# Kenwood and Waverley Historic District Design Guidelines




July 2013

City of Enid, OK

BLANK

# Acknowledgements


**The City of Enid would like to thank the following people for their help in preparing this plan:**

**City Council**
Mayor, Bill Shewey
Ward 1, Ron Janzen
Ward 2, Mike Stuber
Ward 3, Lewis Blackburn
Ward 4, Drew Ritchies
Ward 5, Tammy Wilson
Ward 6, David Vanhooser

**Historic Preservation Commission**
Kingkini Arend, Architect
Christine Coffman, Waverley Historic District
Thomas Andrew, Licensed Real Estate Broker
R. Reagan Allen, Attorney
Becky Cummings, Kenwood Historic District representative
Dan Wolever, Historian
Aaron Brownlee, Metropolitan Area Planning Commission representative

**City Manager and Community Development Staff**
Eric Benson, City Manger
Chris Bauer, Planning Official
Karla Ruther, Assistant City Planner / Certified Local Government representative


## Compliance and Authorizations


**Acknowledgement of Federal Support**
The activity that is the subject of this publication has been financed in part with federal funds from the United States Department of the Interior, National Parks Service. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendations by the Department of the Interior.


**Nondiscrimination Statement**
This program receives federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability, or age in its federally assisted programs. If you believe you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to:

Office of Equal Opportunity
National Park Service
1849 C Street, N.W.
Washington, D.C. 20240

## Plan Prepared By:


G+pfp

Gray Planning Services
grayplanning.com

Partners for Place
*partnersforplace.com*

BLANK

# Table of Contents

## Using the Design Guidelines

The City of Enid Design Guidelines for the Kenwood and Waverley Historic Districts ("Design Guidelines") provide a foundation for historic preservation and design in these neighborhoods. The purpose of historic district designation and the implementation of these guidelines is to ensure that the Kenwood and Waverley Historic Districts are preserved for future generations. These guidelines are adopted pursuant to Title 11, Chapter 10, Article B of the Official City Code of the City of Enid, also referred to as the Historic Preservation Ordinance

The Design Guidelines should be used by residents, contractors, and design professionals in planning changes to structures in the districts. The Guidelines should also be used by the Community Development staff and Historic Preservation Commission when reviewing applications for Certificates of Appropriateness. The Guidelines are intended to be used as an aid to appropriate design and not as a checklist of items for compliance.

The Design Guidelines are based on visual characteristics of the historic districts as they exist today. The scale of buildings, materials and building/site relationships are examples of the specific characteristics that were analyzed and from which the guidelines were developed.

**The Design Guidelines apply to all exterior modifications for all properties in the Kenwood and Waverley Historic Districts.** Applicants are encouraged to review the Design Guidelines early in the planning phase of their project. In addition to complying with all building codes and land use regulations adopted by the City of Enid, applicants must obtain a Certificate of Appropriateness from the Office of Community Development for all proposed exterior modifications, including in-kind replacement, as described in the Using the Design Guidelines section of these Design Guidelines.

**The Design Guidelines are comprised of the following sections:**

**Before You Begin** - Planning and Resources

**History and Architectural Styles**

**Your Historic Building**
- Roof
- Body of Building
- Foundation
- Modern Features & Additions

**Your Yard and Lots**
- Accessory Structures & Storage
- Landscaping
- Lighting and Signage

**Your Historic Neighborhood**
- Circulation & Connectivity
- Neighborhood Identity
- New Construction





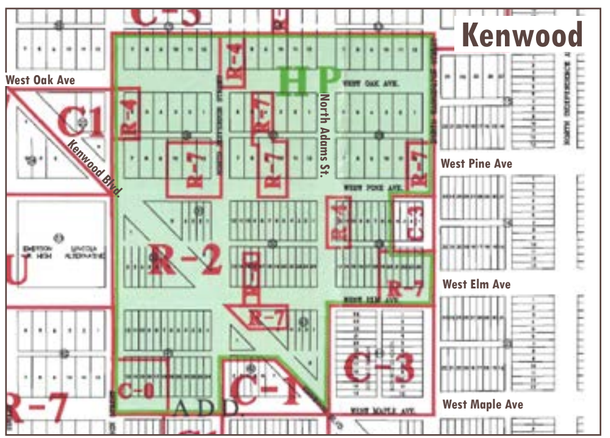
## Purpose of the Design Guidelines

The purpose of the design review process is to provide guidance and direction for the rehabilitation of properties and sites in the Waverley and Kenwood Districts in order to protect the historic and architectural significance of the neighborhoods. The guidelines build upon the Secretary of the Interior's Standards for Rehabilitation (see page 8). The guidelines are intended to be used as an **aid to appropriate design** and not as a checklist for compliance.

The purpose of the Design Guidelines is to facilitate both the application and approval of application proposed for design review by:

- Providing the owners of historic properties some assistance in making decisions about maintenance and improvements, and
- Providing the Historic Preservation Commission with a framework for evaluation of proposed improvements.

## Kenwood and Waverley Zoning, 2012

## Resources and Support

Written primarily as a guide for what is appropriate for these neighborhoods, the Design Guidelines also draw on existing plans, ordinances and best practices as set out by the National Park Service.

The Design Guidelines are intended to work congruently with the Enid Historic Preservation Plan, the Enid Metropolitan Area Comprehensive Plan, and the Enid Historic Preservation Ordinance.

The meaning of any and all words, terms or phrases in the Design Guidelines shall be construed in accordance with the definitions provided in the Historic Preservation Ordinance.

### Enid Preservation Plan

Adopted in June 2012, the plan includes goals and objectives to support and further Enid's Historic Preservation Program. Included among the goals and objectives is periodic review and update of historic district design guidelines. Development of the plan was funded with Certified Local Government (CLG) funds through the OKSHPO. Contact the City for a copy of the plan.

### Enid Metropolitan Comprehensive Plan

The Enid Metropolitan Area Comprehensive Plan was adopted in 2005. The comprehensive plan is a policy document which provides the framework for decision making about land use and capital improvements. Included in that framework are policies for neighborhood revitalization and the classification of the Kenwood and Waverley Districts as Zoning Overlay Districts. The plan recommends periodic review and update of the design guidelines to ensure that they "conform to the spirit and intent" of the Comprehensive Plan. *http://www.enid.org/index.aspx?page=325*

### Enid Historic Preservation Ordinance

The Enid Historic Preservation Ordinance was adopted by the City of Enid as one of the tools used to implement the goals, objectives, and policies included in the Comprehensive Plan and Historic Preservation Plan. *http://www.sterlingcodifiers.com/codebook/index.php?book_id=514*

### Certified Local Government (CLG)

The CLG Program is a preservation partnership between local governments, the State Historic Preservation Office (SHPO) and the National Park Service. When a municipality applies and becomes certified as a CLG, several opportunities become available to them. Among these are: access to technical advice, participation in the National Register Nomination process, and grant assistance from the SHPO's CLG Fund (made available through NPS). The City of Enid became a CLG in 1985.

In addition to the Design Guidelines this document also contains resources to help you plan and implement your preservation project.

**Before You Begin:** This section provides a step by step guide to planning a preservation project. Read this section before you begin work on your historic building.

**Kenwood and Waverley:** This section provides a synopsis of the neighborhood histories, features and architectural styles found in the two neighborhoods.

**Appendix:** Contains additional project checklists, resources, a glossary of architectural and material preservation terms used in this document, as well as necessary application and ordinances.

Throughout this document you will be referred to one or more Preservation Briefs, publications produced by the Technical Preservation Services of the National Park Service. These publications are written in accordance with the Secretary of the Interior's Standards and can provide valuable information for your project. Preservation Briefs may be accessed online at *http://www.nps.gov/tps/how-to-preserve/briefs.htm*

You will also see sidebars with the following information and icons:

Additional information regarding a particular topic.

Resources, links for further reading on a particular topic.

Checklists, resources for completing a task or project.

Guidelines or tips that use green design principles.

Tips on maintenance or preservation.





## History of Preservation in Enid

In the 1980s a group of Enid Citizens became aware that some of Enid's historic downtown buildings were in danger of being demolished to make way for the development of a new convention center. The group organized, and largely through the efforts of Ruth Freeman was successful in influencing the convention center design to include some of the historic buildings on the site. This group became known as the Heritage League and broadened its horizons to encourage the preservation of residential areas and developed a long range goal of preserving individual buildings of historical significance in a "Village" of such buildings.

The Heritage League was successful in influencing the Enid City Commission in passing an enabling ordinance to allow for the designation of Historic Districts and to provide for the appointment of an Historic Preservation Commission to oversee the designation of such districts and to write and administer legislation that would insure the integrity and maintenance of such districts in order to preserve the architectural heritage left to us by our forefathers. The first such Commission was appointed in April of 1984 and in 1985 the City of Enid became a Certified Local Government (CLG). In 1986 the Kenwood Historic District and the Waverley Historic District were designated.

In 1994 the City and the Historic Preservation Commission, in conjunction with Elbert M. Wheeler, AIA architect, and Debbie Randolph, Architectural Historian, published design guidelines for the two Historic Districts.

The residents of the Waverley district formed the Waverley Historic Neighborhood Association in April 1998 and the association works to improve quality of life within the district and to ensure the historic integrity of the district is maintained. They organize fundraisers and events in the neighborhood.

The Department of the Interior recognized Kenwood Historic District on their National Register of Historic Places December 6, 2004 and the Waverley Historic District on December 6, 2006.

In 2007, the association partnered with the City of Enid to purchase a roadside marker that tells the history of the district. The sign was dedicated on October 1, 2007.

In 2011, the City commissioned Leider & Associates to prepare a Preservation Plan for the city; the plan was finalized in summer 2012. Based on the recommendations in the plan, the City used CLG funds for an update of the design guidelines for the two districts, to take place in 2013.



### Why should I preserve my property?

Preserving your historic property benefits you, and the Enid community, in many ways. Not only are designated historic districts, and the buildings within them, good for the economy - studies have shown that property values tend to be higher in designated historic districts - they are also good for the environment. After all, the greenest building is the one that has already been built. Historic properties also contribute to the broader story of Enid's history. By preserving these neighborhoods we are also protecting the story of our past so it can be shared with future generations.

## In This Section:



## Start Here!

Read this document before you make exterior changes to your building or build a new structure in the district. Information in this document will help you complete your project faster and more smoothly. It will help you to: understand your historic property and neighborhood; evaluate options for rehabilitation and new construction; and, understand how to navigate the local review process.

For rehabilitations, this section will help you to understand basic standards of appropriate maintenance and rehabilitation, evaluate whether you can qualify for state and/or federal tax credits, and determine how building codes and zoning regulations can affect your plans. This section will also give you similar advice from a new construction perspective. Additional information on green design is also included.

Kenwood Streetscape





## Principles Guiding This Document

When addressing change in the Waverley and Kenwood Historic Districts, the City of Enid and the Historic Preservation Commission attempt to balance several positions. They work to maintain the historic integrity of the Districts and look to the Secretary's Standards for Rehabilitation as guiding principles for any changes to the neighborhood structures. At the same time, they know these are living, breathing neighborhoods where **homes should be allowed to reflect the each generation of ownership, while also balancing and respecting the context of the neighborhoods.** The City and HPC are committed to working with property owners to find solutions that meet the needs of both the owners and the Historic District.

## Treatment Types

The Department of the Interior, through the National Park Service, has established consistent standards for Historic Preservation to guide communities and organizations across the country. Because these are applied in a wide variety of situations, from Thomas Jefferson's Monticello to corn cribs, and from state capitals to single-family homes, they recognize four different types of treatment depending on the intent: **preservation, rehabilitation, restoration, and reconstruction.** For the Waverley and Kenwood neighborhoods, rehabilitation is likely to be the most appropriate treatment.


**Rehabilitation** is defined as "the process of returning a property to a state of utility, through repair or alteration, which makes possible an efficient contemporary use while preserving those portions and features of the property which are significant to its historic, architectural or cultural values." Rehabilitation is the most flexible of the treatment options. It preserves a historic resource, and can demonstrate pride of ownership, enhance a business image if commercially used, demonstrate healthy economic activity and create an attractive historic district for residents, heritage education and tourism.

## Using the Secretary's Standards

**Kenwood and Waverley**

The City of Enid, pursuant to Title 11, Chapter 10, Article B of its ordinances has designated the Waverley and Kenwood neighborhoods as Historic Districts for their historic and architectural significance to the community. District recognition has many benefits, including more consistent property values; because each property in the district benefits from the recognition, the property owners in return must apply to the City for approval for external changes they wish to make to their buildings. The district includes both contributing and non-contributing properties.

**Preface**

The Standards pertain to historic buildings of all materials, construction types, sizes, and occupancy and encompass the exterior and the interior, related landscape features and the building's site and environment as well as attached adjacent or related new construction.

