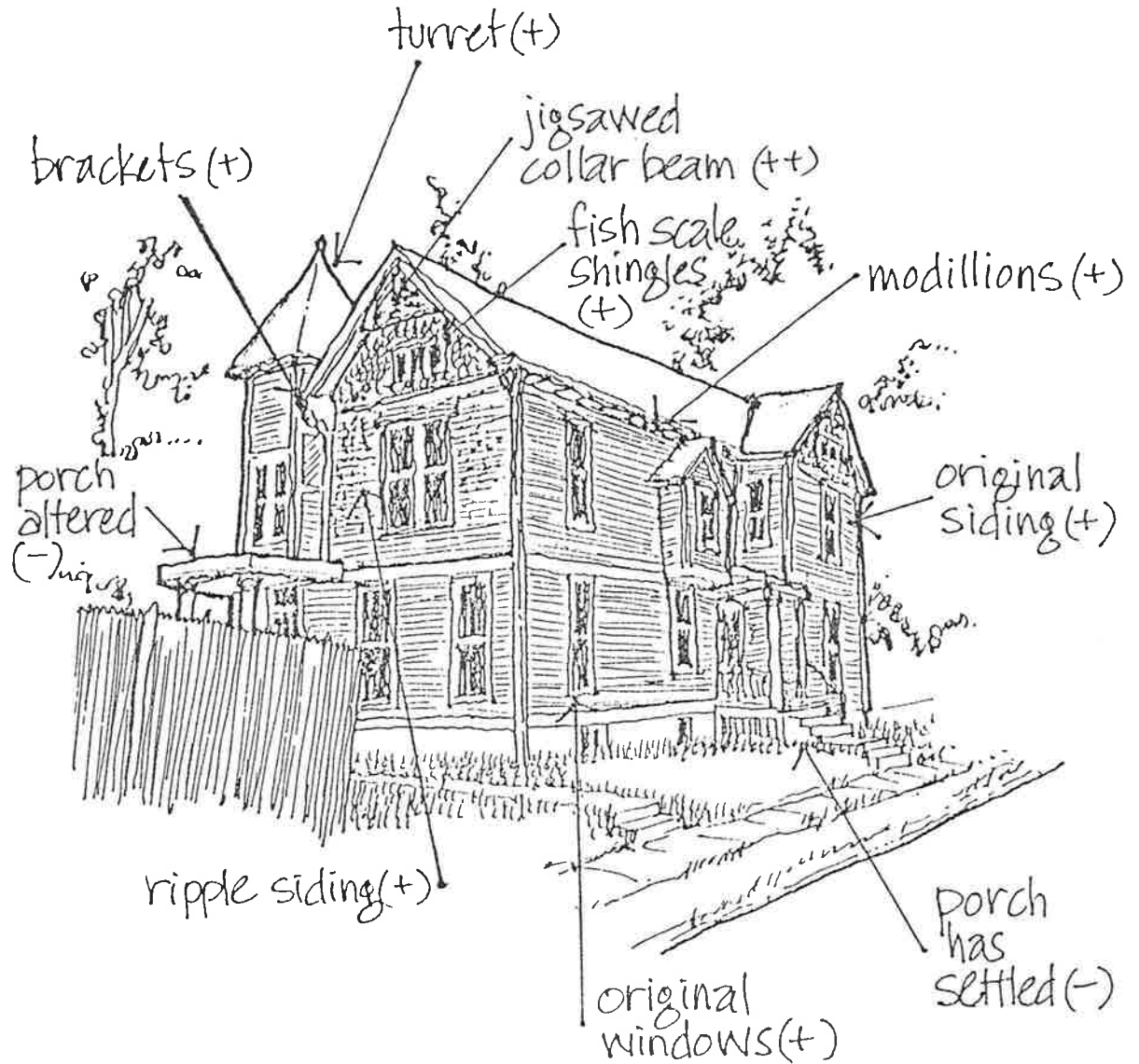
822 Union

STYLE: Queen Anne (1890)

PAINT: This house is an excellent example of color use on a Queen Anne house which takes advantage of the rich variety of textures and details by calling them out with different colors in a unified manner.

COMMENTS: This very significant and finely detailed house goes almost unnoticed because the main facade is partially obscured by a later house built between it and Wayne Street.

A large wrap around porch was probably removed at one time. The replacement porches are now in disrepair also. The porch on the Wayne Street side has had a clumsy, unattractive roof put on it. Although this roof is relatively small, it is very disruptive to the lines of the original house. Otherwise, the present porches are appropriate to the house and are worthy of repair.

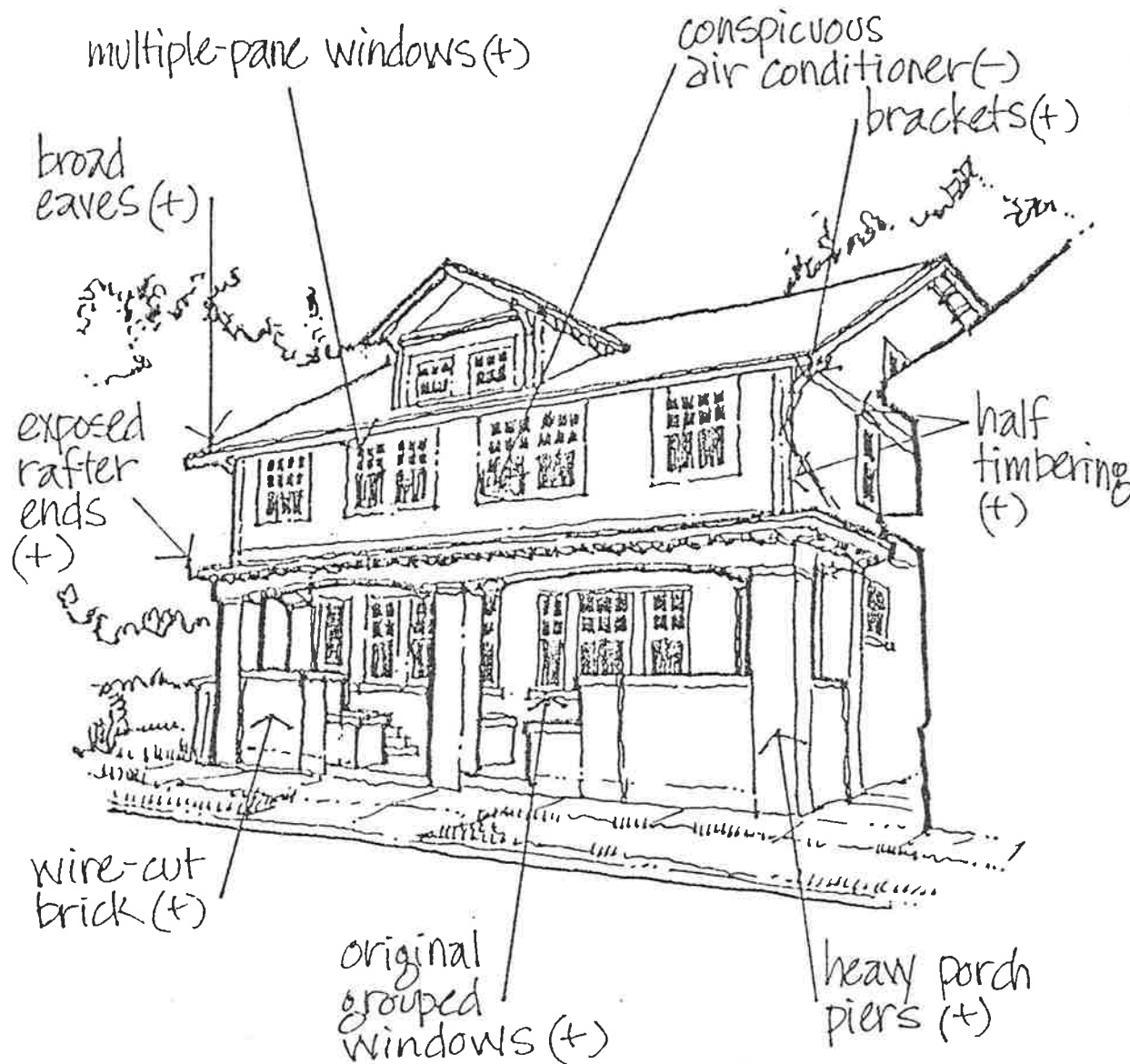


909
911 Union

STYLE: Prairie (1910)

PAINT: The existing yellow stucco body with brown trim is the most appropriate color combination that could be chosen for this house.

COMMENTS: The house is well maintained and shows little alteration from the original design.

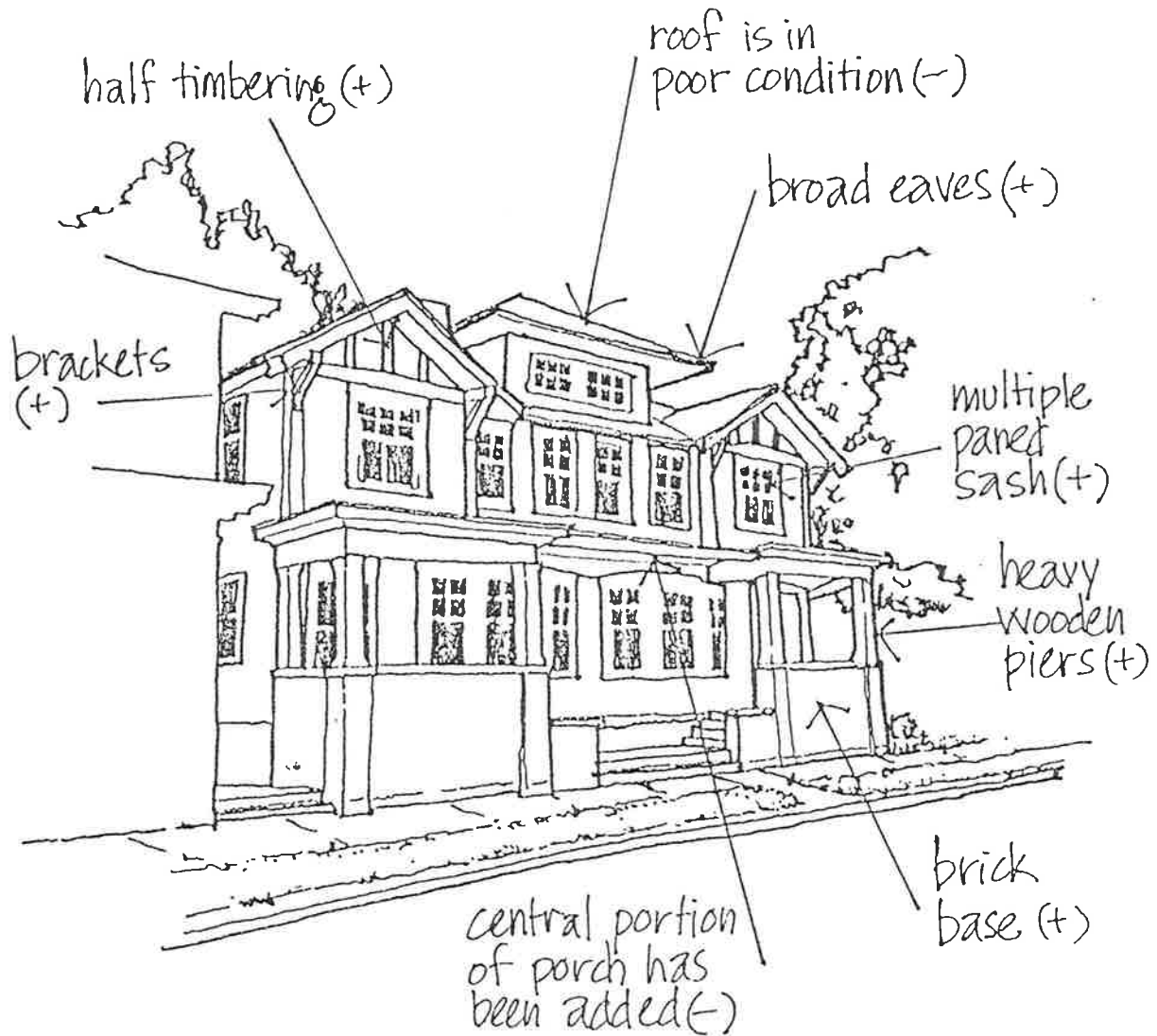


913
915 Union

STYLE: Prairie (1910)

PAINT: The present light yellow stucco with brown half timbering is probably the original paint treatment.

COMMENTS: The only major change apparent on this house is the addition of a porch roof between the two originally separate brick based porches. This addition would be unnoticeable except for an unattractive steel pole directly in the middle. It would be most desirable to remove both the pole and porch roof or, at least, replace the pole with a wood timber post.



716

718 Rockhill

STYLE: Italianate (1870)

PAINT: The brick as well as the trim has been painted gray. Attempts to clean the paint off of the brick should be avoided because cleaning could be harmful to the brick.

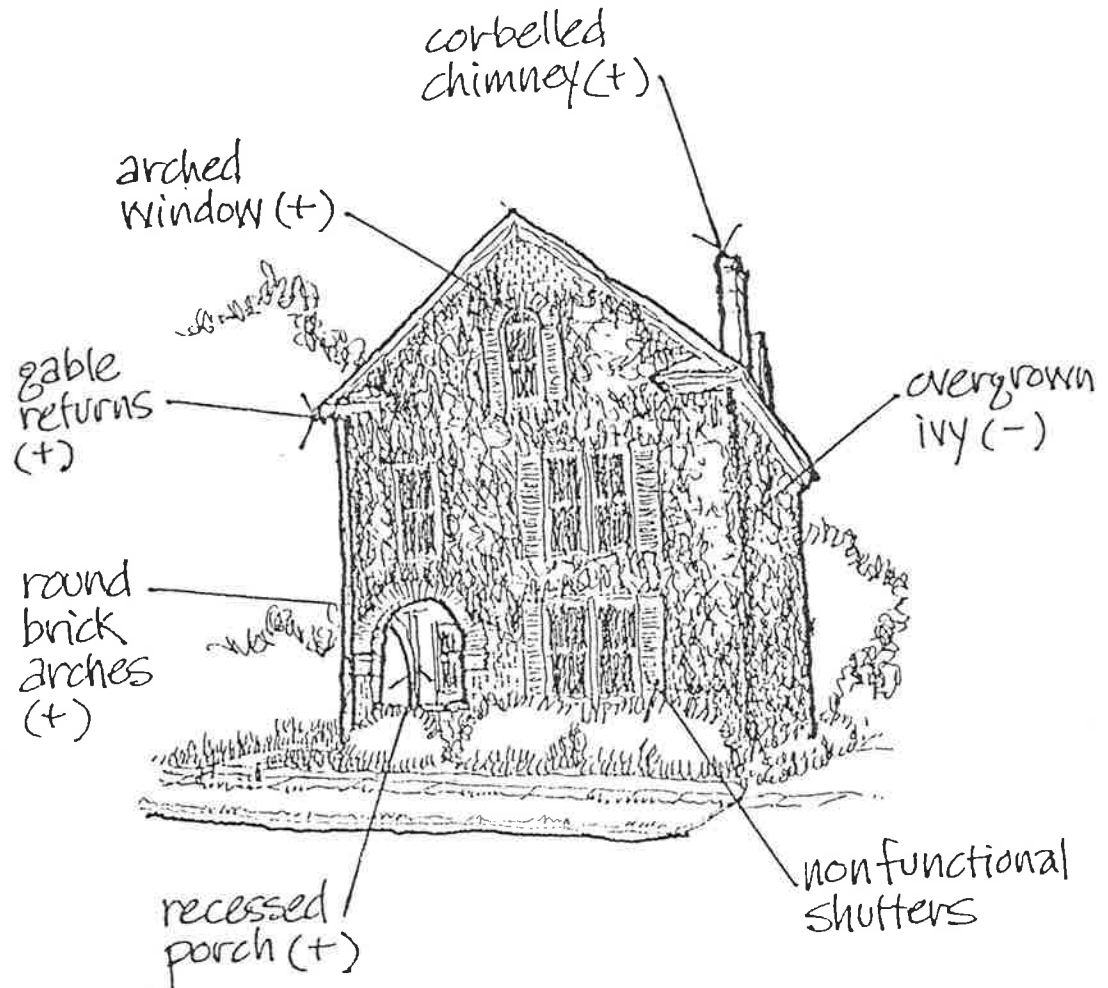
There could be some variation in the house if a contrasting color was used on the trim. A darker gray or green might be the best choice.

COMMENTS: The arched recessed porch makes this a very unusual house.

The shutters on the front windows show no function and are not characteristic of the Italianate style. If there is a question, they should be removed.

The vines should be trimmed away from the house before they cause damage to the bricks and mortar.

The house shows no major alterations.



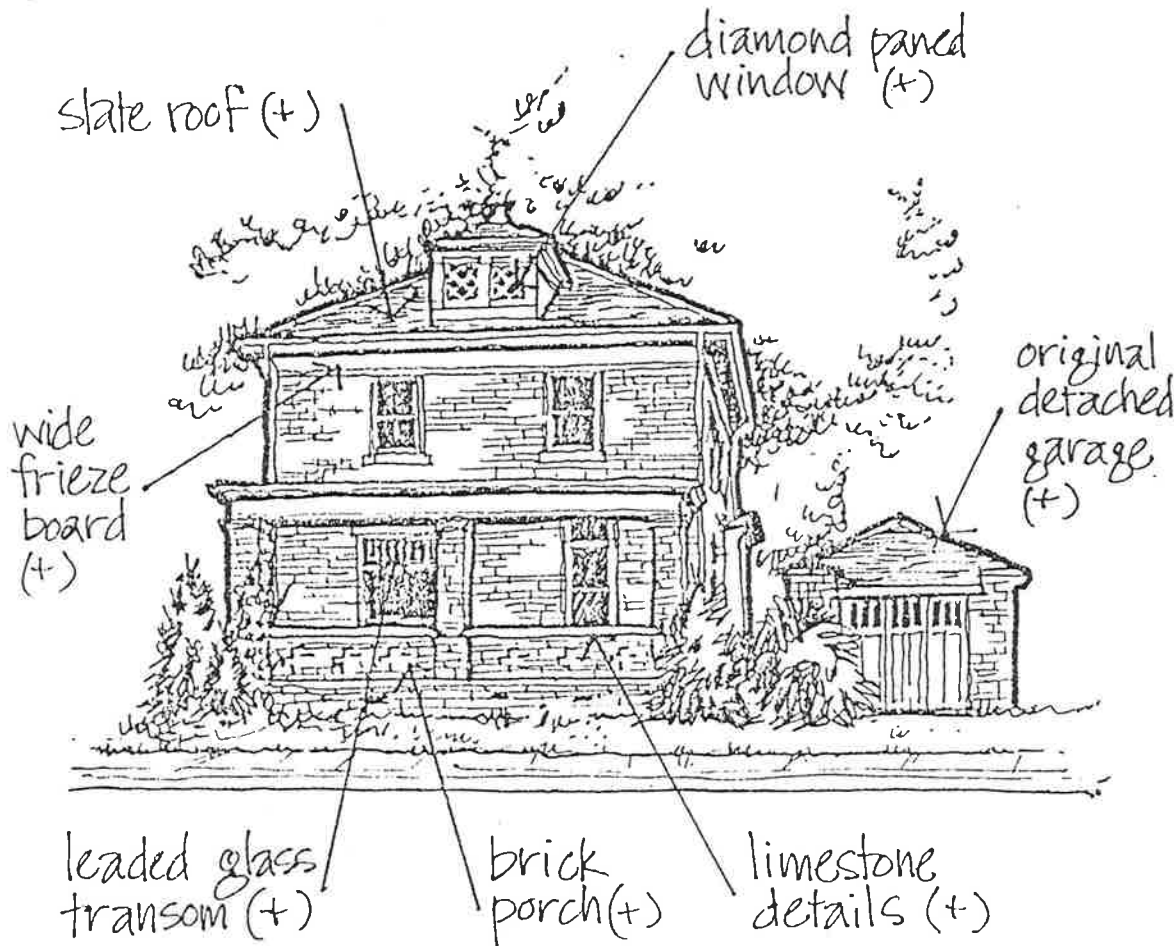
810 Rockhill

STYLE: Suburban Box (1910)

PAINT: At the present, the house has gray trim which is compatible with the style. Also the color blends well with the limestone porch rail capping and pier capitals. The only alternative to the gray would be white.

COMMENTS: This is an excellently preserved example of the Suburban Box. The fact that the house is brick makes it rarer and more elegant than the usual examples.

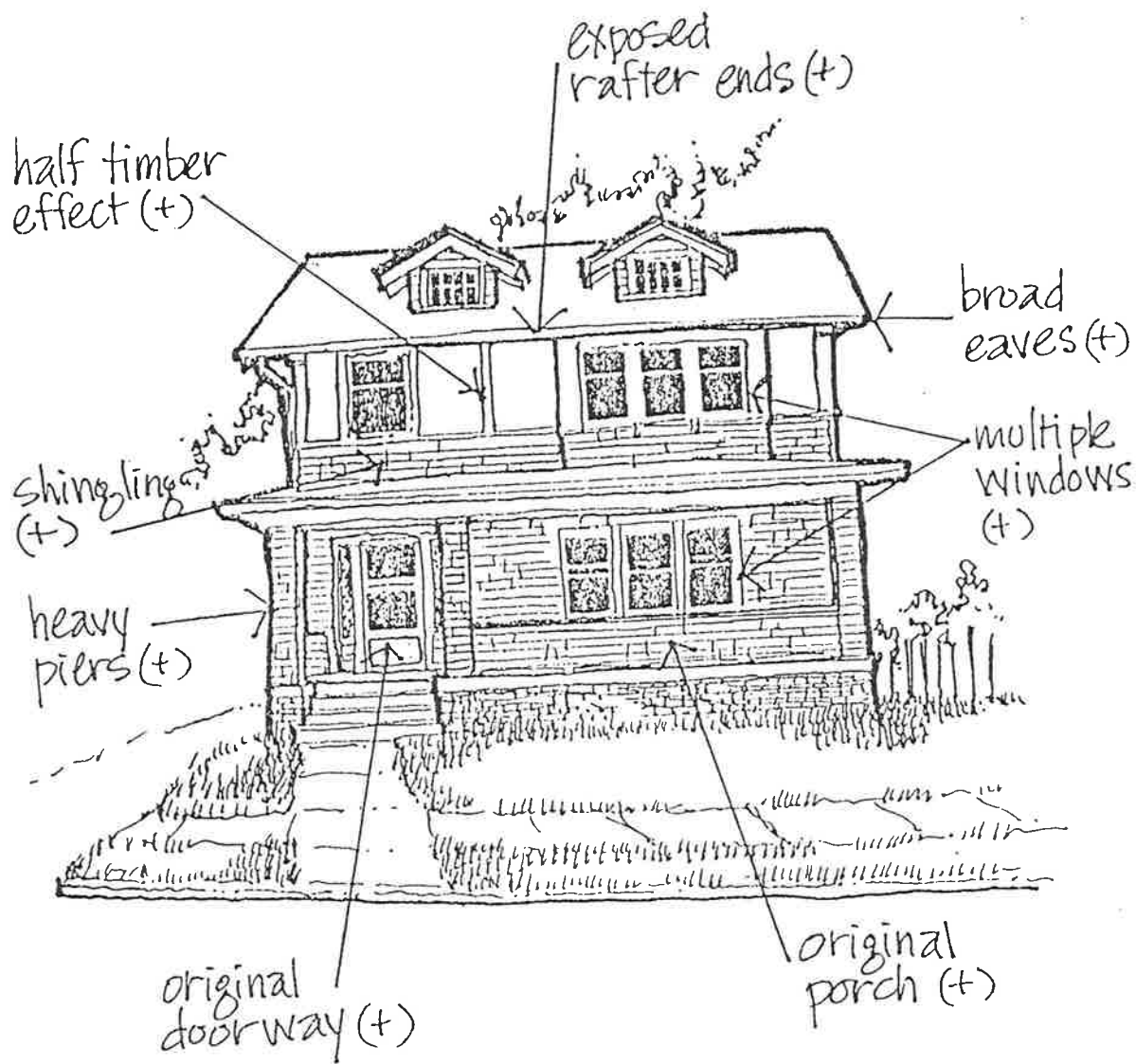
In most areas the brickwork is in good condition, however, the porch rail needs repainting. The garage is very nearly contemporary with the house and is representative of the coming of the automobile age.



816 Rockhill

STYLE: Prairie/Bungalow (1910)
PAINT: The stucco and half timbered treatment is best left with the present yellow on the stucco and brown on the timbers. As an alternative, the stucco could be painted white. The house is currently in need of paint.

COMMENTS: The house shows no sign of major alteration.