**The Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.**

### Learn More About the Standards

**National Park Service, Guide to the Standards**

*http://www.nps.gov/hps/tps/standguide/*

*http://www.nps.gov/tps/standards/rehabilitation.htm*

## Secretary's Standards for Rehabilitation

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

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

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

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

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

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

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

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

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

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





Recent Rehabilitation in Waverley

Recent Rehabilitation in Kenwood

## Steps to Planning a Successful Project

Thorough early planning is key to successful project completion that meets your rehabilitation goals, meets City code and rehabilitation standards, and keeps you on budget and on time. Follow these basic steps to ensure your project is a success.

1 Define Your Project

↓

2 Document Your Property

↓

3 Identify Important Features

↓

4 Hire a Professional

↓

5 Contact the City

↓

6 Write a Realistic Budget

↓

7 Obtain a Certificate of Appropriateness

↓

**Start Work!**

## 1 Define Your Project

Be clear about your purpose. What do you intend to achieve with your project? Is it a straightforward rehabilitation? Are you looking for more or better space? Do you want to decrease your utility bills? All of these are certainly possible with planning and some creativity.

There are three major types of changes you might consider for your historic property: the MAINTENANCE of the existing structure, ALTERATION or significant REHABILITATION to the existing structure, and ADDITIONS and NEW CONSTRUCTION. Keep in mind, the type of project you are planning may make one or more of the following steps unnecessary. City staff can help you make that determination.

### Maintenance

Maintenance of an older home is crucial. If an older structure is properly maintained, it should not require extensive rehabilitation except for necessary modernization of mechanical systems and periodic replacement of items that wear out, such as roofs and paint. Good maintenance practices can extend the life of most features of a historic building. A checklist found at *http://accd.vermont.gov/strong_communities/preservation/education/preserving_buildings* will help you track maintenance items.

### Alteration or Rehabilitation

Every home will eventually need some major repair work or other change to meet the need of its occupants. These changes to the existing structure must be approached carefully, weighing the historic integrity of your building with the current and future needs of its inhabitants. The bulk of this document will address these types of changes to your structure. A rehabilitation checklist provided on the following page will help you plan your project.

### New Construction & Additions

The design of a new building or addition in a historic district is often a difficult issue for property owners, architectural review boards, and architects. Enid City Ordinance states, "It is not the intent… to limit new construction to any one period or architectural style, but to preserve the integrity of historic and architectural resources and to ensure the compatibility of new work constructed in the vicinity." As such, these guidelines reflect the current philosophy that new structures should complement and respect the existing character of historic buildings without copying them. New buildings that are a reproduction of historic buildings may confuse the public as to what is really historically significant and what is not. A project checklist is provided on the following page.

### Green Considerations

"Green Building" issues can be incorporated into any one of these types of projects. Green design means making informed design choices that will lessen the impact your rehabilitation or new construction project will have on the environment. This might include:

- Replacing windows, doors, and roofs for energy efficiency;
- Using local materials;
- Reusing salvaged materials or existing materials from the structure; or
- Adding local energy production, such as solar panels or micro-wind turbines.

If you are interested in pursuing green design in your project, these should be discussed early and often with your project team and the City.

### Learn More About the Intersection of Preservation and Green Design

**Secretary of Interiors Guidelines on Sustainability for Rehabilitating Historic Buildings**

*http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf*



Before You Begin | Planning a Project

### Rehabilitation Checklist

1. Look at your building to determine its style, age, and the elements that help define its special character. See "Assessing Visual Character" in the Appendix, page xvi, for more information.

2. Is your building income producing? If so, review the information on state and federal tax credits to see whether you can qualify (See Page 12).

3. Review the Standards for Rehabilitation (See page 8). These ten standards must be followed if you are using state and/or federal tax credits. They also are the basis of many recommendations in this guidebook.

4. Check the zoning ordinance to make sure that your planned use is allowed. *(http://www.sterlingcodifiers.com/codebook/index.php?book_id=514)*

5. Chances are you will need a building permit. Become familiar with the City's building code (*http://www.sterlingcodifiers.com/codebook/index.php?book_id=514*) as it applies to historic buildings and meet with your building inspector early on about your plans.

6. Meet with the city staff early in the process for informal input and helpful technical information.

7. Seek advice from or use contractors experienced in working with historic buildings and materials. Some tasks, such as repointing or cleaning historic masonry, require special knowledge, techniques, and methods.

8. If your project is complicated, consider employing an architect experienced in working with historic buildings.

9. Make sure you have the right permits and, as the project progresses, that necessary periodic code inspections are completed.

10. Locate utilities and other underground features. No matter how small the project, if you need a shovel you need to call Call Okie *(http://www.callokie.com/ or dial 811)* at least three days before you dig.

### New Construction Checklist

1. Attempt to accommodate needed functions within the existing structure.

2. Look at surrounding buildings to determine their style, age, and the elements that help define the neighborhood's special character. See "Assessing Visual Character" in the Appendix, page xvi, for more information.

3. Choose a design that relates to the design character of the historic buildings in the area.

4. Follow the last two guidelines in The Secretary of the Interior's Standards for Rehabilitation:

- New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
- New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

5. Make sure you are in compliance with zoning regulations.

6. Obtain a building permit.

7. Become familiar with the International Building Code (IBC) 2009 *(http://www.sterlingcodifiers.com/codebook/index.php?book_id=514)* and meet with your building inspector early on about your plans.

8. Meet with the planning staff early in the process for their informal input.

9. Consider employing an architect experienced in working with historic buildings.

## 2 Document Your Property

Document the building with black and white and color photographs. While very important for creating a record in time of the building prior to alteration, the act of photographing enables a more intensive on site and off site study for you, contractors and city staff. Remember to take a few photos of the setting, streetscape and adjacent buildings.

## 3 Identify Important Features

What are your building's key features? Every old building has a unique identity and distinctive character, referring to all those physical features that comprise its appearance. The Secretary of the Interior's Standards for the Treatment of Historic Properties embody two important goals: 1) the preservation of historic materials and, 2) the preservation of a building's distinguishing character. A building's character can be irreversibly damaged or changed in many ways, including inappropriate repointing of brickwork; removing a distinctive porch; changing windows or the setting around the building; or painting previously unpainted masonry, woodwork, etc. Therefore, the first step in any building project should be an assessment of a building's visual character in order to preserve it to the maximum extent possible. Use the checklist provided in the Appendix, page xvi, to help you determine your home's key features.

Most of the homes in these districts were assessed in the 2006 district nomination form. The assessment determined date of design, its style, and its significant features, as they appeared in 2006. The assessment also determines whether the house is "contributing" or "non-contributing" to the neighborhood's historic integrity and, if non-contributing, explains why. These guidelines generally apply to all properties within the district; the City and the HPC may consider status when determining appropriate changes. In some cases, thoughtful projects may be able to restore a property's contributing status.




Contributing


Non-Contributing: Not built during period of significance.

### What does Contributing/Non-Contributing Mean?

**Contributing Properties**
Generally, a contributing property is determined to be historically significant and contributes to the character of the historic district. It was present during the period of significance of the district, and possesses sufficient integrity to convey its history, or is capable of yielding important information about that period. While there may have been alterations from the original design, the major character-defining features remain and the building retains much of its original fabric. Other contributing properties may not have been built during the period of significance of the district, but may have gained historic significance in their own right, or are associated with important people or events.

**Non-Contributing Properties**
Generally, a non-contributing structure is determined to not be historically significant to the historic district. A historic structure may be determined to be non-contributing because major character-defining features have been altered so significantly that the original and/or historic form, materials, and details are indistinguishable and alterations are irreversible.

Before You Begin | Planning a Project

## 4 Hire a Professional

Rehabilitation projects can be fascinating; you will likely learn stories about your house, the craftsmen who built it, and earlier owners that you could never otherwise discover. On the other hand, these projects can often be complex and fraught with unforeseen issues. The proper repair or treatment of historic materials, such as repairing or cleaning historic masonry, often requires specific and technical knowledge.

Consider hiring a knowledgeable expert, particularly if your project is complicated, to help you successfully plan and implement your rehabilitation. If significant alteration of form or an addition is planned, an architect will need to prepare architectural drawings.

### Do You Need a Contractor? Ask Yourself:

**Do I have the time to commit to this project?** A rehabilitation project is a full-time job. A contractor has the time, so if you don't, consider hiring a contractor.

**What technical and general building skills do you have?** A good contractor has the experience and skills to deal with complicated projects. If you don't have the knowledge to complete a project well, consider hiring a contractor.

**What tools or equipment do I have or need?** You could spend a fortune on tools and equipment. Factor this into your budget and if you can't afford the investment, consider hiring a contractor.

**How well can I communicate with trades people?** Even if you undertake a rehabilitation without a contractor, chances are you will still need to hire a tradesperson for jobs like roofing, plumbing or wiring. Contractors know the people and the technical language and can translate your wants into a successful project.

**How much do I know about renovation? How much do I want to learn?** A rehabilitation project can be a great opportunity to learn about your house and the renovation process. If you're after efficiency, consider hiring a contractor.

### Hiring a Contractor Checklist

Set up appointments with 2-3 contractors.

Ask that they provide you with a written estimate that defines:
- Materials to be used
- Labor charges
- Start and end dates

Also, ask:
- How long has he/she been in business?
- How many projects similar to yours does the contractor complete in a year? Ask to see proof that the contractor is licensed, bonded, and insured for workmen's compensation and liability.

Ask around and check references. Check with neighbors, business associates, family, and friends who have recently completed projects. Are they satisfied with the work, the price, and duration of the job? Would they hire the same contractor again?

Additional questions for a green project:
- What is your experience with green remodeling?
- Will you use local materials/recycled content materials?
- Will you reuse or recycle construction waste?

Pick a contractor, negotiate a contract, and establish payment terms.

If building inspections are needed, ensure that they have been completed and that the project has passed before making final payment

## 5 Contact the City

To avoid delays and other frustrations, contact the Community Development Department early to inform them of your project, make sure you are following all necessary requirements, get copies of necessary forms and gain helpful advice.

The Enid Community Development Department can help with:

- Preliminary review and general assistance.
- Make sure you are in compliance: COA, Zoning, Building Permits.
- Refer you to local resources (technical resources, historic resources, other property owners)

### Enid's Preservation Review Bodies

**Community Development Department Staff**

Community Development Staff are happy to talk about your project early on, to review the zoning, permitting, and COA processes, give you feedback on your particulars and help you ensure compliance. They also have information about the approved paint palettes for the Historic Districts. City Staff is responsible for initial review of COA applications as well as administrative approval of certain COA applications.

**Historic Preservation Commission (HPC)**

Enid's HPC has been charged with establishing a local historic preservation program; integrating historic preservation into local, state and federal planning and decision-making processes; and identifying, evaluating and protecting historic resources in Enid. The Commission reviews Certificate of Appropriateness Applications.

*http://www.enid.org/*

## 6 Write a Realistic Budget

Be realistic. Plan for the unexpected. In a rehabilitation project, as in any project, costs must be managed, but no level of management can make an unrealistic budget realistic. Old buildings often hold many surprises. Plan for these, but don't let them deter you from a project. When building a budget, make sure you build in contingency. If you are hiring a contractor and they are building a budget for you, seek second opinions from partners, experts, or other builders.

### Tax Credits

If you are undertaking a major rehabilitation of a contributing, income-producing building in the National Register Historic District, you may be eligible for certain dollar-for-dollar state and federal tax credits. As of 2013, private residences were not eligible. Contact the Oklahoma SHPO or the HPC if you think your project may qualify.

**Oklahoma SHPO**

*http://www.okhistory.org/shpo/taxcredits.htm?full*

**Oklahoma SHPO Online Tax Manual**

*http://www.okhistory.org/shpo/tax/Taxtoc.htm*

**NPS Historic Tax Incentives**

*http://www.nps.gov/tps/tax-incentives.htm*

Owners of apartment buildings or other income producing historic properties may be eligible for tax credits.





## 7 Apply for a Certificate of Appropriateness

If you own property within one of the locally designated historic districts, improvements to your property may require the review and approval of the Historic Preservation Commission. Work that may trigger the COA Application Process includes:

- Work that requires a Building Permit. Enid Building Permit requirements: *http://www.enid.org/index.aspx?page=319*
- Construction, erection, moving, demolition, reconstruction, rehabilitation, restoration, stabilization or alteration of the exterior of any structure or site.
- Painting any previously unpainted brick or masonry exterior surface.
- Construction or enlargement of a driveway or parking area.