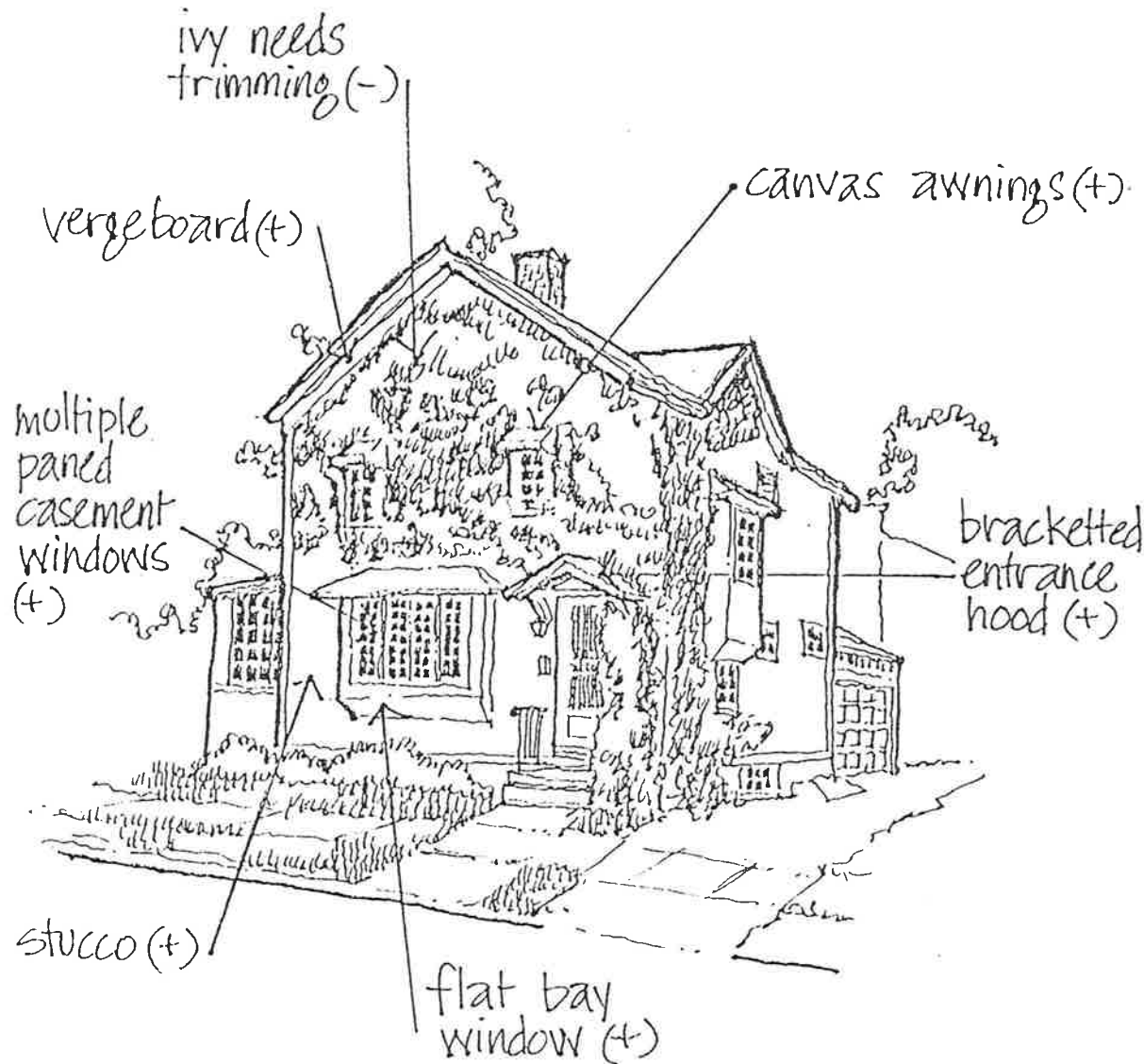


818 Rockhill

STYLE: Bungalow (1920)

PAINT: Since the house was originally meant to be stuccoed, the existing cream color is appropriate. The trim should also remain brown.

COMMENTS: The design of the house is romantically inspired. Although, by strict definition, a Bungalow is only one and a half stories, the term bungalow has been used here because that influence is readily apparent. The house probably has not been greatly changed from the original appearance.



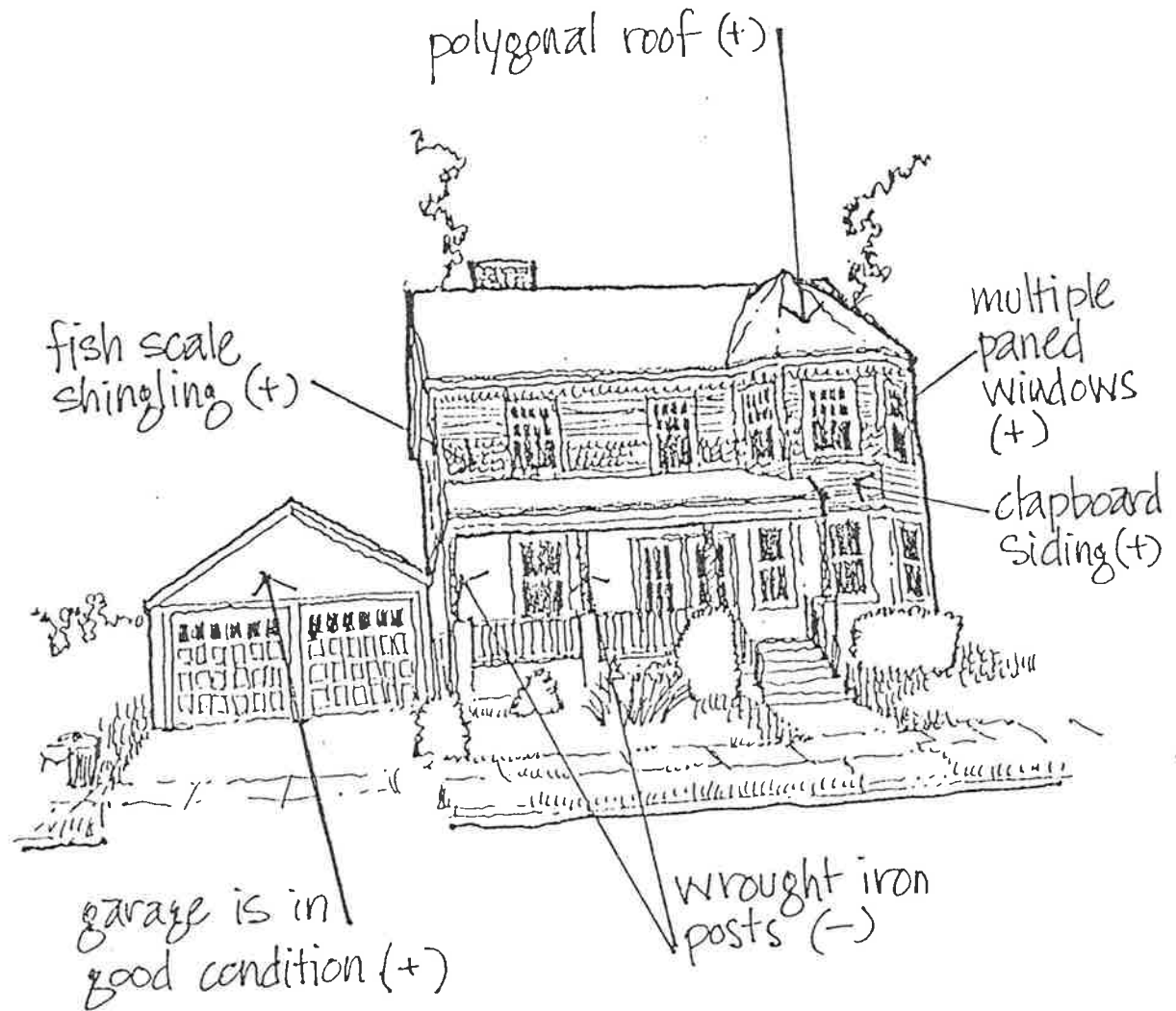
915

917

Rockhill

STYLE: Colonial Revival (1900)
PAINT: Because this house represents a transitional style between the Queen Anne and the Colonial Revival, the present Queen Anne paint combination of a brown first floor, beige second floor and gold trim is acceptable. The existing colors lend further interest to an already interesting house. The lighter colors associated with Colonial Revival could also be used as an alternative.

COMMENTS: The only improvement that could be made to this house would be the replacement of the wrought iron porch posts with simple classical columns. Other than this, the house is remarkably preserved and well maintained.



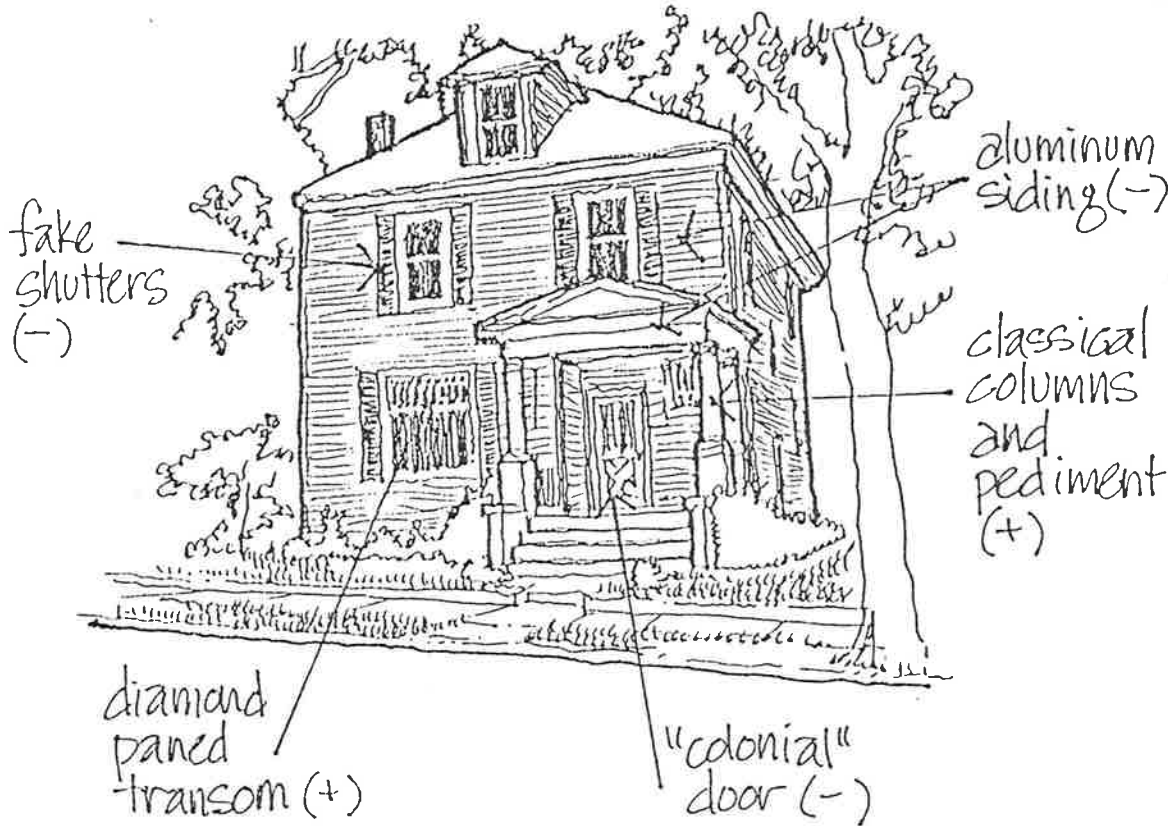
812 College

STYLE: Suburban Box (1910)

PAINT: Nearly all of the painted surfaces have been incased in aluminum so that only the door and window frames remain exposed. These exposed wooden areas have been painted white which is fine for this style house.

COMMENTS: The house exhibits a generally good aluminum siding application. The aluminum panels are narrower than usual and duplicate clapboard pretty well. Care was taken to reproduce the corner boards. The aluminum treatment is not successful on the entablature area of the porch where vertical panels have been used (horizontal siding is correct). The eaves have also been covered by aluminum in an unattractive manner and would be better left exposed.

The fake shutters and the black aluminum "colonial" style storm door indicate that at sometime the owners have wrongly perceived this house as being vaguely colonial which, of course, is inappropriate. Care should be taken to stay with the original style of the house.

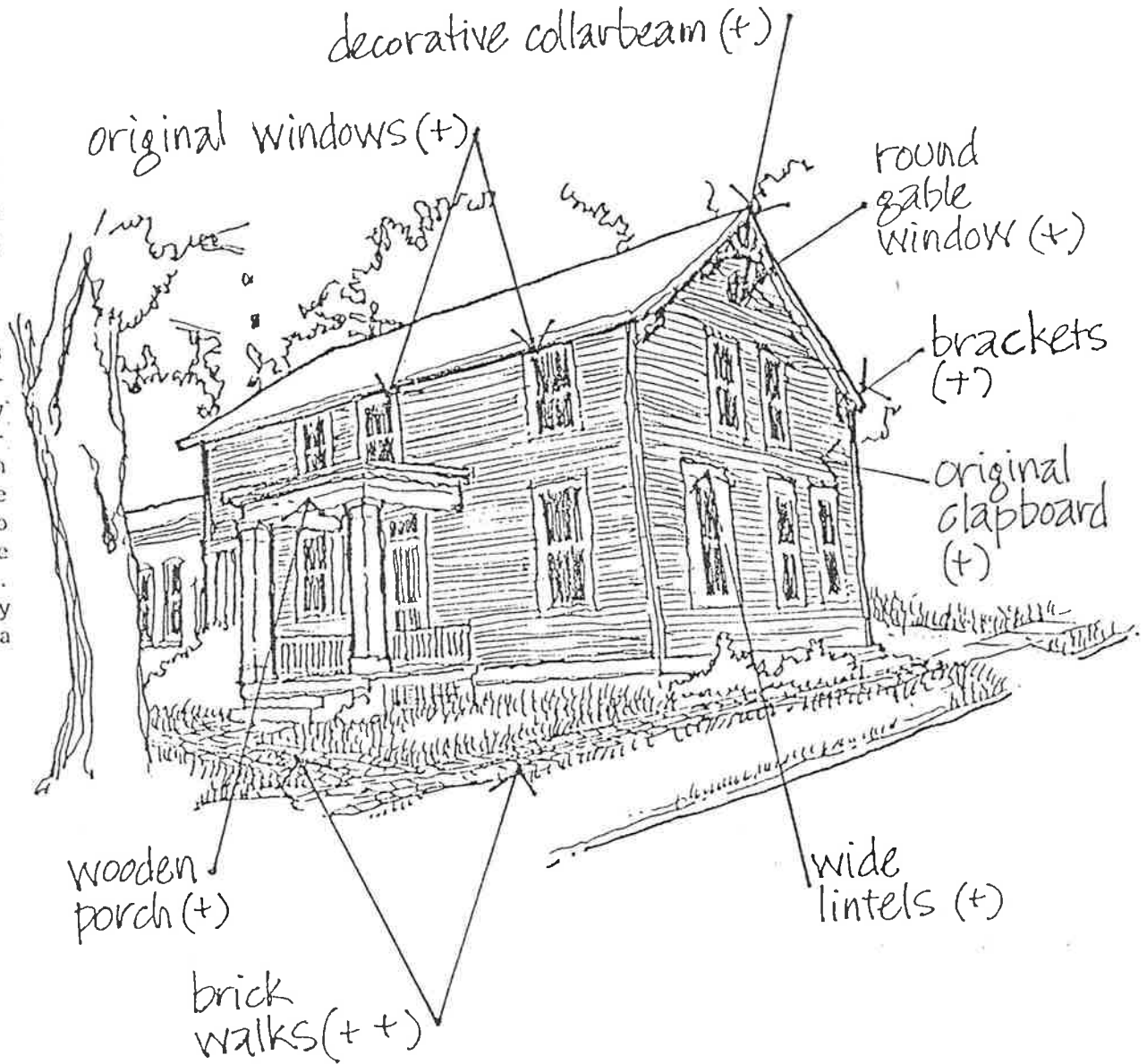


815 College

STYLE: Queen Anne 1890

PAINT: The existing royal blue body with white trim is not an authentic Queen Anne scheme, particularly for a carriage house. It would be more authentic if the building was painted in shades of tan to match the main house in front. The existing scheme is attractive to contemporary taste.

COMMENTS: It appears that this building was converted from a carriage house to residential use early in the present century. The entrance porch was probably added in the 1920's and this may indicate the date of conversion. The building no longer resembles a carriage house and should be treated as a house. The conversion was obviously very sensitively done and the result is a very unusual house.



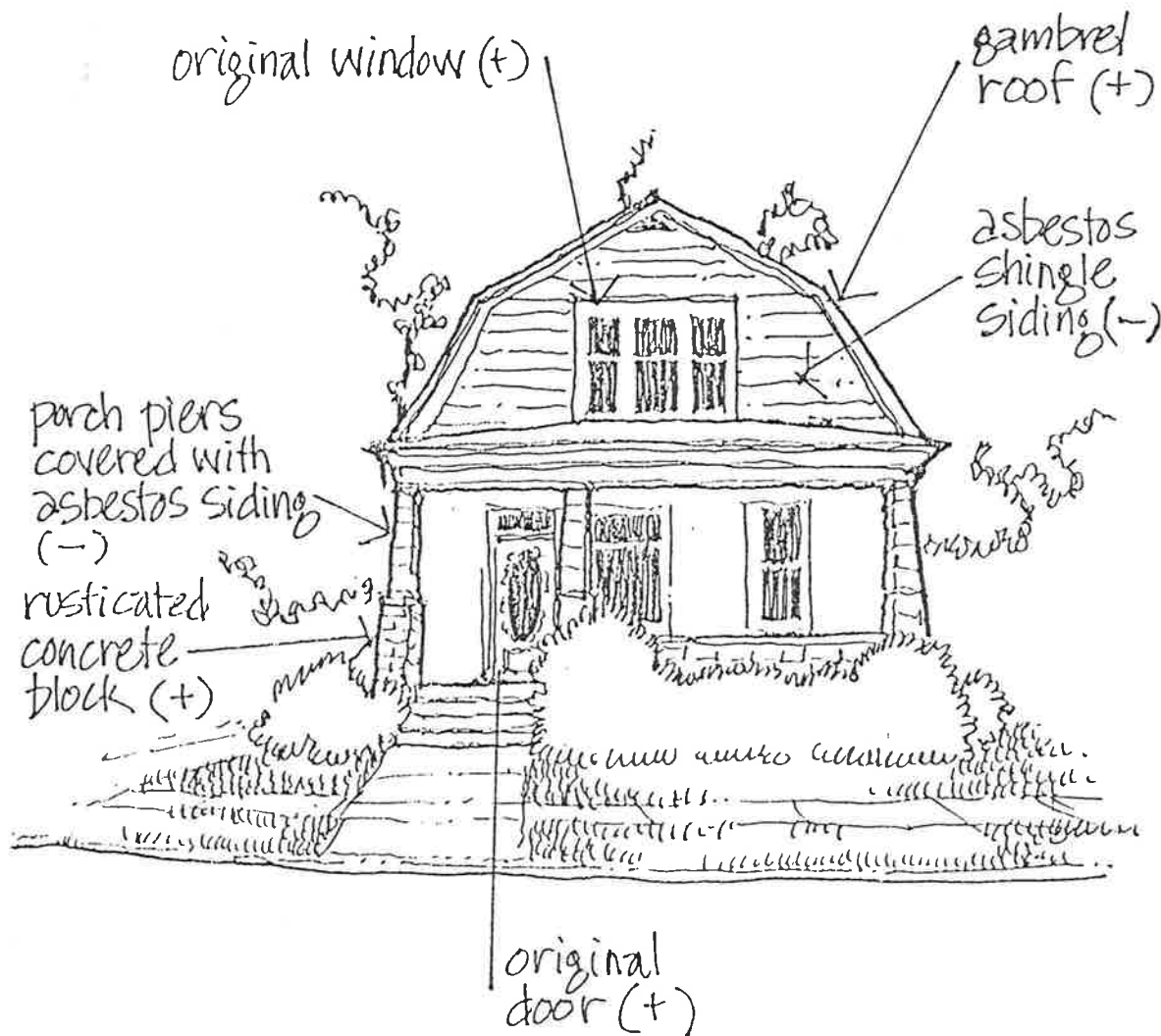
816 College

STYLE: Colonial Revival

PAINT: Presently the house looks very dreary with white asbestos siding and grey trim. A light color body with white trim would easily remedy this situation.

COMMENTS: The asbestos shingles on the porch piers gives the piers a disturbing appearance because the shingles make them wider than the bases that they sit on. The existing piers would best be replaced with square wooden piers.

The asbestos shingles should also be removed from the rest of the house. Replacement could either be with natural shingles or painted clapboard.



915 College

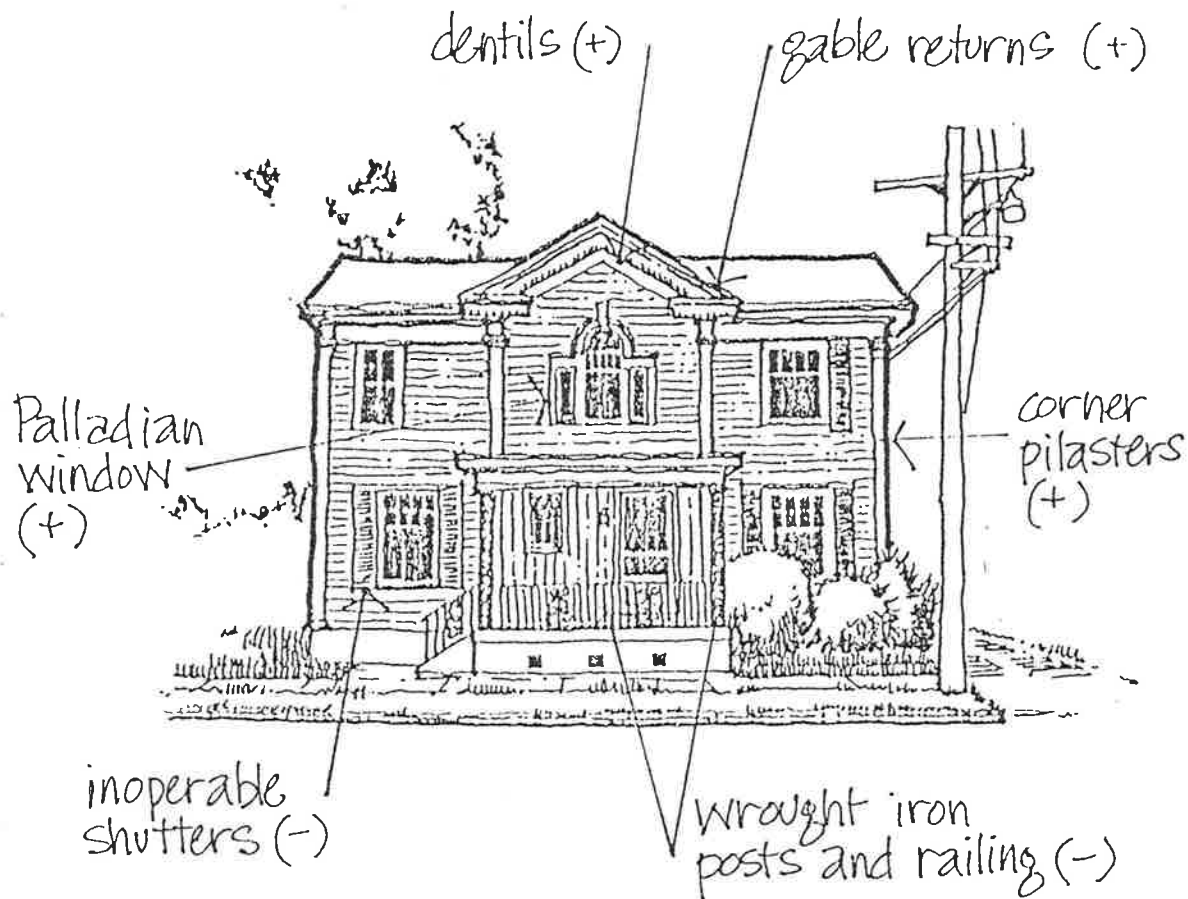
STYLE: Georgian Revival

PAINT: The dark red trim on this house is extremely unattractive. A much softer color, such as moss green or gray, would be the recommended alternative.

COMMENTS: For the most part, the aluminum application is commendable because the entablature, gable returns, pilasters, and window frames were preserved. The width of the horizontal siding disrupts the scale of the house and the vertical siding at the entrance should match the other siding to be consistent and accurate. Narrower siding would be more appropriate.

Operable shutters that fit the windows properly are in keeping with the Georgian Revival style, but the ill-fitted, inoperable shutters presently on the house are phoney looking. Also, the fact that some of the shutters are missing makes the house look unkept.

The wrought iron porch posts should be replaced with classical columns in order to restore the formal entry characteristic of the style.

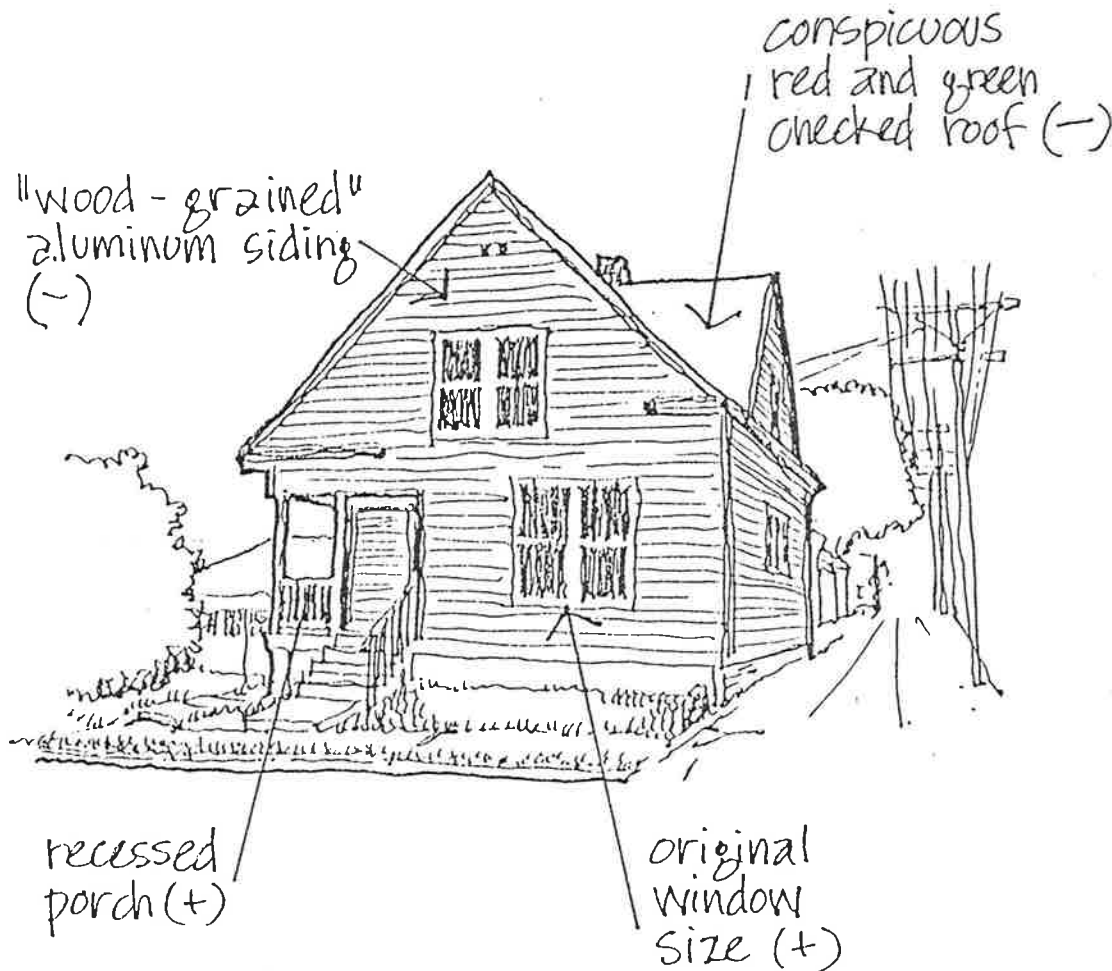


815 Nelson

STYLE: Worker's Cottage (1910)
PAINT: The grey trim color goes well with the green aluminum siding.