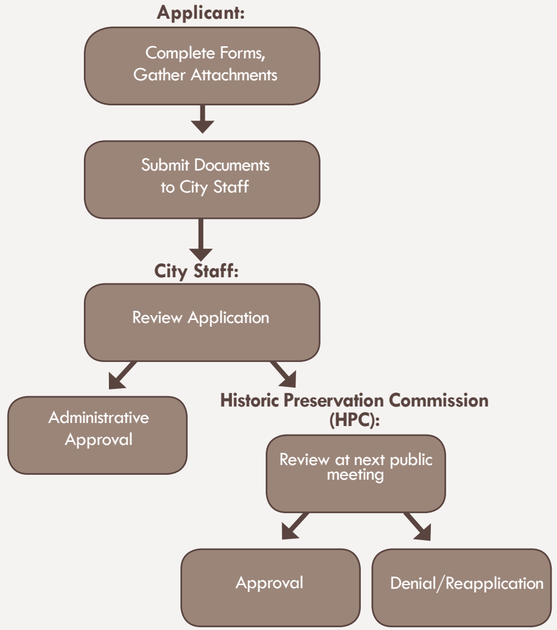
Please contact the City to confirm if your project requires a COA.

Note: This is in addition to underlying zoning regulations and building codes. Check with the City Planning Department to make sure that your plans will be in compliance. These regulations are most likely to come into play during new construction or a change in use.

The COA Form and a List of Necessary Attachments for completing the COA Application can be found on Enid's Forms Page of the Enid City Website: *http://www.enid.org/index.aspx?page=709*

Contact the Community Development Department for more information: *http://www.enid.org/index.aspx?page=54*

### COA Approval Process



## In This Section:



## Kenwood History

The area now known as Kenwood was claimed in the Cherokee Strip Land Run by Maurice Wogan and N.E. Sisson. Sisson later dismissed his claim. Kenwood was platted on April 16, 1894. Wogan improved the land under the "ten dollar act", which allowed improvement of the land for townsite purposes without a five year residency.

In 1895, the land was sold to the Kenwood Land and Development Company, owned by Harrison Lee and W.O. Cromwell. Kenwood was Enid's first addition and its first wholly residential neighborhood. As Enid became a regional center for agriculture and the railroads, the City's growth fed the development of the Kenwood Addition. The lots were sold for as low as twenty-five dollars apiece. Kenwood was platted in a grid with the sole diagonal street, Kenwood Boulevard, a striking feature. Kenwood Boulevard cut across the neighborhood to create a direct path from the northwest corner of Enid's original townsite to the Santa Fe freight depot. Populated by Enid's most upwardly mobile citizens, Kenwood was a very modern neighborhood complete with streetcar service and an outdoor theater, The Delmar Gardens.

The Kenwood neighborhood includes examples of most popular architectural styles of the early 20th century. Styles include Prairie School, Craftsman Bungalow, Colonial Revival, Tudor Revival , and Neoclassical. The designs and materials for many of the homes in Kenwood were purchased mail order and delivered by rail. Many are nearly unchanged from when they were built. The Kenwood district includes 79 contributing historic structures. The district is primarily single family residential.

Elm St. Residence, Kenwood

Elm St. Residence, Kenwood



Kenwood and Waverley | History

## Waverley History

The Waverley Additions were developed from land originally owned by Luther Braden. A land ownership dispute in the tract between Braden's land and the original townsite delayed its development beyond that of other additions. This delay, however, situated the additions perfectly to take advantage of the wild growth in Oklahoma and particularly in Enid leading up to statehood in 1907. Once the dispute was resolved, this farmland was purchased on April 16, 1902 by Charles West who established the Waverley Investment Company (and later became Oklahoma's first Attorney General). Three of the four additions were platted immediately. Waverley's Fourth Addition was not platted until 1907. Initially the early gracious, spacious residences were built for upwardly mobile families making money in rail, agriculture and the professional service sectors. In 1916 oil was found not far from Enid, and by 1917 the first refinery was built in the town. From that point on, more modest homes were built here for the middle-income families working in petroleum.

The variety of architectural styles in the district tell a story of the community's development. The Prairie, Craftsman Bungalow, Colonial Revival, Neoclassical and Spanish Colonial Revival styles are all represented. Many houses represent the American four-square pattern. Several of Enid's pioneering citizens had their residences in the Waverley Additions during the first two decades of the twentieth century. The 22-1/2 block Waverley District district includes 281 historic structures. The district is primarily residential with one church and one apartment building. Two homes within the district, both owned by wealthy oilmen, are listed individually in the National Register. These homes are the McCristy-Knox Mansion located at 1323 W. Broadway Avenue and the Eason Oil Mansion located at 1305 W. Broadway. Vernacular styles, many of which were purchased from mail order, were also popular later into the 1920s and 1930s. These homes remain to be enjoyed by current residents and visitors to the neighborhood alike.

Waverley Residence

Waverley Residence

## Waverley

### Natural Features

Topography | The topography of the district is basically flat with only a slight rise from east to west. Houses are frequently sited on slightly elevated ground, sometimes set apart from the sidewalks by concrete curbing which crisply defines lawns.

Natural Features | The district has had a heavy tree canopy of mostly elms in the wide green space between the sidewalk and the street along most streets. In several locations, mature trees have died or been destroyed in storms; therefore, some have been replaced with ornamental trees such as Bradford Pear. While it has taken years for the remaining large trees to mature, they provide the district with a mature and settled atmosphere.

### Neighborhood Layout

Boundaries | Defined on the north by the alley north of West Broadway, on the east by North Tyler, on the south by the alley south of West Oklahoma and on the West by North Buchanan, the district is composed of all or part of four Waverley additions, platted in 1902, 1905, 1906, and 1907.

Street Layout | Based on a grid, oriented to the cardinal directions, four E-W streets and seven N-S streets cross the neighborhood. The streets are not uniformly wide. West Broadway Avenue is the widest and West Cherokee Avenue the narrowest.

Thoroughfares | West Broadway is the major thoroughfare connecting the neighborhood to downtown and across the railroad tracks to the West. West Maine also connects downtown and becomes a major thoroughfare, but dead ends at the railroad.

Nodes – Commercial, Institutional | One church (The Family Faith Fellowship – Non Contributing) is located within district boundaries. All commercial nodes sit outside the district.

## Kenwood

### Natural Features

Topography | The topography of the district is basically flat. Some houses, particularly those on West Elm and Pine sit on slightly elevated ground, set apart from the sidewalks by concrete curbing or retaining walls.

Natural Features | Most of the district has a wide, mature tree canopy with wide green space between the sidewalk and the street along most streets. Trees and greenspace provide the district with a mature and settled atmosphere.

### Neighborhood Layout

Boundaries | Bounded on the north by the alley north of Oak St.., on the south by Maple, on the east by Washington, and on the west by Madison. The commercial property facing Washington between Elm and Pine is not included in the district, nor is the parcel on Maple between Kenwood and Jefferson.

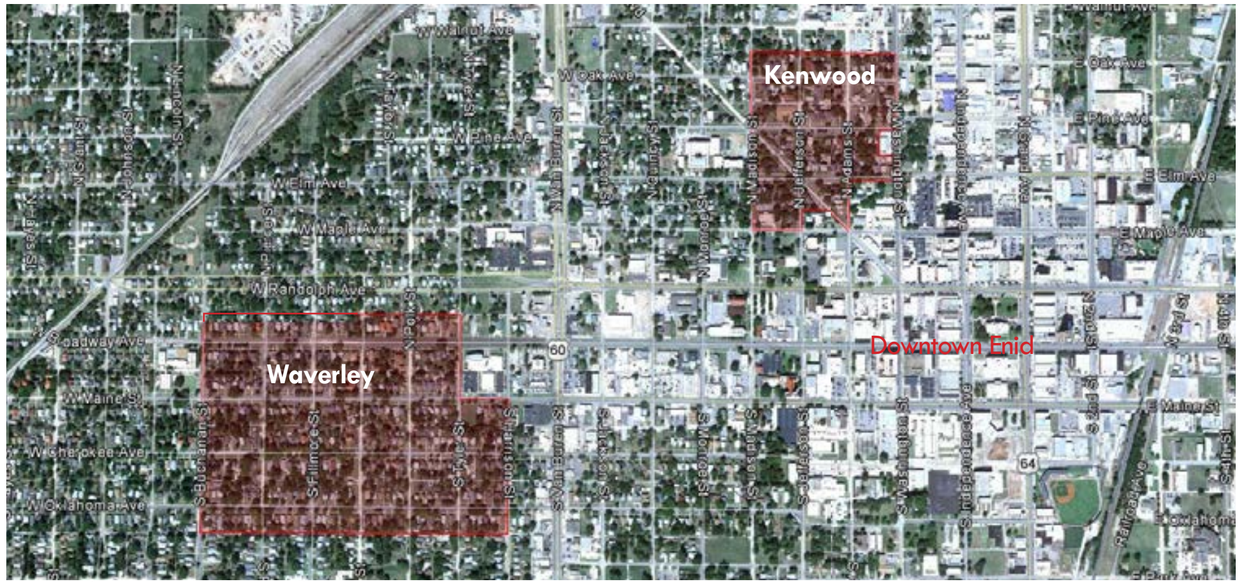
Street Layout | Based on a grid, oriented to the cardinal directions, four E-W streets and four N-S streets cross the neighborhood. Kenwood Boulevard cuts diagonally through the neighborhood bisecting two neighborhood blocks. All of the E-W streets are wide enough for two cars to pass with another car parked along the side of the street. This is due to the streetcar system that once ran through the neighborhood.

Thoroughfares | Because it cuts diagonally across the neighborhood, Kenwood Boulevard is a defining thoroughfare of the district.

Nodes – Commercial, Institutional | One church (The Free Methodist Church - Contributing) and several commercial lots are located within the district. The commercial sites are located at the edges of the district.



Kenwood and Waverley | Neighborhood Features




*Boundaries of the Kenwood and Waverley Historic Districts*

## Waverley

### Streetscape

Common Areas | Large greenspaces are located between the sidewalk and the street and defined by large, mature elms run along the E-W streets. They provide the neighborhood with a park-like atmosphere.

Curbs | The majority of district residences have curb cuts with drives to detached garages to the rear or side of the houses. Houses are frequently sited on slightly elevated ground, sometimes set apart from the sidewalks by concrete curbing which crisply defines lawns.

## Kenwood

### Streetscape

Common Areas | Greenspaces are located between the sidewalk and the street. They provide the neighborhood with a park-like atmosphere.

Curbs | The majority of district residences have curb cuts with drives to detached garages to the rear or side of the houses. Houses without a driveway have access via alleys. Some houses, particularly those on West Elm and Pine, sit on slightly elevated ground, set apart from the sidewalks by concrete curbing or retaining walls.

## Waverley

Sidewalks | Sidewalks for pedestrian use are on both sides of all the east/west streets with a separate wide green space between the streets and the sidewalks. Sidewalks are all concrete slab.

Streets | The streets are not uniformly wide. West Broadway Avenue is the widest and West Cherokee Avenue the narrowest. E-W streets tend to be wider than N-S streets and have large greenspaces between the street and sidewalk.

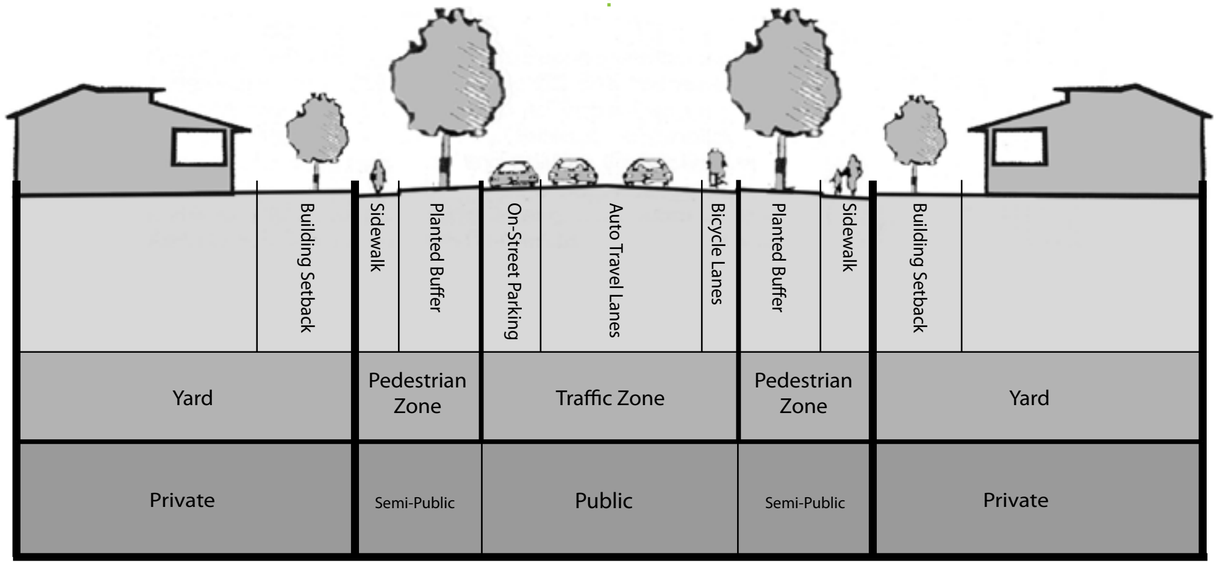
Streetlights | Municipal street lights illuminate Broadway and a few key intersections. These are standard modern street lamps.