COMMENTS: The aluminum siding has been applied in a particularly insensitive manner having eliminated almost all detailing the house might have had. The fake "wood grain" siding only compounds the problem. If replacement of the aluminum is ever considered, the combination of shingles and narrow clapboards exhibited on 817 Nelson would serve as an excellent example.

The roofing shingles are too busy to blend well with the house or neighborhood. A plain gray asphalt roof would be more appropriate.

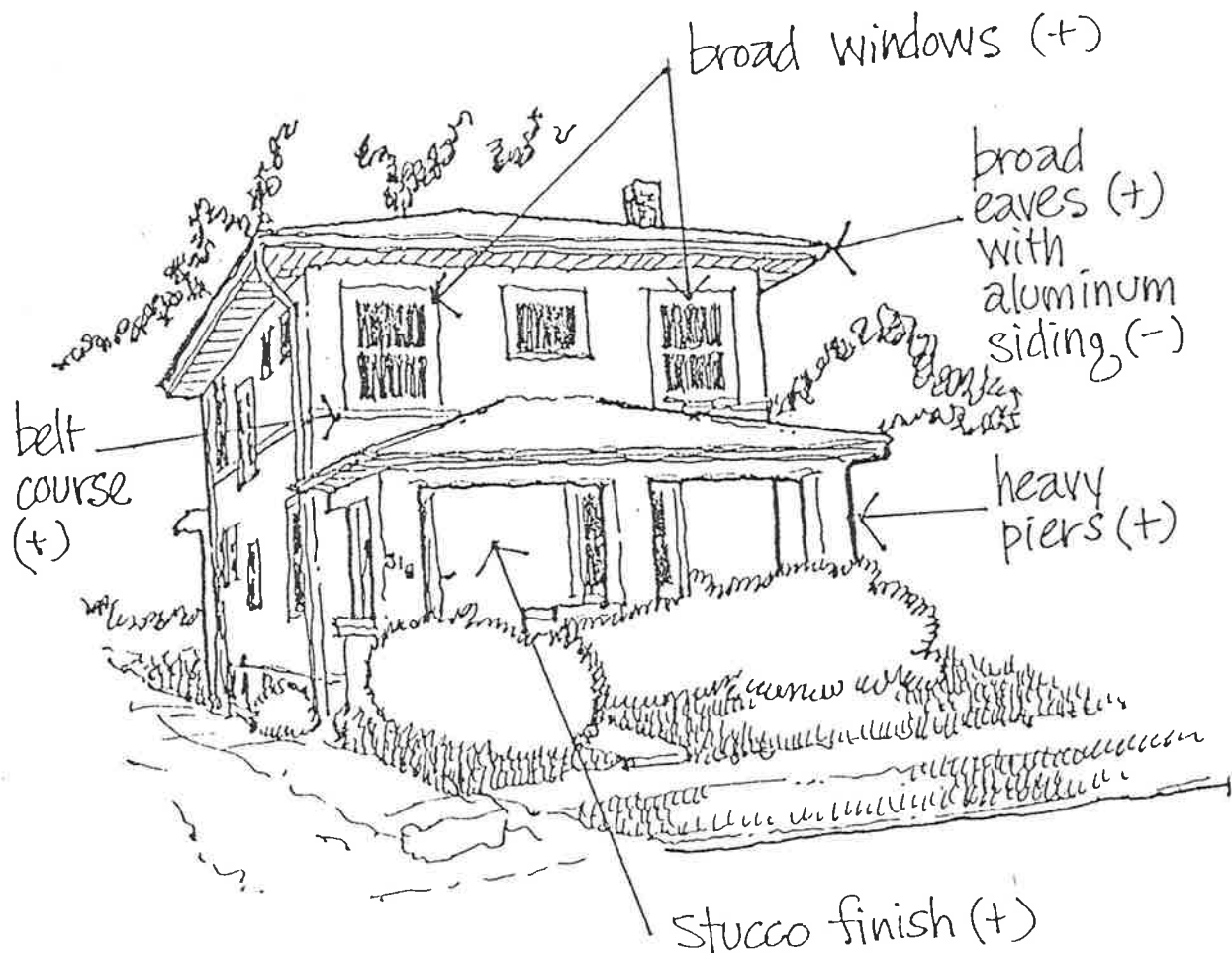


816 Nelson

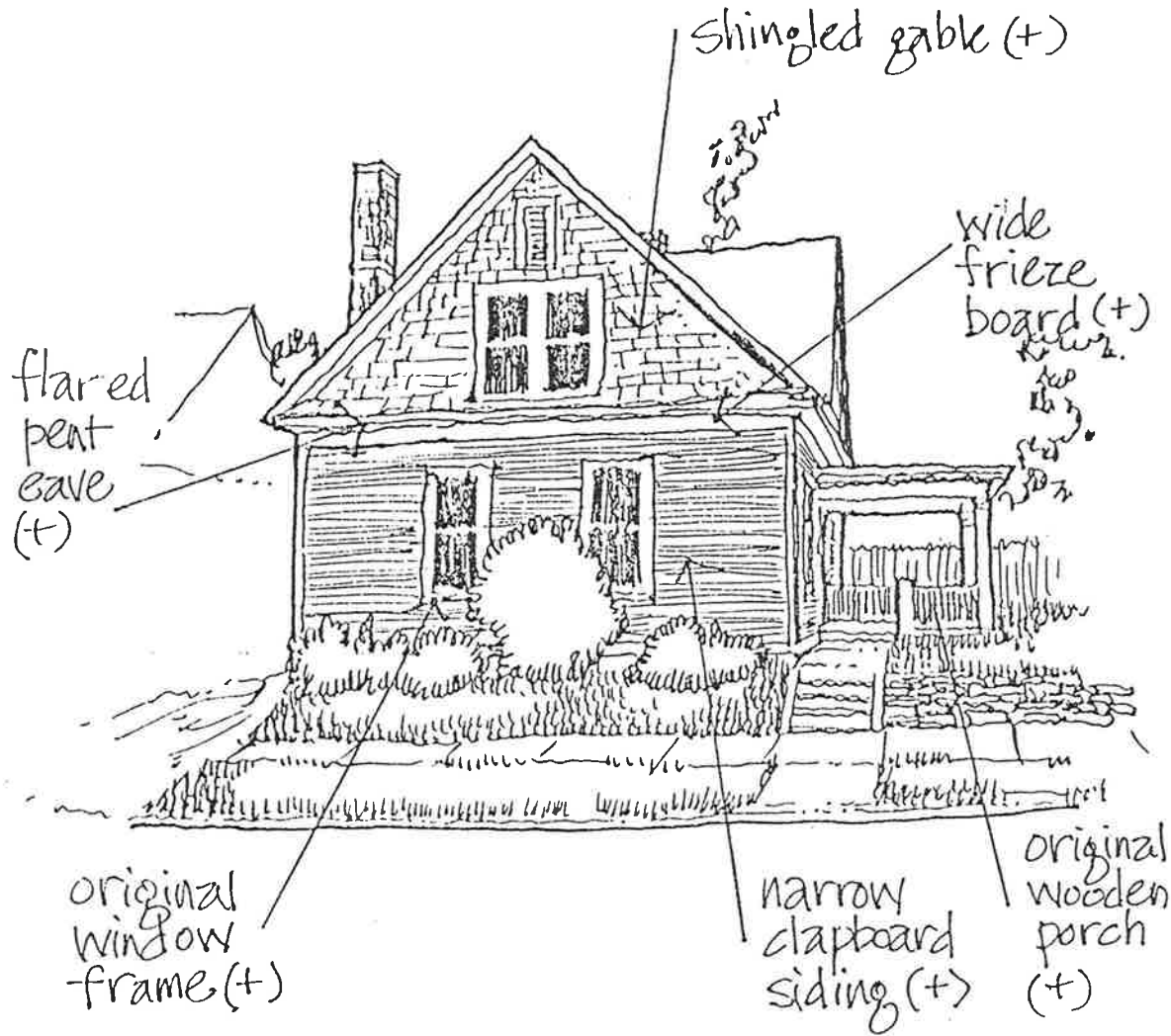
STYLE: Prairie (1920)

PAINT: The stucco on prairie houses should never be pure white, but should be a light earth tone such as ivory or pale brown. The present black trim is not in keeping with the organic quality of Prairie houses; dark brown or red brown would be a more correct choice.

COMMENTS: Aside from the aluminum siding applied to the eaves, little alteration has been done to the house.



817 Nelson



STYLE: Worker's Cottage (1910)
PAINT: The existing paint scheme of white body with apple green trim is appropriate to the period in which the house was built. An alternative suggestion could be drawn from the paint examples for Colonial Revival. As of this writing, the house needs to be repainted.

COMMENTS: This house shows no evidence of major alteration from its original form. The shingle gable is a particularly fine detail and should not be replaced with any mass-produced siding material.

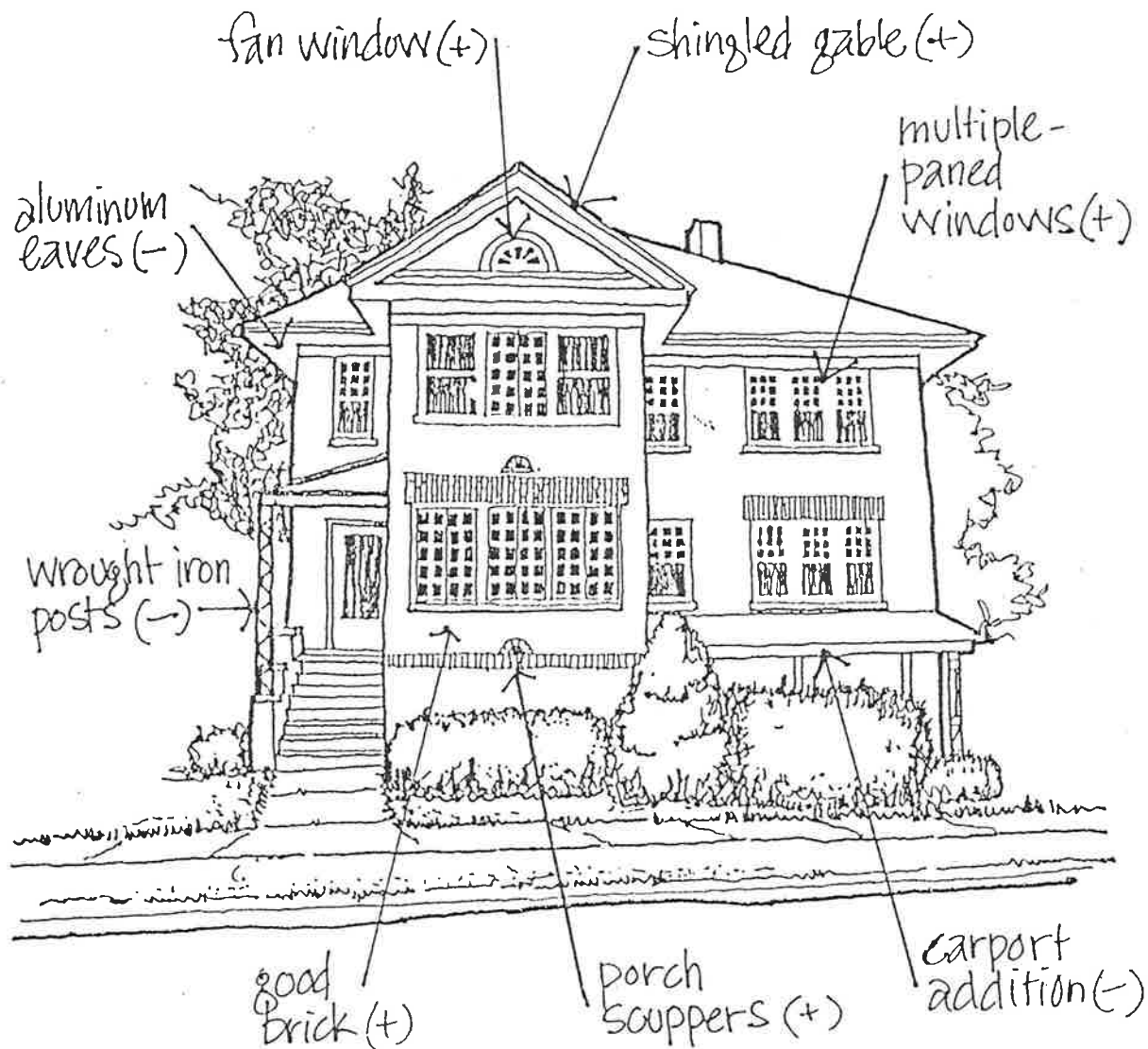
820 Nelson

STYLE: Colonial Revival (1920)
PAINT: Currently the house is painted yellow, which is in keeping with the Colonial Revival tradition. The brown window frames are not as successful and should be painted white.

COMMENTS: The porch on the south side of the center gable is probably a later addition, and rather awkwardly done. A more attractive treatment would be a simple entrance hood which does not extend past the entrance platform.

The eaves have unfortunately been stripped of detail by the application of aluminum siding. If the underlying wood is still intact, removal of the siding would significantly restore the building's character.

The circular shingle pattern on the center gable is quite an unusual detail and should always be maintained.



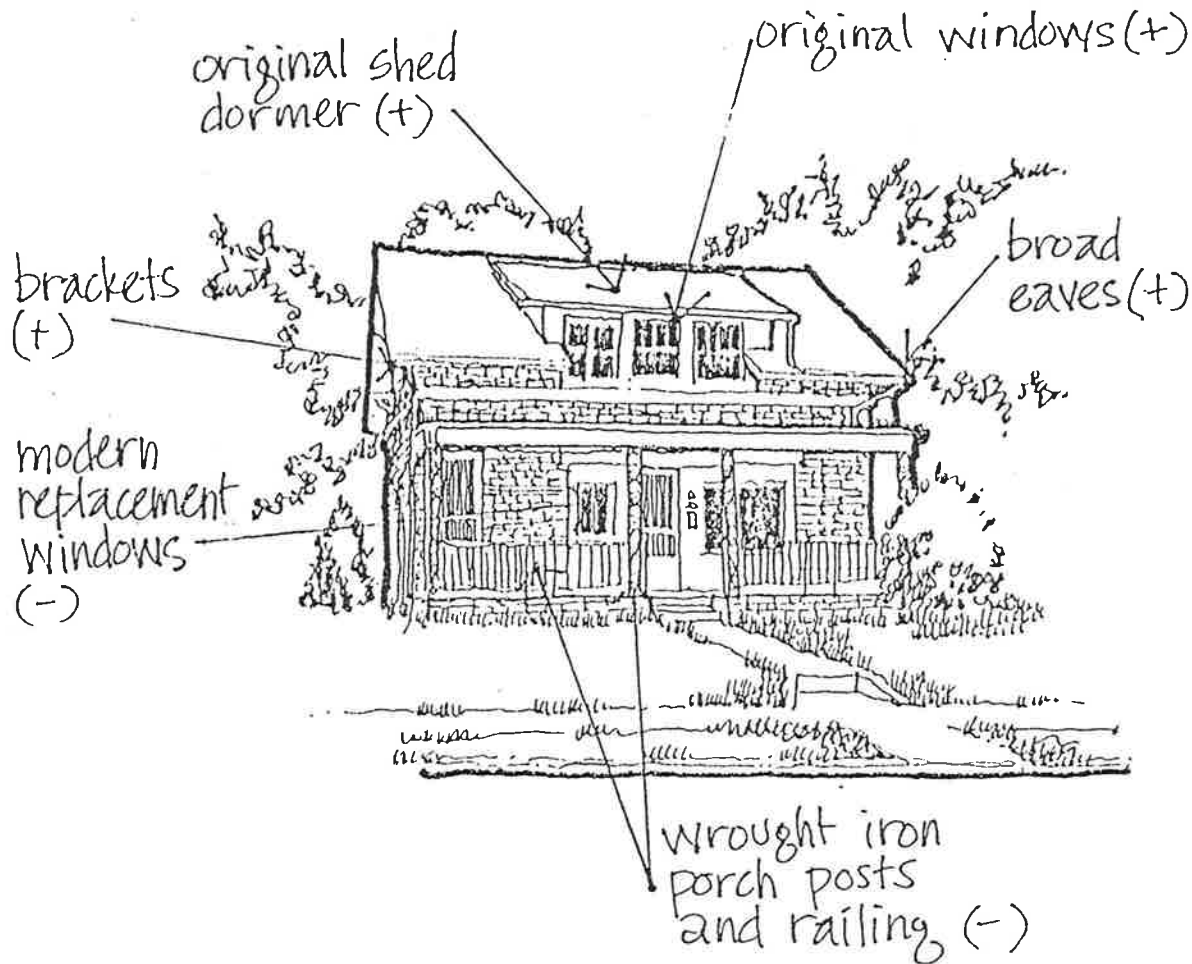
826

826 1/2 Nelson

STYLE: Bungalow Garage (1920)

PAINT: The present white trim is acceptable for this house. Lighter earth tones also would be a fitting alternative.

COMMENTS: Because this is actually a garage, the building should not be treated with the same significance as afforded a house. The closing of the garage door was not done in a sensitive manner. The new aluminum doors and windows do not follow the scale of original doors and windows found elsewhere on the building. The wrought iron porch posts and railing do not blend well with the Bungalow style. Replacement should be done with plain square wooden posts. Attempts to duplicate a Bungalow porch with heavy piers might be too difficult.



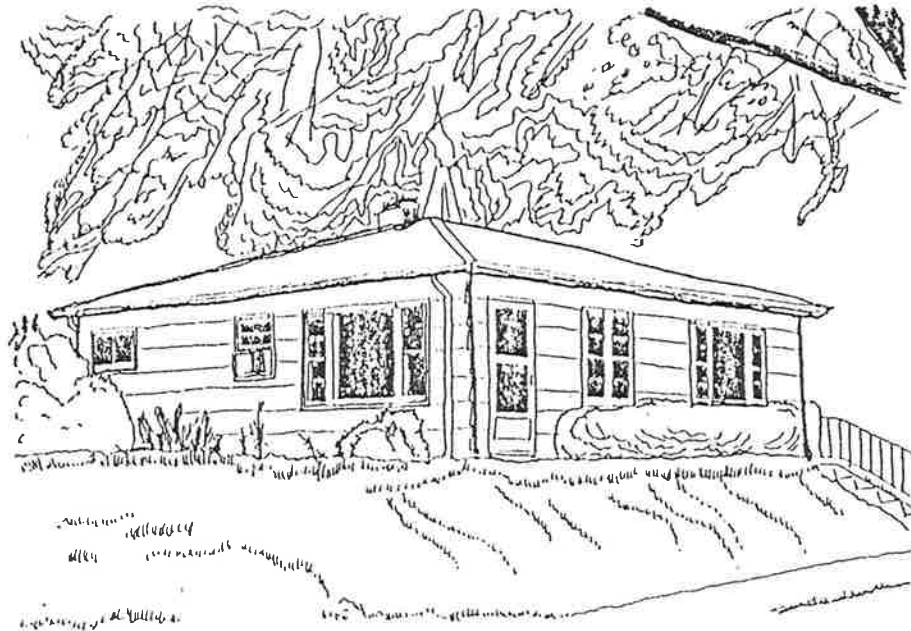
801 Thieme

STYLE: Suburban Ranch (1950)

PAINT: The brown stained shingles with white trim are colors compatible with the neighborhood.

COMMENTS: The scale and style of this house do not contribute to the historic character of the neighborhood. Attempts to make the house look "old" however should be avoided.

Continued maintenance of the property is the simplest and wisest course of action.



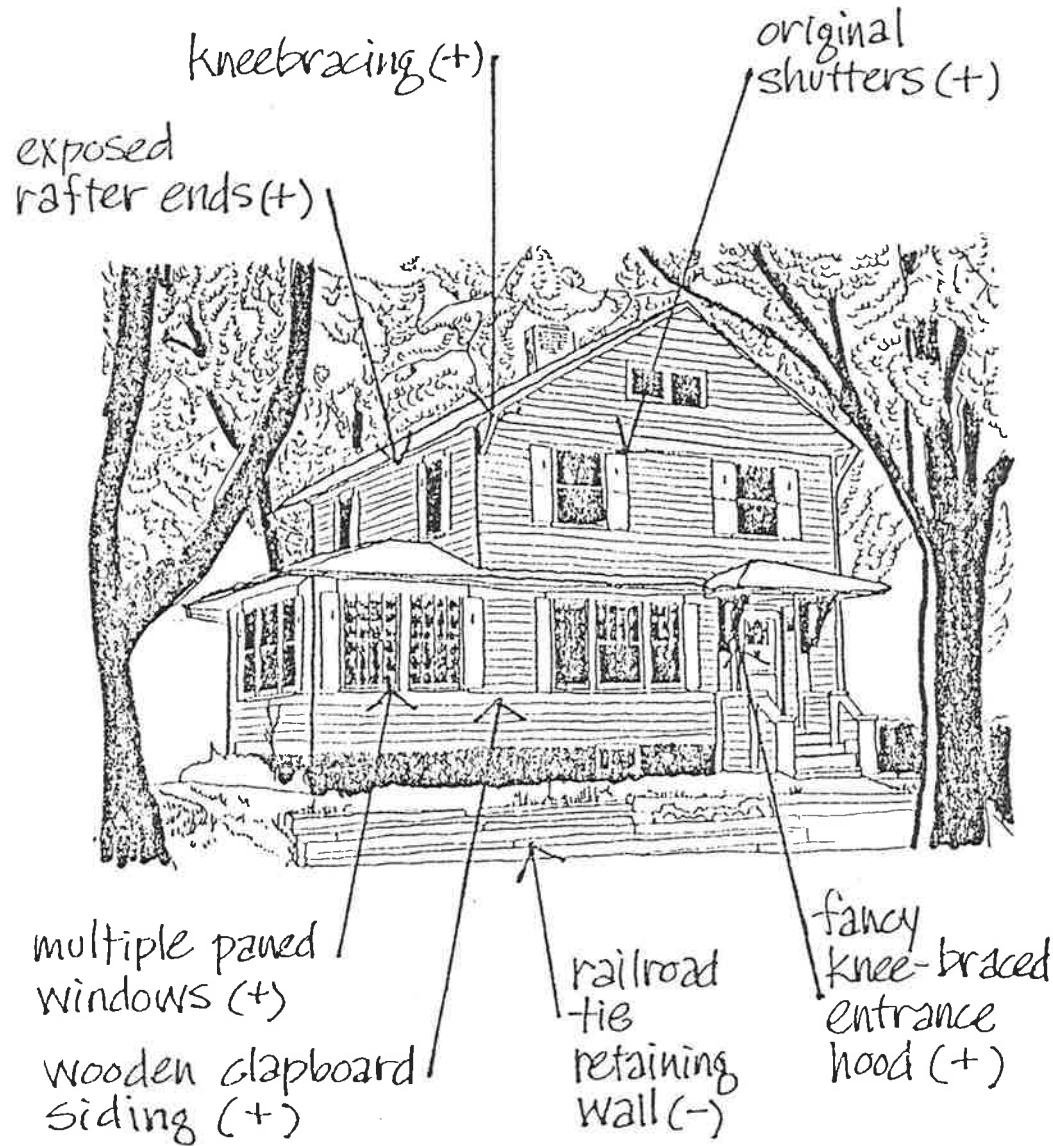
811 Thieme

STYLE: Colonial Revival (1920)
PAINT: The present combination of white body with green trim is on the right track, however, the use of clashing shades of green is not successful. Only one shade of dark green, should be used on the trim. The house is in need of repainting.

COMMENTS: The shutters, although non-functional, are probably original because they are stereotypical elements of the Colonial image.

The railroad ties are a modern device which does not blend with the historical style. A brick or stone retaining wall would be more appropriate.

There appears to be no major alterations made to this house.



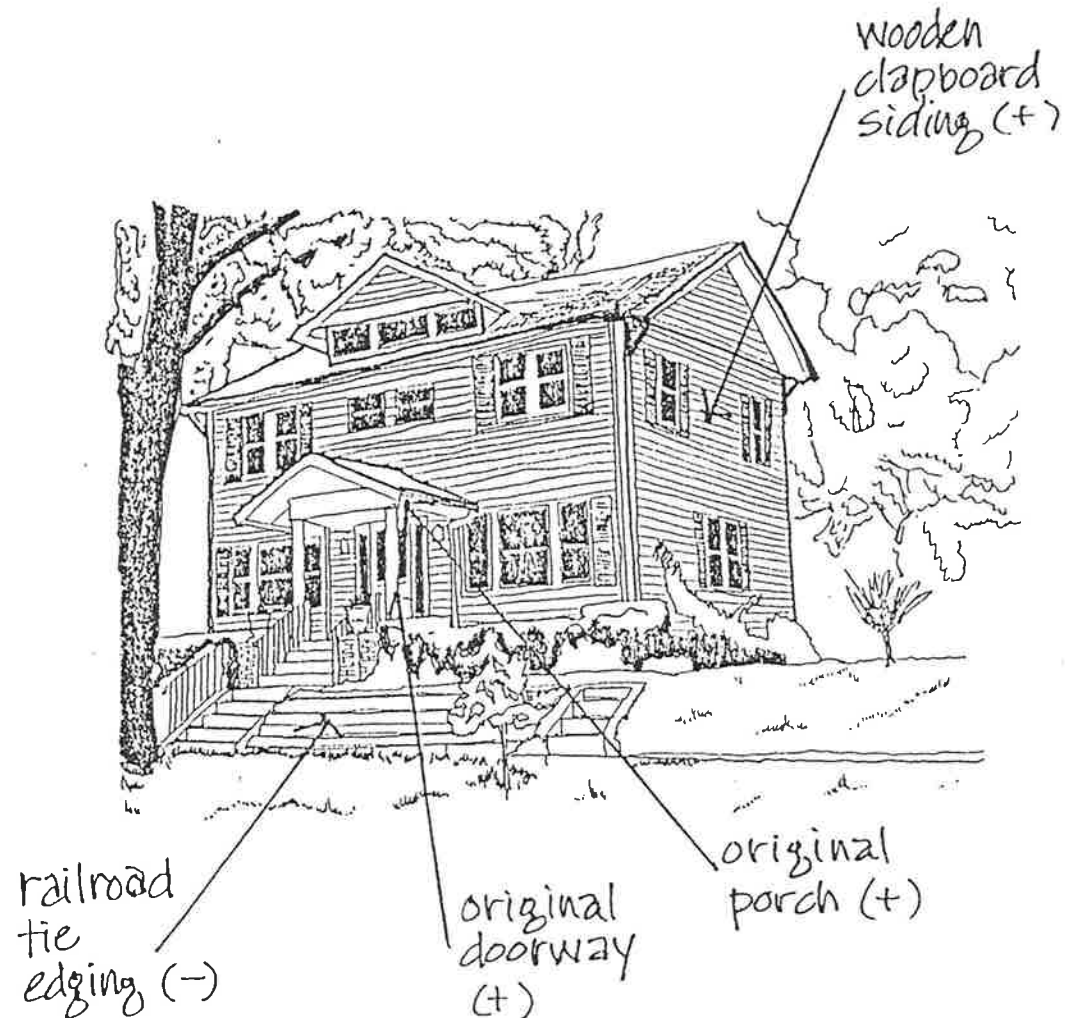
815 Thieme

STYLE: Colonial Revival-Bungalow
Influence (1920)

PAINT: The existing scheme of white with blue trim is acceptable, but the Bungalow influences might suggest a scheme with less harsh contrast between body and trim, perhaps with earth tones.