## Kenwood

Sidewalks | Sidewalks for pedestrian use are on both sides of all the east/west and north/south streets with a separate wide green space between the streets and the sidewalks. Sidewalks are mostly concrete slab with a few sections of brick pavers.

Streets | The streets are mostly consistent in width with E-W streets wider than N-S streets. All of the East to west streets are wide enough for two cars to pass with another car parked along the side of the street. This is due to the streetcar system that once ran through the neighborhood.

Streetlights | A few municipal streetlights illuminate key intersections, but no coherent pattern of streetlights is visible.






Kenwood and Waverley | Neighborhood Features

## Waverley

### Lot Layout

Lots | Based on a grid, oriented to the cardinal directions, the houses in Waverley for the most part face north or south. Occasionally a lot was subdivided on the corner lots and a small residence was built facing east or west but there are only six of these residences. The lot sizes in the first Waverley addition were 27.5' in width, or 12 lots/block and the rest of the additions were platted at 55', or six lots/block. The houses in Waverley's first addition, however, sit on double width lots.

Setbacks and Yards | The neighborhood house setbacks are generally uniform, with some exceptions mainly along the north side of West Broadway where houses sit back from the street more than in most of the district. One other exception is the block between Maine, Cherokee, Fillmore, and Pierce Streets, where houses have deeper setbacks than other blocks in the district. The distance between sidewalk and house, however, is relatively close on most streets, which allows interaction among residents walking and those sitting on their front porches. Houses are frequently sited on slightly elevated ground, sometimes set apart from the sidewalks by concrete curbing which crisply defines lawns.


Waverley Streetscape showing setback

## Kenwood

### Lot Layout

Lots | The lots are evenly spaced at 25' wide with generous front lawns that for the most part feature some type of landscaping. The larger homes of the district line the east to west streets while the smaller, more vernacular styled homes are found on the north to south streets.

Setbacks | The neighborhood house setbacks are generally uniform. The distance between sidewalk and house is relatively close on most streets, which allows interaction among residents walking and those sitting on their front porches. Houses are frequently sited on slightly elevated ground, sometimes set apart from the sidewalks by concrete curbing which crisply defines lawns.


Kenwood Streetscape showing setback

## Waverley

Fences and Walls | Few properties have fences or walls that date to the neighborhood's period of significance. The McCristy-Knox mansion has a low concrete wall that defines the yard.

Walkways and Driveways | The residences were constructed during the transition from horse to the automobile. Early houses may still have carriage houses or barns along the alleys. Later houses have Porte Cocheres for access to street facing garages.

Outbuildings | The majority of district residences now have curb cuts with drives to detached garages to the rear or side of the houses. Alleys still provide access to some garages, although many are small and are used for storage. Today, most alleys are unpaved, with the exception of the alley south of the McCristy-Knox and the Eason Mansions.

Waverley, Typical Driveway

## Kenwood

Fences and Walls | Few properties have fences or walls that date to the neighborhood's period of significance. Properties on W. Elm have low retaining walls that define yard space.

Walkways and Driveways | The majority of district residences have curb cuts with drives to detached garages to the rear or side of the houses. Houses without a driveway have access via alleys.

Outbuildings | Many district residences have detached garages to the rear or side of the houses. Alleys or driveways still provide access to some garages.

Kenwood, Typical Driveway





## Architectural Styles in Kenwood & Waverley

The architecture of the Kenwood and Waverley Historic Districts is defined by a cross section of early 20th century residential architecture.

The Kenwood neighborhood includes examples of most popular architectural styles of the early 20th century. Styles include Prairie School, Craftsman Bungalow, Colonial Revival, Tudor Revival, and Neoclassical. The Waverley neighborhood includes Prairie, Craftsman Bungalow, Colonial Revival, Neoclassical and Spanish Colonial Revival styles. Many houses represent the American four-square pattern. However, very few houses in either of these neighborhoods represent a pure example of one distinct style or another. Most homes reflect transitional styles and tastes. In fact, many homes can be considered National Folk with applied style.

The National Folk architectural style spread across the nation along the path of the railroad and continued in popularity through the first half of the twentieth century. Distinguishing features of this style include a lack of detailing and simple, overall design and construction. Many National Folk houses are one story with hipped roofs and the front usually exhibits a full facade porch.

As you use this document to determine your building's style and corresponding materials and treatment methods, keep in mind that your home may represent more than one style or a transitional style. Use your judgement and call in help from the city and experts in determining the best method to treat your building.

### Need Help Identifying Your Home's Style?

The database of properties included in each neighborhood's National Register of Historic Places Nomination is an interactive map layer available through Google Earth. Use the tool to access style, approximate year built and a brief description of your property. Contact the city for access.

Bungalow

Transitional Victorian

Spanish Eclectic

Prairie/Craftsman

Tudor Revival

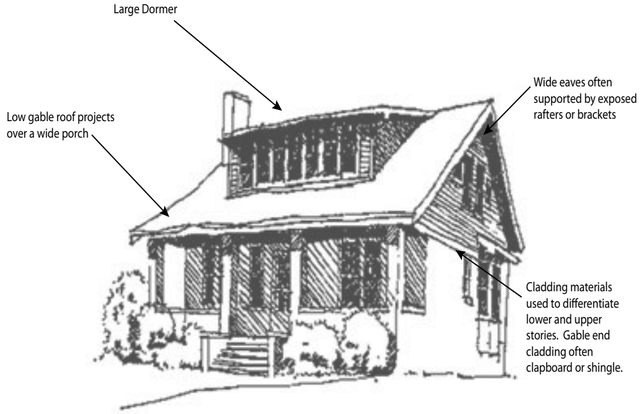
Neoclassical

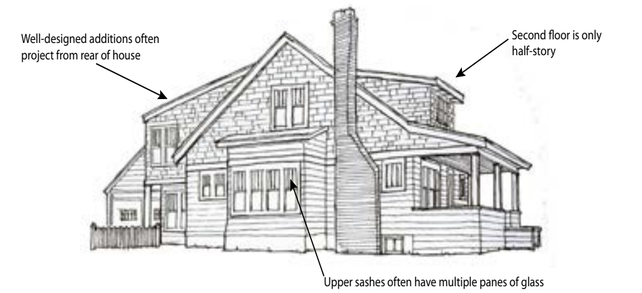
## Craftsman / Bungalow (1905 - 1930)

The dominant architectural style for smaller houses built in this country at the beginning of the twentieth century. Distinguishing features include a low pitched roof with wide, unenclosed eave overhangs; exposed roof rafters and triangular knee brackets; and a full or partial width porch supported by tapered square columns and brick or stucco piers. Seen in both the Waverley and Kenwood neighborhoods.

**Common Materials, Design Elements and Integrity Issues:**

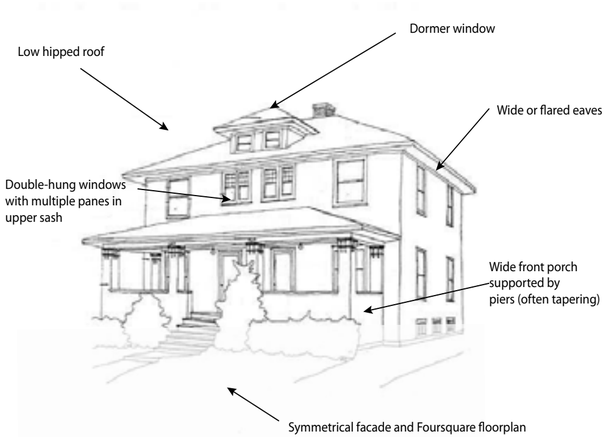
- **Building Types:** Seen in single family residential, L-plan or bungalow. On multi family residential, usually foursquare, rectilinear plans. Common design integrity issues include additions that do not respect the original building form.
- **Exterior Walls:** Typically wood siding, sometimes brick. Sometimes feature wood shingle detailing on gable ends. Replacing deteriorated wood siding with vinyl or asbestos shingle is a common historic design integrity issue.
- **Foundations:** Typically skirted with wood or brick.
- **Porches:** Porches are a character-defining feature. Partial-width or full-width, often with front-gabled roof, typically supported by tapered wood, brick, or stone columns. Significant changes to porches, particularly removal and enclosing, can compromise the historic integrity of the structure.
- **Roofs:** Low-sloped hipped or gabled, with deep eaves, often with exposed rafter ends.
- Windows: Typically double-hung wood sash, often paired, and often with wood screens with geometric detail. Replacing windows with fixed, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.
- **Canopies:** Seldom present on Craftsman Style buildings.
- **Doors:** Typically wood with glazing, sometimes with transoms and sidelights.
- **Chimneys:** Brick, sometimes with corbelling or stone coping.

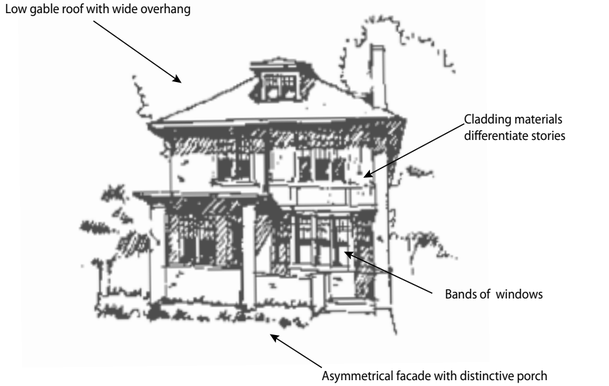





Kenwood and Waverley | Architectural Styles




## Prairie School (1900 - 1920)

Originating in Chicago and made popular by Frank Lloyd Wright, the Prairie School is one of the few indigenous American architectural styles. Distinguishing features of this style include a low-pitched, hipped roof, with widely overhanging eaves. Generally houses of this style are two story with a one story porch that is supported by massive, square porch supports. Eaves, cornices, and the facade detailing emphasize horizontal lines. Seen in both the Waverley and Kenwood neighborhoods.

**Common Materials, Design Elements and Integrity Issues:**

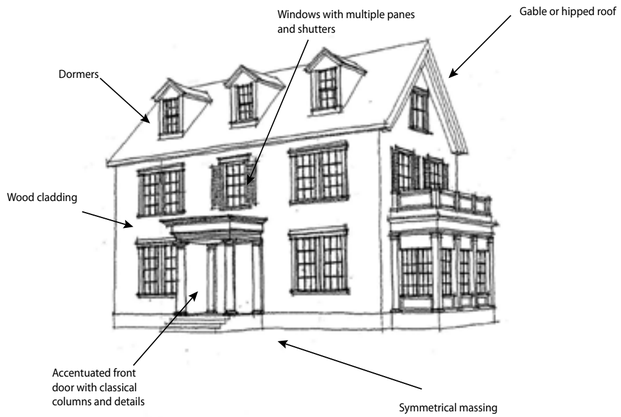
- **Building Types:** Seen in single family residential properties, typically, American foursquare or Bungalow. On multi family residential, one or two story rectilinear or foursquare plan.
- **Exterior Walls:** Wood siding or brick, sometimes with a string course for horizontal emphasis. Stone or tile detailing in geometric pattern is sometimes present. Replacing deteriorated wood siding with vinyl or asbestos shingle and inappropriate repointing of brick (using incompatible mortar colors/composition or joint profiles) are common historic design integrity issues.
- **Foundations:** Typically concrete or skirted with brick.
- **Porches:** Supported by wood, stone or brick piers with stone coping and detailing. Significant changes to porches, including removing and enclosing, compromise the historic integrity of the structure.
- **Roofs:** On residential examples, low-sloped hipped with deep, enclosed eaves. On commercial and institutional examples, typically flat with geometric detailing at the cornice.
- **Canopies:** Typical on commercial examples, occasionally seen in residential. Canopy roof form is typically flat.
- **Windows:** Typically double-hung wood sash, often with wood screens with geometric detail. Art glass sometimes present. Replacing windows with fixed, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.
- **Doors:** Typically wood with glazing, sometimes with transoms and sidelights.
- **Chimneys:** Often present on residential examples. Typically brick, often with stone coping.

## Colonial Revival (1880 - 1955)

This style was the dominant style for residential dwellings throughout the country during the first half of the twentieth century. Distinguishing features of this style include an accentuated front door, usually with a pediment and side-lighting or pilasters, a symmetrical façade, and a side gabled roof with dormers. Seen in both the Waverley and Kenwood neighborhoods.

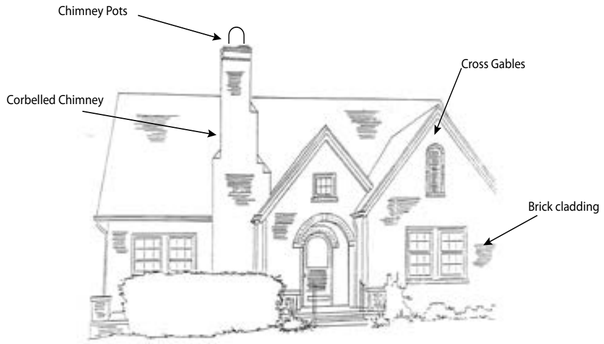
**Common Materials, Design Elements and Integrity Issues:**

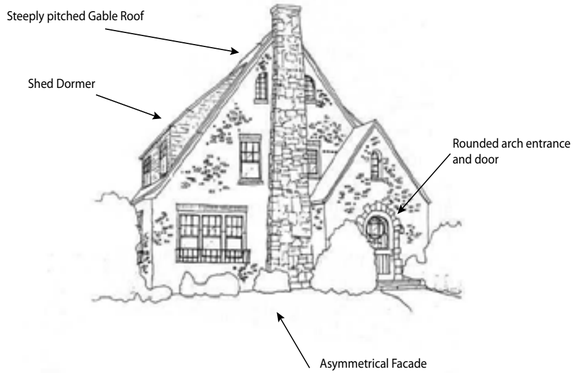
- **Building Types:** Seen in single family residential examples, American foursquare, two-story center-passage, or bungalow.
- **Exterior walls:** Wood siding or brick. Replacing deteriorated wood siding with vinyl or asbestos shingle and inappropriate repointing of brick (using incompatible mortar colors/composition or joint profiles) are common historic design integrity issues.
- **Foundations:** Typically pier and beam skirted with brick.
- **Porches:** Residential examples may include partial-width or full-width porches, with front-gabled or flat roof supported by wood or stone classical columns. May also include a front-gabled or arched portico over the main entrance. Significant changes to porches and portico, particularly removing or enclosing, compromise the historic integrity of the structure.
- **Roofs:** Typically side-gabled or gambrel. Wood cornice and enclosed eaves, often painted white. Dormer windows common.
- **Canopies:** Rarely seen in residential styles.
- **Windows:** Typically double-hung wood sash, painted white. Often flanked by wood shutters. Replacing windows with fixed, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.
- **Doors:** Typically wood, sometimes topped with fanlights. Commonly include sidelights, ornate door surrounds, pediments, etc.
- **Chimneys:** Considered character-defining feature on residential examples, typically brick.






Kenwood and Waverley | Architectural Styles




## Tudor Revival (1890 - 1940)

Architectural style very popular in the Midwest during the 1920s. It was sometimes used by developers building speculative housing. This style was generally built of brick, although a few were frame with horizontal wood cladding. Distinguishing features of this style include steeply pitched, side gabled roofs with one or more prominent, steeply pitched cross gables; front facing brick or brick and stone chimneys with chimney pots; and arched porch entrances and doorways. Seen in the Waverley and Kenwood neighborhoods.

**Common Materials, Design Elements and Integrity Issues:**

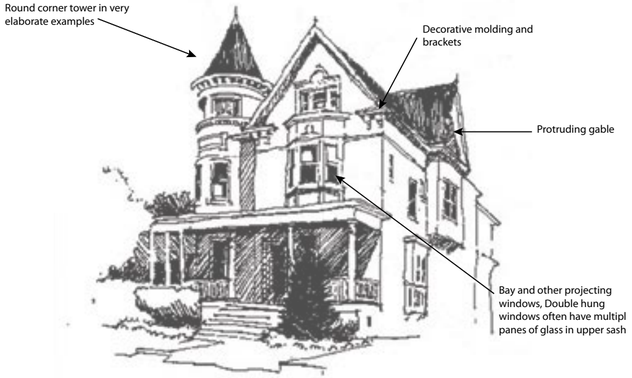
- **Building Types:** On single family residential examples L-plan, or irregular.
- **Exterior Walls:** Usually brick masonry in varying colors, patterns, and textures, with exaggerated mortar joints. Sometimes wood, stone, or stucco. Faux half-timbering often adorning gable-ends. Inappropriate repointing of brick (using incompatible mortar colors/composition or joint profiles) a common historic integrity issue.
- **Foundations:** Usually skirted with brick.
- **Porches:** If present, sometimes include low-sloped Gothic arches supported by brick piers.
- **Roofs:** Gable-on-hip or front gabled. Often complex. Eaves sometimes swept.
- **Canopies:** Rarely seen in residential styles.
- **Windows:** Usually double-hung wood sash. Window openings sometimes feature low-sloped Gothic arches. Sometimes feature picture windows with leaded glass in a lattice pattern. Replacing windows with fixed, single pane, vinyl or large picture frame windows compromise the historic integrity of the structure.
- **Doors:** Round-arched wood doors with small lites.
- **Chimneys:** Prominent brick chimneys, often on front façade, are a character defining feature on residential examples. Sometimes feature chimney caps with corbelling or crenellations.

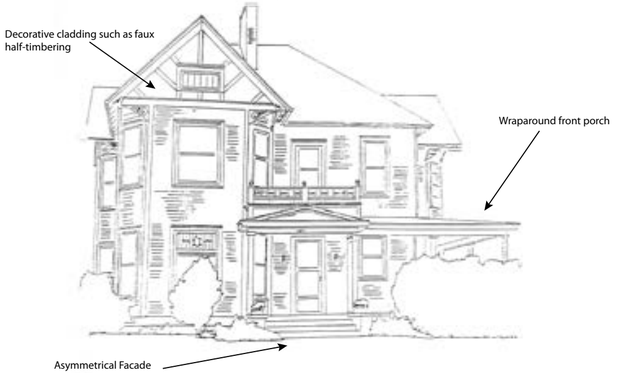
# Queen Anne (1880 - 1910)

Distinguishing features of this style include an asymmetrical facade; a steeply pitched hipped roof with cross gables; patterned shingles; bay windows; and a wraparound porch. Seen in the Waverley and Kenwood neighborhood.

**Common Materials, Design Elements and Integrity Issues:**

- **Building Types:** Seen in single family residential, with irregular floorplan.
- **Exterior Walls:** Usually wood siding or wood shingle, but sometimes brick or stone. Often one building will include a variety of materials, colors, and textures. Replacing deteriorated wood siding with vinyl or asbestos shingle and inappropriate repointing of brick (using incompatible mortar colors/ composition or joint profiles) are common historic design integrity issues.
- **Foundations:** Often screened with skirting of wood, pressed metal, brick, or stone.
- **Porches:** A character-defining element on residential examples. Feature decorative woodwork, such as turned balusters and spindle friezes. Wraparound porches common. Porch floors often wood and porch ceilings often bead board. Significant changes to porches, such as removing or and enclosing, compromise the historic integrity of the structure.
- **Roofs:** Roofs are irregular, cross-gabled, gable-on-hip, hipped, or pyramidal, often with dormers.
- **Canopies:** Rarely seen in residential styles.
- **Windows:** Typically double-hung wood sash, often with multiple lights and other decorative features. Bay windows common character-defining feature. Replacing windows with fixed, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.
- **Doors:** Typically wood, often with glazing, transoms, and/or sidelights.
- **Chimneys:** Commonly brick or stone, often with decorative tapestry brick or corbelling. Sometimes metal stovepipe substitutes for chimney.





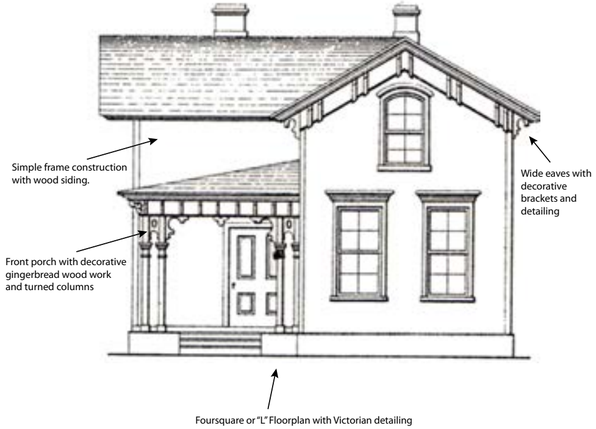

Kenwood and Waverley | Architectural Styles

# Folk Victorian (1870 - 1910)

This architectural style, popular between 1870 and 1910, is generally defined by the Victorian decorative detailing on simple frame houses. This detailing includes decorative wooden shingles, gingerbread woodwork, and turned porch columns. Seen in the Waverley and Kenwood neighborhoods.

**Common Materials, Design Elements and Integrity Issues:**

- **Building Types:** Seen in single family residential, commonly with L-plan, pyramidal-roof-square-plan, or hipped roof-square-plan. Common design integrity issues include additions that do not respect the original building form.
- **Exterior Walls:** Usually wood siding or wood shingle. Replacing deteriorated wood siding with vinyl or asbestos shingle and inappropriate repointing of brick (using incompatible mortar colors/composition or joint profiles) are common historic design integrity issues.
- **Foundations:** Often screened with skirting of wood, pressed metal, brick, or stone.
- **Porch:** Feature decorative woodwork, such as turned balusters and spindle friezes. Porch floors often wood and porch ceilings often bead board. Decorative detail typically prefabricated. Significant changes to porches, such as removing and enclosing, compromise the historic integrity of the structure.
- **Roof:** Cross-gabled, gable-on-hip, hipped, or pyramidal.
- **Canopies:** Rarely seen in residential styles.
- **Windows:** Typically double-hung wood sash. Replacing windows with fixed, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.
- **Doors:** Typically wood, sometimes with glazing, transoms, and/or sidelights.
- **Chimneys:** Brick or stone, if extant. Sometimes metal stovepipe substitutes for chimney.



# Other Styles Seen in Kenwood and Waverley

## Italian Renaissance Revival (1890 - 1935)

This architectural style is found in early twentieth century houses throughout the country, but it is less common than the Bungalow/Craftsman, English Cottage/Tudor, or Colonial Revival Styles. Distinguishing features of this style include a low-pitched hipped roof, commonly covered with ceramic tile, that exhibit widely overhanging eaves supported by decorative brackets. The windows on upper stories tend to be smaller and less elaborate than those found on the ground floor. The windows, doors, and porches on the ground floor tend to be decorated with arches. Entryways are usually accentuated by small classical columns or pilasters. Seen in the Waverley Neighborhood.

**Common Materials, Design Elements and Integrity Issues:**

- **Building Types:** Seen in single family residential properties, two-story center-passage, foursquare.
- **Exterior walls:** Commonly brick, sometimes wood siding.
- **Foundations:** Typically skirted with masonry finished with brick.
- **Porches:** Residential examples may include partial-width or full-width porches, with front-gabled or flat roof supported by wood or stone classical columns. May also include a front-gabled or arched portico over the main entrance. Significant changes to porches and portico, such as removing and enclosing, compromise the historic integrity of the structure.
- **Roofs:** Typically flat or low-sloped hipped, often covered with slate or tile.
- **Windows:** Double-hung Palladian or tripartite windows common. Replacing windows with fixed, single pane, vinyl or large picture frame windows compromise the historic integrity of the structure.
- **Doors:** Often symmetrical with side lites or transom.
- **Chimneys:** Commonly brick. Symmetrically located on exterior.

## Spanish Eclectic (1910 - 1940)

This popular style borrowed freely from the Mission Revival and Spanish Colonial Revival styles. Distinguishing features of this style include a low pitched, red-tile roof; prominent arches above the main entrance or front facing window; and a stuccoed exterior. Seen in the Waverley Neighborhood.

**Common Materials, Design Elements and Integrity Issues:**

- **Building Types:** Seen in single family residential properties, L-plan, two-story center-passage, bungalow, or irregular.
- **Exterior walls:** Stucco, sometimes with texture or molded decorative wall elements. Tile detailing common.
- **Foundations:** Typically skirted with masonry finished with stucco.
- **Porches:** Sometimes lack porches. Residential examples sometimes feature cantilevered awnings over entrance, or partial-width porches with arched openings supported by masonry piers. Often feature heavy hardware, such as handrails and light fixtures. Second story balconies or roof decks sometimes present.
- **Roofs:** Typically flat or low-sloped hipped, often covered with clay tile.
- **Windows:** Double-hung or casement windows, with metal or wood sash. Sometimes featuring wrought iron grates or balconies. Replacing windows with fixed, single pane, vinyl or large picture frame windows compromises the historic integrity of the structure.
- **Doors:** On residential and institutional examples, typically heavy wood, sometimes with small lites. Often feature heavy hardware. Stone door surrounds common.
- **Chimneys:** Stucco, often with tile caps.



Kenwood and Waverley | Architectural Styles

## Neoclassical (1900 - 1920)

This style, a subtype of the Eclectic Style, was particularly popular for the first twenty years of the 20th Century. Distinguishing features of this style include a facade dominated by a full-height porch; a roof supported by classical columns with Ionic or Corinthian capitals; and a symmetrically balanced facade. Seen in the Waverley and Kenwood neighborhoods.