COMMENTS: The house remains close to its original form. It is doubtful that the house originally had shutters in any form, and would be more accurate without them.

The railroad tie edging is probably too rustic for this house and the neighborhood and would be better replaced with plantings or stone.



Paint

Note:

The following section of the manual has been included in order to explain the difference approaches toward house painting associated with the major historical styles. To further illustrate the painting styles, representative paint combinations also have been provided. The paint suggestions are by no means complete and are not to be taken as a strict set of rules. Rather, homeowners are encouraged to originate their own combinations which are in character with their homes.

Because paint chips can not be reproduced by the method used to print this manual, only names have been listed. Corresponding Benjamin Moore paint numbers appear in the blocks so that paint chips may be added later as the manual user desires. Paint charts are on file for public inspection at the City of Fort Wayne Community Development and Planning Office.

Use of Benjamin Moore paint numbers and paint chips has been for the sake of standardization and does not imply endorsement of that company's products over any other product of comparable quality.

Credits

Paint suggestions are reproduced from Paint Colors for Your Nineteenth Century House, compiled by Allison Crump for the Cambridge (Mass) Historical Commission.

Further assistance came from Margaret J. Wood and Arthur Ross of Benjamin Moore & Co., who supplied paint charts.

Greek Revival

The objective of the Greek Revival painting schemes was to emphasize the regular mass and symmetry of the building. Classical formalism was expressed through light, yet severe colors. White and off-white were most often used to vaguely simulate the marble of the Greek temples that the builders sought to imitate. Dark green shutters further contributed to the simple clean lines of the style.

An acceptable modern variation of this style is to broaden the choice of colors to include very light gray, pastel yellow, and pastel green. Pastel pink and pastel blue would be inappropriate to the sober character of the houses.

BODY: yellow

YL-22

TRIM: cream

OW-70

SHUTTERS: green

Essex Green

BODY: gray

New Hope
Gray

TRIM: white

OW-6

SHUTTERS: green

Narragansett
Green

BODY: gray

Richmond
Gray

TRIM: white

OW-6

SHUTTERS: black

Italianate

The appearance of the Italianate style represents a movement in public taste toward the picturesque and a reaction against classicism. Central to the concept of the picturesque was a naturalistic view of the world. Buildings, therefore, were seen as forms inseparable from the greater environment. Color was used to emphasize the harmony between a building and its natural surroundings. To this end, only colors found in nature were used. Since white is the absence of color and thus not found in nature, it was not popular. Strong and contrasting colors were also avoided.

Neutral colors were used to create a quiet harmonious appearance, particularly when several tones of the same color were used. The cornice brackets of the Italianate houses were well suited to this treatment. Lighter tones of the base color were applied to the projecting areas, while recessed areas were treated with darker tones. The effect was to emphasize the play of light and shadow on the architectural elements.

BODY: golden sand

TRIM: cream

SHUTTERS: tan

Indian
Gold Stain

GB-18

CB-58

BODY: light tan

TRIM: light peach

SHUTTERS: dark peach

BODY: olive

TRIM: light olive

SHUTTERS: dark olive gold

CB-26

OP-28

OP-26

Olive Stain

GB-58

Harvest Gold

SHUUTTERS: dark gray

GN-3

TRIM: light gray

GN-6

BODY: medium gray

Sea Gull Gray

SHUUTTERS: dark gray

GN-45

TRIM: green gray

GN-64

BODY: light gray

GN-60

SHUUTTERS: darker gold brown

GB-13

TRIM: dark gold brown

GB-14

BODY: light gold brown

Waterbury Cream

SHUUTTERS: darker beige

ET-36

TRIM: dark beige

GB-59

BODY: pale beige

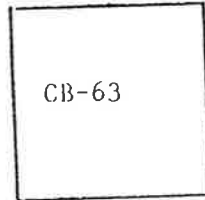
OP-6

Queen Anne

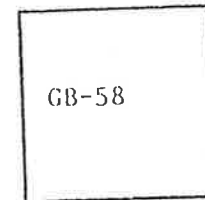
The Queen Anne style house, because of the richness of surface decoration and irregularity of mass, demanded a different paint approach than the more subdued Italianate. Essentially, the people of the Nineteenth Century viewed the exterior of the Queen Anne house as an ornamental surface to be decorated. Positive contrasting colors served to highlight the variety of surface textures and materials. Dark green, dark red, and black were popular colors with which to emphasize decorative details, trim, and window sash. The body of the house was usually a lighter color and often different tones were used to differentiate floor levels.

Contrast, however, was not meant to be a haphazard patchwork effect. Rather, the contrast was meant to produce an overall unity for the house through the relationship of specific details.

BODY: dark tan



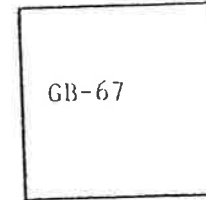
TRIM: light tan



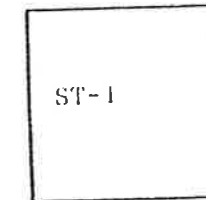
BODY: dark olive gold



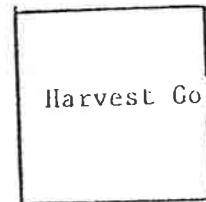
TRIM: dark olive



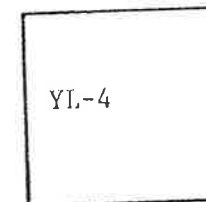
ACCENT TRIM: dark brown
red



BODY: dark olive gold



TRIM: straw



BODY: light red brown

ST-37

BODY: pumpkin

OP-25

TRIM: olive

GB-62

TRIM: dark olive

GB-67

ACCENT TRIM: dark olive

GB-67

ACCENT TRIM: light
pumpkin

OP-26

BODY: pumpkin

OP-25

BODY: light pumpkin

OP-26

TRIM: brown

ET-27

TRIM: dark tan

CB-63

BODY: dark olive gold

Harvest
Gold

BODY: dark olive

GB-67

TRIM: faded rose

ST-39

TRIM: dark brown red

ST-1

ACCENT TRIM: brown

ET-33

ACCENT TRIM: dark salmon

ST-8

BODY: dark olive

GB-67

BODY: dark brown-red

ST-1,

TRIM: light red brown

ST-37

TRIM: olive

GB-62

ACCENT TRIM: pale gold

GB-27

ACCENT TRIM: dark olive

GB-67

FIRST FLOOR: light red
brown

ST-37

SECOND FLOOR: light red
brown

ST-37

SECOND FLOOR: olive

GB-62

FIRST FLOOR: brown

ET-27

TRIM: pink

OP-53

TRIM: beige

GB-15

BODY: pumpkin

OP-31

GABLE: faded rose

ST-39

BODY: olive

GB-62

FIRST FLOOR: gray white

OW-3

TRIM: tan

GB-4

SECOND FLOOR: gray

GN-58

ACCENT TRIM: dark olive

GB-67

TRIM: light gray

GN-59

BODY: dark tan

CB-63

TRIM: light peach

OP-23

Colonial Revival

The relative plainness of the Georgian and Colonial Revival styles, initiated a return to the lighter, more monochromatic paint combinations of the Eighteenth and early Nineteenth centuries. Off-white, cream yellow, and gray were popular colors for the smoother less broken wall surfaces. Deep red and gold which had authentic colonial precedent, were the most popular dark colors.

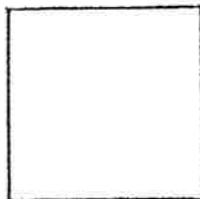
By the 1920's, the influence of the "White City" at the 1893 Chicago Exhibition had filtered to the popular level and white paint became fashionable once again.

An appropriate contemporary treatment which produces a rich effect is to paint all trim in a contrasting color to the main body color. The main body color should be limited to the siding material and the trim should include window and door frames, eaves, and architectural detailing.

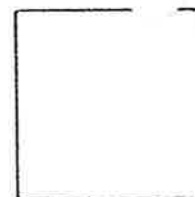
BODY: tan



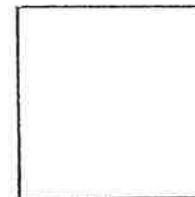
TRIM: white



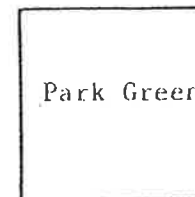
BODY: light yellow



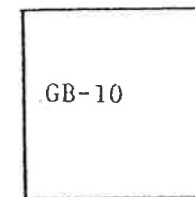
TRIM: white



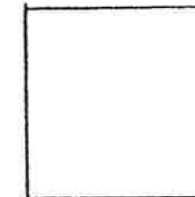
SHUTTERS: dark green



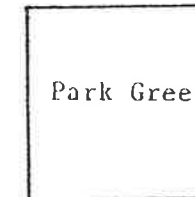
BODY: gold yellow

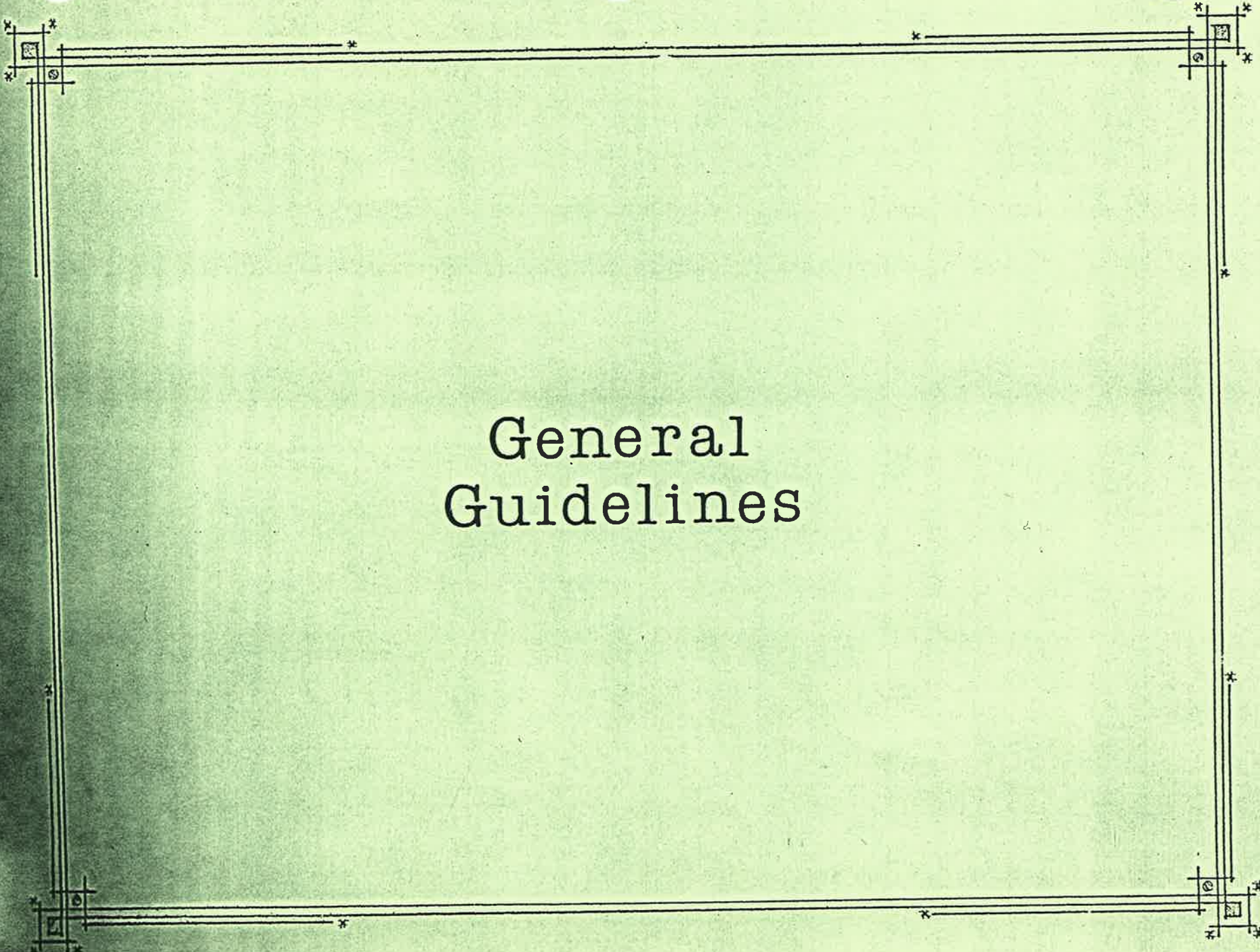


TRIM: white



SHUTTERS: dark green





General Guidelines

Principles

Retain existing materials whenever possible. If original materials are deteriorated, it is best to attempt to repair them.