**Common Materials, Design Elements and Integrity Issues:**

- **Building Types:** Seen in single family residential properties, center-passage, two-story center passage plan, foursquare, or irregular. Residential or commercial examples may use a central-block-with-wings building form.
- **Exterior Walls:** Wood siding, brick, or stone masonry. Quoins may be present at the corners of the front façade.
- **Foundations:** Typically skirted with brick or stone.
- **Porches:** A character-defining feature on residential, institutional, or commercial examples. Full-width or partial-width colonnade or arcade, supported by columns or pilasters with decorative capitals. Porch roof may be flat or front-gabled with a pediment. Significant changes to porches, such as removing or enclosing, compromise the historic integrity of the structure
- **Roofs:** On residential or institutional examples, flat, side-gabled, front-gabled, or hipped. Slate shingles sometimes present. On commercial examples, typically flat. May feature roof cupola.
- **Windows:** Typically double-hung wood sash. Replacement of windows with fixed, single pane, vinyl or large picture frame windows compromise the historic integrity of the structure.
- **Doors:** Typically wood, sometimes with glazing, transoms, and/or sidelights.
- **Chimneys:** Brick or stone if extant. Not present on commercial examples.


Italian Renaissance/Colonial Revival


Italian Renaissance


Neoclassical


Neoclassical


Spanish Eclectic


Mixed / Eclectic

## In This Section:

**Design Guidelines For**



## Design Guidelines

**The Design Guidelines for the Waverley and Kenwood Historic Districts** are intended to assist owners and tenants of historic buildings maintain, preserve and enhance the architectural character of their property. The guidelines are also intended to assist architects, contractors, and others involved in maintaining and preserving historic buildings to plan and implement rehabilitation and restoration projects that meet acceptable standards of design and treatments of historic materials. The guidelines also address issues important to maintaining and preserving the character of the Waverley and Kenwood Historic Districts, such as designing additions to historic buildings, constructing new buildings, accommodating the disabled, and conserving energy.

These guidelines are comprised of **three main sections:** changes to your **historic building**, changes to the **yard and lot** surrounding your building and items that affect the **overall character** of the Kenwood and Waverley Historic Districts.

Kenwood Residence





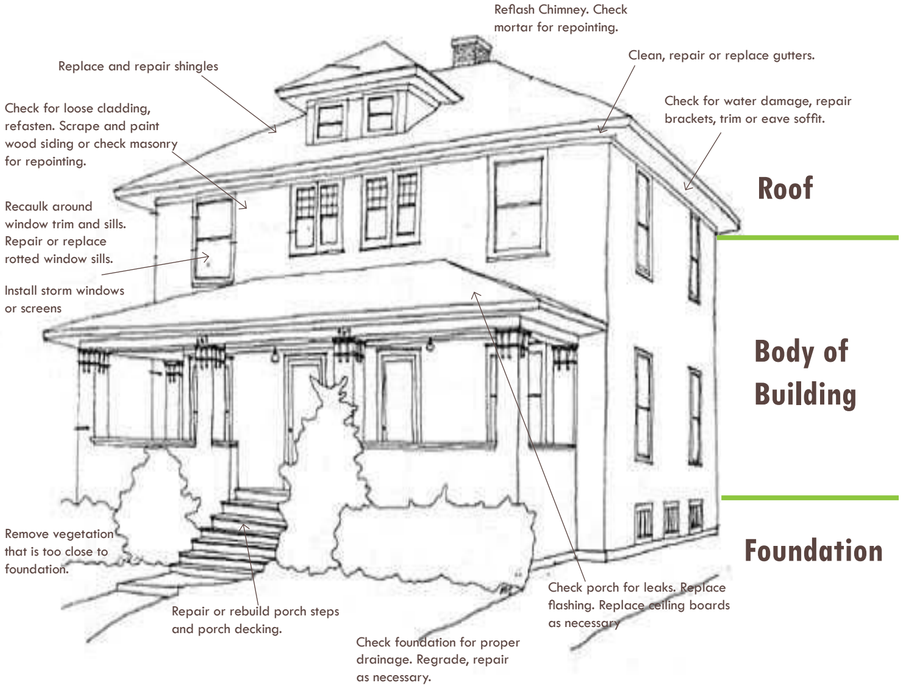
## Your Historic Building

**The exterior of your home** is the envelope that protects you and the interior of your home from the elements. Taken as a whole it is the expression of an architectural style that represents a period of Enid's history and contributes to the integrity and character of your neighborhood. Just as a neighborhood is made up of individual buildings, your home is comprised in individual parts, each of which reflect the style of the building. These guidelines address each of these parts separately, giving you, the homeowner, tools and guides for properly maintaining, repairing and altering your historic home. The section is divided into parts that correspond with the major components of a building. In this section you will also find guidance for adding modern utilities and designing additions to your historic home.

### More Maintenance Help

**National Park Service, Technical Preservation Services**

*Exterior Maintenance: http://www.nps.gov/history/hps/tps/briefs/brief47.htm*



## Roofs

One of the most important elements of a structure, the roof protects the building from the elements. Good roof maintenance is absolutely critical for the roof's preservation and for the preservation of the rest of the structure. Roof material and type are integral to the expression of the character of a building or style. Roof types vary across the Kenwood and Waverley Historic Districts according to the architectural style of the structure. Hipped and gable roofs are found on Prairie, Craftsman Bungalow and Colonial Revival homes. Tudor Revival homes often have steeply pitched side and/or cross gables. Victorian dwellings may have central gable forms on vernacular examples and the occasional complex roof of the Queen Anne style. The shed-roof form is most often used for porches. See section on architectural styles, beginning on page 23, to help you identify your home and roof type.

Use these guidelines as best practices for maintaining, repairing or altering the roof of your historic home.

## Roof Maintenance

**1 General:**
Preserve historic roofs form and materials through regular maintenance and cleaning. Avoid the build-up of accumulated dirt and retained moisture on roof and in gutters. Make sure gutters and downspouts are firmly attached. Check roof surface for breaks or holes, flashing for open seams and repair as needed.

### When should I replace my roof?

Consider roof replacement when more than 25-30 percent of the roof area is damaged or 25-30 percent of the roof tiles or shingles are missing or damaged.

### Material Repair

**National Park Service, Technical Preservation Services**

"Terra Cotta Repair"

*http://www.nps.gov/history/hps/tps/briefs/brief07.htm*

"Roofing for Historic Buildings"

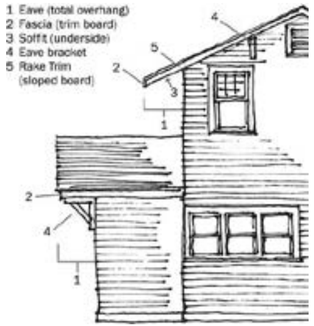
*http://www.nps.gov/history/hps/tps/briefs/brief04.htm*

## Roof Rehabilitation & Alteration

**1 General:**
Retain the roof type of historic buildings, including elements such as shape, line, pitch, overhang, ridge caps, chimneys and materials, as these help to indicate the style and construction of the building.

**2 Historic Materials:**
When the roof must be replaced, replace roofing materials in-kind whenever possible. Match new roofing materials to the original, historic materials in terms of their scale, color, texture, profile, and style. Also, select materials consistent with the building style, when in-kind replacement is not possible. Architectural grade composite shingles are often suitable options. Modern roofing materials (such as EPDM) can be used on flat or low pitch roofs not visible from the public right-of-way.

*See section on architectural styles, beginning on page 23, for more information on style and appropriate roof materials.*




**3 New Materials:**
Where possible, consider replacing visible, non-historic roof materials with materials that match the original historic character of your home.

**4 Reuse and Salvage:**
Retain and reuse historic materials from the roof when large-scale replacement is necessary (not applicable for asphalt shingle or membrane). Salvage yards are resources for historic building materials. Salvaged materials should be reused on roof sections that are most visible from the public right-of-way.



Your Building | Roofs

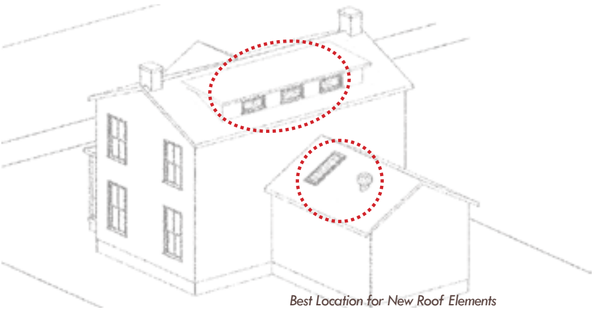
**5 Eaves and Dormers:**
Eaves and dormers are among the most important character defining parts of the roof and the building as a whole. Maintain the existing shape, line, pitch, overhang and architectural details (such as brackets) of eaves and dormers. Do not remove historic dormers.

**6 Roof Elements:**
Avoid adding new, non-historic elements such as skylights, dormers, gables, or additional stories that would be visible from the public right of way.

**7 Vents, Flashing, Gutters:**
Maintain existing historic roof vents, flashing and gutters. When deteriorated beyond repair, replace in-kind or with ones similar in design and material to those historically used.

**8 Roof and Attic Vents:**
Roof and attic vents draw warm air up and out of a house for passive cooling. Add roof vents for ventilation of attic heat. Locate new roof vents on rear roof pitches, out of view of the public right-of-way.

**9 Cool Roofs:**
Cool roofs or white roofs reflect light and heat and help with home cooling. Do not install cool roofs when visible from the public right-of-way. White roofs are permitted on flat roofs and must be concealed with a parapet wall or similar to reduce reflection and nuisance to neighbors.



*Best Location for New Roof Elements*





*1,2,4: New dormers, skylights and vents should not change roof form or detract from the character of your home. 3: New roof material should be installed properly, complement your home's style and not obscure features.*

## Exterior Walls

The scale, texture, and finish of exterior walls are important to the look and character of your building. All building materials will deteriorate over time. Masonry and stucco, if properly, maintained can last centuries, while woodwork is particularly susceptible to environmental influences such as moisture, sunlight, wind, insects, vegetation, and molds. A regular program of repair and maintenance can slow the rate of deterioration. When damage has already occurred, the use of proper rehabilitation techniques can help restore cladding integrity and historic character. Use this section as a guide to maintaining or if necessary, replacing the exterior cladding of your historic home.

## Wood Cladding Maintenance

**1 General:**
Retain all wood cladding that defines the overall character of the building.

**2 Inspection and Cleaning:**
Conduct regular inspections of all wood cladding to verify condition and determine maintenance needs. Clean cladding annually with mild household cleaners and water.

### Paint and Material Replacement

**Use the National Park Services website on technical Preservation as a resource during your project.**

*http://www.nps.gov/tps/how-to-preserve/tech-notes.htm*

**Exterior Paint Problems on Historic Woodwork**

*http://www.nps.gov/history/hps/tps/briefs/brief10.htm*

**The Use of Substitute Materials on Historic Building Exteriors**

*www2.nps.gov/tps/briefs/presbhom.htm*

## Wood Cladding Rehabilitation & Alteration

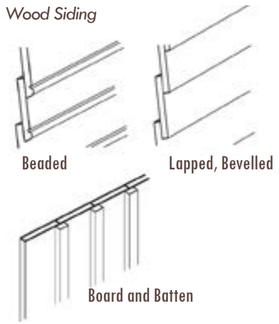
**1 Repair:**
Repair deteriorated areas or refasten loose elements with an exterior wood filler, epoxy, or glue.

**2 Painting:**
Keep siding painted or stained to protect material. Use paint or stain colors appropriate to the style of your home.

*See Resource on Paint Colors in Appendix, page xviii, for paint colors associated with different architectural styles.*

**3 Replacement:**
Replace wood cladding only when it is rotted beyond repair. Match the original in material and design or use substitute materials that convey the same visual appearance - size, scale, pattern, and exposures - hardiplank or similar is often an appropriate substitute. Avoid using vinyl or aluminum that can accelerate and hide deterioration of historic materials.

**4 Details:**
Decorative elements, trim, features, and special surfaces should be




retained when replacing siding. Consideration should be given to retaining the original materials on the primary elevations of the building and using replacement siding on secondary elevations of the building.

**5 Expose Original Siding:**
Consider exposing original wood siding if it is currently covered with vinyl or aluminum siding, stucco, or other materials that are not historically accurate.

**6 Reuse:**
Retain and reuse viable historic cladding materials when large-scale replacement is necessary. Salvage yards are resources for historic building materials. Salvaged materials should be reused on walls that are most visible from the public right-of-way.

**7 Energy Efficiency:**
Uninsulated exterior walls are a major energy loss in historic homes. Consider insulating exterior walls to improve energy efficiency. Insulation can be blown in through carefully drilled holes in exterior wood cladding (or through interior walls if you have masonry siding). Ensure exterior holes are drilled sensitively and do not harm significant architectural features of your home.

*Rehab in process: Removal of aluminum to reveal historic wood siding still in good condition.*



Your Building | Exterior Walls

*Sensitive rehabilitations keep historic details and ensure siding is repaired properly.*

*Covering wood siding with faux brick changes the character of the home and only masks water and rot issues.*

*Regular painting and maintenance is the first step in preserving wood siding.*

### Wood Treatment Tips

To test for rotten wood, jab an ice pick into the wetted wood surface at an angle and pry up a small section. Sound wood will separate in long fibrous splinters while decayed wood will separate in short irregular pieces. Alternatively, insert the ice pick perpendicular to the wood. If it penetrates less than 1/8 inch, the wood is solid; if it penetrates more than 1/2 inch,it may have dry rot. Even when wood looks deteriorated, it may be strong enough to repair with epoxy products.

Wood requires constant maintenance. The main objective is to keep it free from water infiltration and wood-boring pests. Keep all surfaces painted or stained. As necessary, use appropriate pest poisons, following product instructions carefully. Recaulk joints where moisture might penetrate a building. Do not caulk under individual siding boards or window sills. This action seals the building too tightly and can lead to moisture problems within the frame walls and to failure of paint.

You may not have to replace your wood siding. Try cleaning it first. Mildew and many stains can be removed with 25% bleach in water and a small amount of detergent. A fresh coat of paint or stain can protect your house and improve how it looks. Sometimes, minor damage can be fixed with epoxy or similar filler.

## Masonry & Stucco Maintenance

**1 General:**
Retain all masonry and stucco that defines the overall character of the building.

**2 Inspection:**
Conduct regular inspections of all masonry to check for water leaks, verify condition and determine maintenance needs. Keep the area where masonry or stucco meets the ground clear of water, moisture, and vegetation.

**3 Cleaning:**
Clean masonry only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling. Use only the gentlest means possible and never sandblast.

### Cleaning Masonry

**Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings**

*http://www.nps.gov/history/hps/tps/briefs/brief01.htm*

## Masonry & Stucco Rehabilitation & Alteration

**1 Repair:**
Repair rather than replace damaged masonry features by patching, piecing, or consolidating units to match the original. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color, and texture. Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry units being repaired.

**2 Changes to Siding:**
Avoid covering masonry and stucco with synthetic, wood, brick or stone veneer or other siding material not in keeping with the historic character of your home.

**3 Details:**
Decorative elements, trim, features, and special surfaces should be retained when replacing siding. Consideration should be given to retaining the original materials on the primary elevations of the building and using replacement siding on secondary elevations of the building.

**4 Painting and Coating:**
Avoid painting previously unpainted masonry. Avoid the use of waterproof, water-repellent, or non historic coatings on masonry. They often aggravate rather than solve moisture problems.

**5 Repointing:**
Repoint disintegrated masonry joints. Duplicate the original mortar in strength, composition, color, and texture.

**6 Expose Original Siding:**
Consider removing paint, stucco or other non historic finishes from masonry to expose the original material. Use the gentlest means possible and always test a section first to ensure integrity of underlying masonry.

**7 Stucco Texture:**
Avoid significantly changing stucco texture and finish. Historic stucco was rarely heavily textured. Heavily textured stucco traps dirt and moisture.

**8 Reuse:**
Retain and reuse viable historic masonry materials when large-scale replacement or reconstruction is necessary. Salvage yards are resources for historic building materials. Salvaged materials should be reused on walls that are most visible from the public right-of-way.

### Repointing

**Repointing Mortar Joints in Historic Masonry Buildings,**

*http://www.nps.gov/history/hps/tps/briefs/brief02.htm*

### Salvage and Reuse

**Habitat Re-Stores** are a great resource for finding used building material. They also accept donations. Contact your local store for more information.

*http://www.habitat.org/restores/directory/ok*



Your Building | Exterior Walls

### Stucco Treatment Tips

The best way to preserve historic stucco or masonry is to prevent water leaks. Check for leaks around the roof, chimney, windows, doors, and foundation. Water leaks cause wood framing to rot and stucco to loosen. They also causes mortar to weaken and bricks or stones to fall out. Be sure to repair water leaks and direct water runoff away from the building.

Make sure the walls are strong and do not have structural problems. It may be best to hire a professional when you have large cracks. Bad stucco repair can cause more damage.

To clean stucco, mix two gallons of hot water, a squirt of dish soap, a cup of washing soda, and a cup of borax. Use a power washer with low-pressure to soak the house. A common garden hose with a pressure sprayer can work. Make sure to rinse well.

Don't use commercial caulk to patch cracks. Seal hairline cracks with a thin slurry coat (the finish coat of the stucco mixture). Only mix enough stucco that can be used in 1½ to 2 hours and keep wet stucco shaded or damp. If the stucco dries too fast it will crack.

### Masonry Treatment Tips

Only clean masonry when it is really dirty because cleaning can cause some damage. Use water in a low to medium pressure power washer to remove dirt without harming the brick or stone. For tougher stains ask for a non-ionic detergent at a hardware store. Add the detergent to water and use a gentle brush to clean, and then rinse.

Old bricks are different from new bricks and the mortar, the material that makes the joints, has to be different as well. Appearance is not the only issue. A mortar that is stronger than the original mortar and the brick itself can damage the brick. When brick expands and contracts with freezing and heating conditions, old mortar moves to relieve the stress. If a hard, portland cement mortar is used, the mortar does not flex as much and the brick can crack, break, or spall. Professionals experienced in working with old masonry can guide you in appropriate repointing methods.

Remove deteriorated mortar by carefully hand-raking the joints. Do not remove mortar with electric saws or hammers that damage the surrounding masonry.

Avoid allowing ivy or other vegetation to grow on masonry or stucco walls, as it may loosen mortar and stucco and increase trapped moisture.

*Regularly maintained masonry can last forever. Avoid using modern keystone or faux stone to replace or replicate features, particularly if your building was not historically built or clad in masonry.*

*Vegetation growing on exterior walls traps moisture and is particularly detrimental to stucco.*

## Windows & Doors

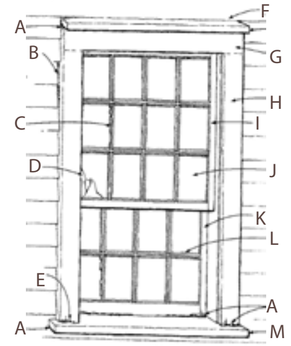
Windows and doors play a major part in defining the architectural style, scale and character of a house. They provide light and natural ventilation, through cross-breezes, and provide a visual link as well as a barrier between public and private spaces. Because of the variety of architectural styles in the historic districts, there is a corresponding variation of styles, types, and sizes of windows and doors. Use the Section on Architectural Styles, starting on page 23, to help you identify your home's style and corresponding window and door types.

Use these guidelines as best practices to maintain, repair or, if necessary, alter the windows and doors of your historic home.

## Windows & Doors Maintenance

**1 General:**
Preserve historic windows, doors, screens, canopies and shutters - including hardware, fanlights, sidelights, pilasters, and entablatures - through regular maintenance and cleaning.

*Anatomy of Window Trouble*




A - Rot Area
B - Gaps between siding and trim allow water infiltration
C - Brittle or missing putty
D - Cracked Glass
E - Uncaulked joint allows leakage
F - Missing or deteriorated drip cap and/or flashing
G - Head Casing
H - Casing
I - Sash (upper)
J - Glazing
K - Sash (lower)
L - Muntin
M - Sill

## Windows & Doors Rehabilitation & Alteration

**1 General:**
Repair historic windows, doors, shutters, screens, and canopies by patching, splicing, or otherwise reinforcing the original material.

**2 Glass:**
When glass is broken, the color and clarity of replacement glass should match the original historic glass. Do not use tinted glass, reflective glass, opaque glass, and other nontraditional glass types unless used historically.

**3 Windows and Doors:**
Replace windows and doors in-kind, and only when missing or beyond repair. Reconstruction should be based on physical evidence or old photographs. Replacement windows or doors should not substantially change the size, glazing pattern, finish, material, depth of reveal, appearance of the frame, or muntin configuration.

**4 Energy Efficient Windows:**
Consider using energy-efficient, recyclable replacement windows that match the appearance, size, design, proportion and profile of the existing historic windows.

**5 Location of Doors & Windows:**
Avoid changing the number, location or pattern of historic windows and doors by cutting new openings or blocking-in original openings. Ensure that new openings, when necessary, comply with other regulations, are compatible in size, scale, shape, proportion, material, and massing with historic openings.

### Window Repair & Energy Efficiency

**"Repair of Historic Wood Windows"**
*http://www.nps.gov/history/hps/tps/briefs/brief09.htm*

**Window Preservation:**
*http://www.nps.gov/tps/how-to-preserve/tech-notes.htm*

"Improving Energy Efficiency in Historic Buildings"
*http://www.nps.gov/history/hps/tps/briefs/brief03.htm*



Your Building | Windows and Doors

**6 Replacement:**
Where possible, consider replacing visible, non-historic windows and doors with those that match the original historic character of your home.

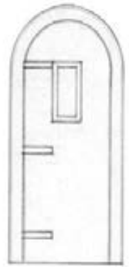
**7 Reopening:**
Operational windows and doors can aid in home ventilation and cooling. Consider reopening an original door or window that is presently diminished or blocked to add natural light and ventilation.

**8 Primary Features:**
Primary entrances and windows are among the most important character defining parts of the building. Avoid changing or creating new primary entrances or window openings on the primary façade or where visible from the public right-of-way.

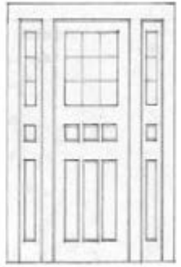
**9 Shutters and Canopies:**
Canopies and operational shutters regulate light and thermal infiltration. Maintain or reinstall missing, functional shutters and awnings with ones similar in size and character and only where they existed historically and where appropriate to the architectural style of the house. Shutters should match the height and width of the opening. Avoid obscuring building features such as arches or transom windows with new canopies.

*Historic Door Styles*

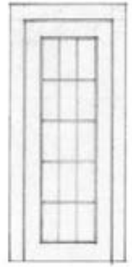
*Paneled Vision Door - Seen in Craftsman Styles.*



*Arched Vision Doors - Seen in Tudor Homes.*



*Multi-Paneled 1/2 glass Doors with side lights - Seen in a variety of styles. Common in Neoclassical, Colonial styles.*



*Fully Glazed Door - Seen in a variety of styles.*

*Stationary, vinyl shutters do not offer the same character and energy efficient functionality of operational shutters.*

*Large scale, aluminum canopies obscure the character of historic homes.*

*Replacement windows can be energy efficient while fitting the character and form of the original.*

**10 Security Bars & Decorative Metal Work:**
Do not install metal grates on windows and doors unless found historically. If necessary, install security bars on the interior of windows and doors to avoid obscuring architectural features. For your safety, consider using interior security bars with quick release locks.

**11 Screens:**
Replace screens matching in profile, size, material and design of those found historically when the existing screens are deteriorated beyond repair. Ensure that the mesh size and color of replacement screens and the material of frames closely match the original or those used historically.

**12 Storm Windows:**
Storm windows are an effective way to improve energy efficiency in historic homes. Ideally, install storm windows on the interior of windows for improved energy efficiency. Storm windows may be installed on the exterior so long as the visual impact is minimal and original architectural details are not obscured.

**13 Thermal Film:**
Improve thermal performance of windows (including fanlights and sidelights) by applying UV film or new glazing that reduces heat gain from sunlight only if the historic character can be maintained. Do not use highly reflective or tinted films.

**14 Weatherization:**
Caulking and weather stripping are the least invasive and most cost-effective way to improve energy efficiency in a historic home. Apply caulking and weather stripping to historic windows and doors to make them weather tight.

*Storm windows may be installed on the exterior if the visual impact is minimal and original architectural details are not obscured.*


*Windows and doors are perhaps the most important architectural feature of your building. Maintain their style, location, size and form. Large, single pane or vinyl windows without muntins are usually not appropriate.*





## Architectural Details

Architectural details such as overhang brackets, trim, gingerbread woodwork, porch railing, chimneys and columns may seem like less important, or expensive embellishments but taken as part of a whole they are the details that give your home character and personality. Use this section as a guide to maintaining and repairing those elements and your home's historic character.

## Wood Features Maintenance

**1 General:**
Retain all wood details and features (such as brackets, gingerbread woodwork, balustrades, etc) that define the overall character of the building.

**2 Inspection and Cleaning:**
Conduct regular inspections of all wood materials to verify condition and determine maintenance needs. Clean annually with mild household cleaners and water.