If original materials are deteriorated beyond repair, then authentic duplication is the most desirable alternative.

When availability and economics make authentic duplication impossible, then replacement materials should be of the same scale, texture, composition, and proportion as the original materials.

In particular, the above repair and replacement approach should apply to decorative elements. Decorative elements are integral to a building's style and should only be removed when they pose a danger to the public.

Altering a house to imitate a style which is actually older than the house should be avoided. The most common mistake in this regard is the applying of imitation "colonial" decoration to a Nineteenth century house.

This principle is also violated when rough-sawn "rustic-look" cedar siding is put on a house to simulate an "old" appearance.

New construction should be encouraged and need not blindly imitate old building construction. The designs, however, should be compatible with the scale, color, material, and proportion of the neighborhood.

Alterations should be done in a manner that causes the least amount of damage to the existing fabric of the historic building.

Alterations and additions made to a structure over the years are not always bad. Such alterations may have architectural merit of their own which should be evaluated before any decision is made to remove the alteration. Preservation does not mean restoration to one particular moment in history.

Whenever possible, alterations should be made reversible.

Walls

Buildings should not be resurfaced in materials not available at the time of construction. Mass produced siding materials of vinyl, aluminum, asphalt, and asbestos do not duplicate the texture and width of the original wood siding and therefore, seriously compromise the historical appearance of a house.

Shingles are better left unpainted because the paint clogs the wood pores. Stain or clear preservative helps protect the wood without clotting the pores.

Stained or natural shingles are best suited to the Bungalow and Prairie styles. Shingles on a Queen Anne house are usually painted.

The shape of the shingles on a house is an important decorative device. The use of random pattern rustic shingles destroys the intended historic surface decoration.

Masonry should be cleaned only when dirt threatens to accelerate deterioration. When masonry is cleaned, it should be with the gentlest means possible; that is with low pressure water and soft bristle brushes. Sandblasting and chemical cleaners are to be avoided.

When repointing the mortar joints of a masonry building, it is important to duplicate the color, texture, size, profile, and composition of the existing mortar joints.

Repointing is necessary only when there is evidence of moisture problems or if there is insufficient mortar to hold the stone or brick together.

So-called "antique-finished" brick is not authentic and is no more compatible with historic brickwork than an obviously modern brick. In fact, it is preferable to use a modern brick which can be clearly identified as such, than to use a poor imitation.

There is a commonly held belief that a painted masonry wall is unhistorical. On the contrary, often masonry walls were meant to be painted from the time of construction. In other cases, paint was applied at a later date because of deterioration in the masonry surface.

Removal of the paint can be detrimental to the historical character of the house. At the same time, the process of removal and exposure of the masonry may be physically harmful to the building. In general then, unpainted masonry should remain so, while attempts to remove paint from masonry should be discouraged.

Windows & Doors

Window and door openings should not be changed in size in order to fit stock replacement windows.

The number and arrangement of glass panes are important elements of style and should be retained.

In particular, large one over one paned windows were common in Queen Anne houses. In such cases adding panes to achieve an "old" look is not authentic.

Shutters, especially inoperable ones are not necessarily appropriate to every historic house. In fact, most late Nineteenth and early Twentieth century houses did not have shutters. Research should be done before shutters are added.

Finished (colored) aluminum storm windows are preferable to bare aluminum storm windows. Finished aluminum is less noticeable and minimizes the intrusion of a new material. Bare aluminum, on the other hand, is shiny and draws attention to the fact that it is foreign to the character of the building.

Opening new windows or doors on a principle facade should be avoided.

If a window or door is closed-up, it should be done in such a way that the alteration can be reversed in the future. This means that the frame and shape of the opening should be retained. A simple plywood cover over the window or door is the preferred method of closing an opening.

Canvas awnings are historical and are therefore preferable to aluminum or fiberglass awnings.

Porches

Porches are a highly visible representation of a house's style. They are also subject to settlement and deterioration at a rate greater than that of the rest of the house and as such original porches are increasingly rare. Special care should be taken to preserve remaining examples.

New porches should reflect the shape and materials of the original porch. If the original porch can not be documented, then the new design should be based on existing porches on houses of similar style.

Porches on Queen Anne and Colonial Revival houses are commonly of wood.

Bungalows, Prairie Style houses, and Suburban boxes can have porches of brick and concrete.

If porches must be enclosed, this should be done without destroying the essential decorative and structural elements. Plain glass panels are the least obtrusive means of enclosing a porch.

"Wrought Iron" look replacement columns are not of sufficient heaviness to visually support a historic porch roof. Wrought iron is not a material characteristic to any style in the neighborhood.

Roofs

Dormers, cresting, lightning rods, cupolas, and chimneys give a roof its distinctive form and character. Whenever possible, these elements should be preserved.

Replacement roofs should be chosen with respect to color, shape and texture of the original roof.

Special care should be taken to preserve the slate roofs remaining in the West Central Neighborhood. This once common roofing material is becoming increasingly rare.

Why Wooden Siding ?

In the section of the manual entitled "General Guidelines", it is stated that, "Buildings should not be resurfaced in materials not available at the time of construction". The following passage is provided in order to clarify the case against mass produced siding materials both from an esthetic and a technical standpoint.

The term mass produced siding here refers to four common types of siding materials, namely asbestos, asphalt, aluminum, and vinyl, which seek to imitate natural building materials.

Asbestos shingles are thin brittle slabs made of pressed mineral fiber. They are corrugated in such a way to vaguely simulate the rough surface of a wooden shingle but are only available in strange gray-green, gray-pink, and drab yellow non-shingle colors.

Asphalt siding is similar to roof material with a pattern of various colored bricks and mortar pressed into the asphalt sheets. In most cases, the asphalt "bricks" are applied to a frame house, giving it an uncomfortable insubstantial quality.

The most recent products on the market are aluminum and vinyl siding which are thin, light-weight panels reputed to imitate clapboard. Since aluminum and vinyl are the most common substitutes for wooden siding in the Neighborhood, this section will address the problems of these materials most directly.

The style of a house is largely derived from the materials used in its construction. This is particularly true of the styles apparent in wooden houses because of the versatility of wood. Wooden siding and decoration were shaped by the tools of the day as well as the tastes and fashions of that time. In contrast,

imitation siding materials are standardized and anonymous and fail to reproduce the individuality of texture and style inherent in wooden siding. Mass produced siding is generally wider than the original which, from a visual standpoint, tends to destroy the pattern of shadows characteristic of clapboard or shingle. The result is a flattening of detail and a loss of surface definition. The most offensive clapboard imitations feature a raised, simulated wood-grain. The grain is so exaggerated that it would only be found on extremely weathered barn siding or driftwood, and not at all on the milled lumber used for houses.

Because mass produced siding is of necessity, standardized, the application of it requires that a flat regular surface be prepared prior to installation. Decorative and projecting elements are often ripped off or trimmed away to achieve the desired flat surface. The result is a further loss of stylistic interest.

If mass produced siding must be used, the negative effects are minimized by the substitution of a mass produced siding panel which copies the width of the original siding. On most clapboard houses, cornerboards are essential to defining the edge of a wall. Far too often mass produced siding is applied in a wrap around manner disregarding the cornerboard. If the cornerboards were retained or reproduced in the new material the appearance of the house would be significantly improved. As a general rule, when replacing a cornerboard, the new board should be the same width as a siding panel.

In response to the method of installation which requires removal of projecting elements, a more acceptable means of installation is to replace the body siding only. This method enables retention of original trim, decoration, and window and door frames.

Generally, mass produced siding is applied to a house in need of repair. Often the outward, obvious signs, like a stained surface or peeling paint which are being covered, may be evidence of more serious underlying deterioration. In such cases, the new siding only serves to make the deterioration that much more inaccessible to observation and possible correction.

Although mass produced siding is marketed as being maintenance free, it is not totally free of deterioration. All types are subject to fading and once painted they will need repainting as frequently as wood. Both vinyl and asbestos can be brittle and can become cracked. Vinyl is particularly susceptible to cracking in cold weather. Aluminum tends to peel if not properly coated and it dents easily upon impact.

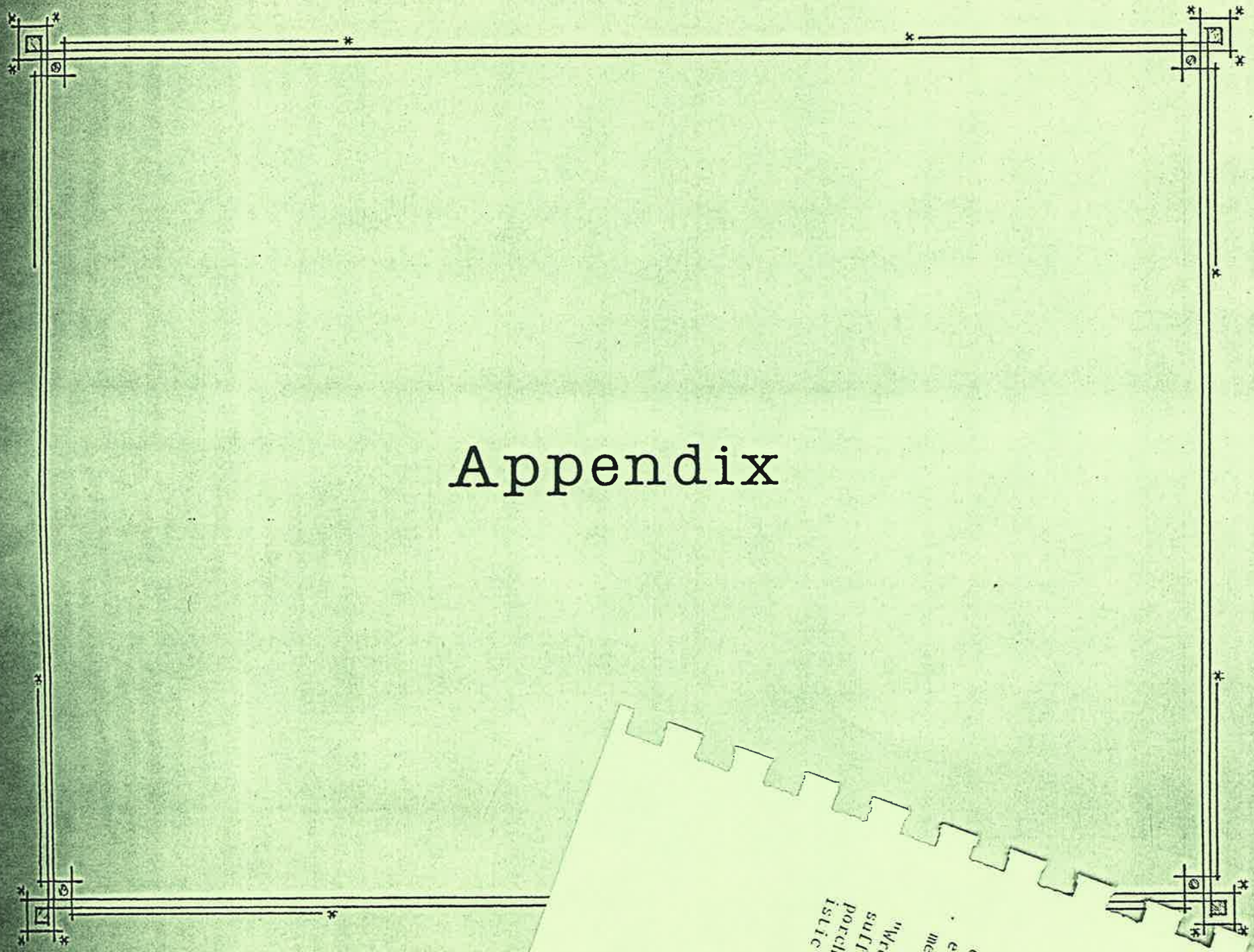
From an economic standpoint, the low maintenance appeal of mass produced siding is somewhat diminished when one considers that a good installation of aluminum or vinyl can cost as much as three times the price of a paint job. If a paint job is assumed to last between five to seven years, then, correspondingly, an aluminum or vinyl treatment must last at least fifteen to twenty one years in order to break even. The Department of the Interior reports, however, that some aluminum siding appears to need paint as early as five to seven years.

As a bit of warning, there are relatively few instances where the original siding is still intact and free of deterioration under the newer mass produced siding layer. Often, as mentioned before, the ornamentation has been cut away, while other areas may have been filled in with scrap lumber. If one decides to remove the siding, the wisest practice is to make several exploration patches at various locations around the surface of the building to get an idea of

the condition of the underlying siding. In any case, the modern siding should not be removed without a coherent plan of attack and sufficient capital to remedy the possible problems that may be uncovered.

Finally, whenever there is a question, it is always architecturally appropriate to retain the original siding. An imitation is just that; an imitation. Mass produced siding materials can only pretend to be something that they are not.

Appendix



Wrong!
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