### Paint and Material Replacement

**National Trust for Historic Preservation Paint Palette**

*http://www.valsparpaint.com/en/explore-colors/find-ideas/find-ideas-search.html*

**Exterior Paint Problems on Historic Woodwork**

*http://www.nps.gov/history/hps/tps/briefs/brief10.htm*

**The Use of Substitute Materials on Historic Building Exteriors**

*www2.nps.gov/tps/briefs/presbhom.htm*

## Wood Features Rehabilitation & Alteration

**1 Repair:**
Repair deteriorated areas or refasten loose elements with an exterior wood filler, epoxy, or glue. Painting: Keep features painted or stained to protect material. Use paint or stain colors appropriate to the style of your home.

**2 Replacement:**
Replace features only when rotted beyond repair. Match the original in material and design or use substitute materials that convey the same visual appearance.

**3 Reuse:**
Retain and reuse viable historic materials when large-scale replacement is necessary. Salvage yards are resources for historic building materials. Salvaged materials should be reused on walls that are most visible from the public right-of-way.

*See Tips on page 37 for Treatment of Wood Features.*

*Wood details add visual interest to buildings.*

## Masonry & Stucco Features Maintenance

**1 General:**
Retain all masonry and stucco features and details that define the overall character of the building.

**2 Inspection:**
Conduct regular inspections of all masonry to check for water leaks, verify condition and determine maintenance needs.

**3 Cleaning:**
Clean masonry only when necessary to remove heavy paint buildup, halt deterioration, or remove heavy soiling. Use only the gentlest means possible and never sandblast.

### Cleaning Masonry

**Assessing Cleaning and Water-Repellent Treatments for Historic Masonry**

*Buildings http://www.nps.gov/history/hps/tps/briefs/brief01.htm*

## Masonry & Stucco Features Rehabilitation & Alteration

**1 Repair:**
Repair rather than replace damaged masonry features by patching, piecing, or consolidating units to match the original. Repair stucco or plastering by removing loose material and patching with a new material that is similar in composition, color, and texture. Patch stone in small areas with a cementitious material which, like mortar, should be weaker than the masonry units being repaired.

**2 Chimneys:**
Masonry chimneys are character defining features of many historic homes. Maintain chimneys through proper masonry care including regular flue cleaning. If necessary, reconstruct chimneys based on appropriate historic patterns, styles and material palettes.

**3 Painting and Coating:**
Avoid painting previously unpainted masonry. Avoid the use of waterproof, water-repellent, or non historic coatings on masonry. They often aggravate rather than solve moisture problems.

**4 Repointing:**
Repoint disintegrated masonry joints. Duplicate the original mortar in strength, composition, color, and texture.

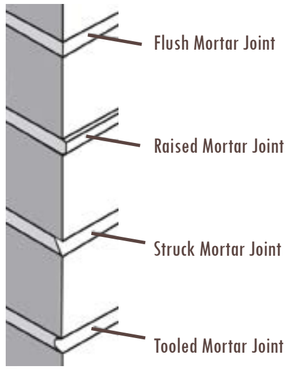
**5 Reuse:**
Retain and reuse viable historic masonry materials when large-scale replacement or reconstruction is necessary. Salvage yards are resources for historic building materials. Salvaged materials should be reused on walls that are most visible from the public right-of-way.

*See Tips on page 37 for Treatment of Wood Features.*

### Repointing Masonry

**Repointing Mortar Joints in Historic Masonry Buildings,**

*http://www.nps.gov/history/hps/tps/briefs/brief02.htm*




*Masonry Details and Features are often bold architectural elements.*



Your Building | Architectural Details

## Metal Features Maintenance

**1 General:**
Retain all metal details and features (such as brackets and railings) that define the overall character of the building.

**2 Inspection:**
Conduct regular inspections to verify condition and determine maintenance needs.

**3 Cleaning:**
Use the gentlest means possible when cleaning metal features to avoid damaging the historic finish. Prepare a test panel to determine appropriate cleaning methods before proceeding. Use a wire brush to remove corrosion or paint build up on hard metals like wrought iron, steel, and cast iron.

### Cast Iron Maintenance

**The Maintenance and Repair of Architectural Cast Iron**

*http://www.nps.gov/history/hps/tps/briefs/brief27.htm*

## Metal Features Rehabilitation & Alteration

**1 Repair:**
Repair metal features using methods appropriate to the specific type of metal. (See NPS Preservation Briefs).

**2 Paint:**
Avoid painting metals that were historically exposed such as copper and bronze.

**3 Replacement:**
Replace missing or significantly damaged metal features in-kind or with a substitute compatible in size, form, material, and general appearance to the historical feature when in-kind replacement is not possible.

**4 New metal features:**
Add metal features based on accurate evidence of the original, such as photographs. Base the design on the architectural style of the building and historic patterns if no such evidence exists.

*Preserve metalwork. Avoid replacing porch columns with metal if not historically appropriate.*

*Architectural Details give your building character. Make sure you use the right details for your home.*

*Stripping details from your home's facade removes the character and personality of your building.*

## Porches & Porte Cocheres

Porches, porticos and Porte Cocheres are vitally important elements to defining the form and character of your home. Historic porch & balcony design, scale, and detail vary with the architecture of its building. Victorian porches usually had a lot of decorative detail and a delicate and airy appearance. Craftsman porches were often less detailed, extending the entire length of the building and supported by large columns. In contrast, other styles such as Colonial and Tudor Revival may not have a porch, but rather an overhang over the front door. Use the architectural styles section to help you identify your home and the key elements of your porch or porte cochere. Use this section as a guide for maintenance, repair or alteration to the porch on your historic home.

## Porches & Porte Cocheres Maintenance

**1 General:**
Preserve porches, porticos, and porte-cocheres that are critical to defining a building's style. Retain historic materials and details, such as columns, balusters, trim, latticework and floor and ceiling materials.

**2 Inspection:**
Regularly inspect treads, footings and roof where the porch meets the main structure as these are common locations for wear and water damage.

### Preserving Wooden Porches

**Preserving Wooden porches**

*http://www.nps.gov/history/hps/tps/briefs/brief45.htm*

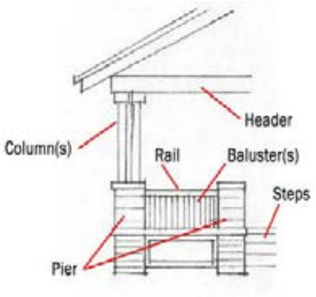
**Preservation Tech Notes**

*http://www.nps.gov/tps/how-to-preserve/tech-notes.htm*

## Porches & Porte Cocheres Rehabilitation & Alteration

**1 Repair:**
Repair damaged elements of porches by matching the materials and details of the existing original fabric. Replace porch elements or the porch itself only if the materials are too deteriorated to repair or are completely missing. New elements should match the original as closely as possible. Avoid adding non historic elements such as synthetic turf or carpet (these elements trap moisture and damage structures).

**2 Replacement:**
Replace in-kind porches, porticos, porte-cocheres, and related elements, such as ceilings, floors, lattice and columns, when such features are deteriorated beyond repair. When in-kind replacement is not feasible, the design should be compatible in scale, massing, and detail while materials should match in color, texture, dimensions, and finish. In particular, avoid replacing wooden steps with concrete or brick steps or wooden posts with iron supports.




**3 Primary Porches:**
Avoid removing, enclosing or significantly altering primary porches and porticos important in defining the building's overall historic character. Avoid adding a new portico or porch to a primary elevation where it never had one before.

**4 Secondary Porches:**
Alterations to side and rear porches should result in a space that functions and is visually interpreted as a porch. Use proportions (horizontal or vertical) that are similar to and compatible with the proportions of openings on the original porch. Avoid enclosing a side or rear porch when connected to the main porch.

**5 Screen:**
Porches can be enclosed with screen. Screen panels should be simple in design as to not change the character of the structure or the historic fabric. Original architectural details should not be obscured by any screening materials.

*This well-designed screen on this porch does not obscure architectural features.*

**6 Reconstruction:**
Reconstruct porches, porticos, porte-cocheres and elements based on accurate evidence of the original, such as photographs. If no such evidence exists, the design should be based on the architectural style of the building and historic patterns.

*See section on architectural styles, beginning on page 23, to help you determine the correct porch style for your building.*

*Elements of a Victorian Porch*


*Many Colonial Revival style homes have side wings. These wings can usually be converted to rooms or porches without affecting building character.*

*Avoid enclosing porches, particularly primary porches.*



Your Building | Porches & Porte Cocheres

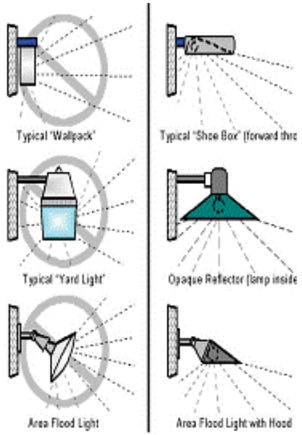
# Architectural Lighting

Lighting is a unique detail that contributes to the overall character of a building and the neighborhood. Lighting is also a functional part of the security and safety of your home. Use this section to help make decisions about the care, maintenance or alteration of historic and new lighting on your home.

## Architectural Lighting Maintenance

**1 General:**
Preserve historic light fixtures and maintain through regular cleaning and repair.

*"Dark Sky" Compliant Lighting*




### International Dark-Sky Association

*http://www.darksky.org/outdoorlighting/78-homeowners-guide*

## Architectural Lighting Rehabilitation & Alteration

**1 Rewiring & Replacement**
Consider rewiring historic fixtures to extend their life. Replace missing or severely damaged historic light fixtures in-kind or with fixtures that match the original in appearance and materials when in-kind replacement is not feasible. Fit replacement fixtures to the existing mounting location.

**2 New Lighting:**
Place new light fixtures and those not historically present in locations that do not distract from the façade of the building while still directing light where needed. New light fixtures should be unobtrusive in design. Avoid using bright floodlights or uplighting, particularly in front yards. Floodlights that do not spill light beyond property boundaries or produce a nuisance can be installed in side or rear yards.

*See "Dark Sky" Resource on controlling light pollution.*


*Maintain or choose replacement lighting that fits the style of your building.*





# Foundations

Foundations are one of the most important features that enable the preservation of historic buildings because they maintain the structural integrity of a building. Without proper maintenance, foundations must be replaced through a labor-intensive process. Foundations also link the historic building to its site and the materials help define the architectural style. Use this section as a guide for maintaining and repairing your home's foundation.

## Foundations Maintenance

**1 General:**
Preserve the height, proportion, exposure, form, and details of a foundation such as decorative vents and lattice work.

**2 Inspection:**
Inspect foundations regularly for sufficient drainage and ventilation, keeping it clear of vegetation.

### Foundation Resources

**Controlling Moisture**

*http://www.nps.gov/history/hps/tps/briefs/brief39.htm*

**NPS Preservation briefs on repair of materials**

*http://www.nps.gov/tps/how-to-preserve/briefs.htm*

## Foundations Rehabilitation & Alteration

**1 General:**
When repair to a foundation is necessary, match existing historic materials as closely as possible.

*See Guidelines and Tips on page 37 and 39 for treatment of materials.*

**2 Features:**
Ensure that features such as decorative vents and lattice panels are replaced in-kind when deteriorated beyond repair. When in-kind replacement is not possible, use features matching in size, material, and design to the original.

**3 Piers:**
Original piers may be replaced with concrete piers if they are deteriorated beyond repair. If applicable, avoid filling in between piers, either with concrete block or solid masonry. Consider applying skirting to match historic siding or foundation materials.

*A well-maintained foundation not only adds to the overall character of your building, but ensures structural integrity.*

## Additions

Depending on the needs of an individual owner, a building may no longer provide the necessary amount of space or functionality. While it is always preferable to try to accommodate your space or function needs within the existing envelope of an historic structure, occasionally additions are needed. Building forms in the Kenwood and Waverley historic districts vary significantly in terms of their size, roof form, and architectural style. As such, additions must be carefully sited and designed to avoid overwhelming or obscuring the form and proportions of the historic structure and to maintain the integrity and character of the surrounding neighborhood. Use these guidelines to help you make decisions regarding construction of an exterior addition to an existing historic building.

*NOTE: These guidelines are not meant to be a substitute for the services of an architect, designer or contractor. Most additions will require design or engineering plans, building permits, approval and inspections. Make sure you consult the right professionals and City staff before beginning work on an addition.*

**1 General:**
A new addition should not be an exact copy of the design of the existing historic building. The design of new additions should be compatible with and respectful of existing buildings without being a mimicry of their original design. If the new addition appears to be a part of the existing building, the integrity of the original historic design is compromised and the viewer is confused over what is historic and what is new.

**2 Do no harm:**
Wherever possible, new additions or alterations to existing buildings and structures shall be done in such a manner that, if the additions or alterations were to be removed in the future, the essential form and integrity of the building or structure would be unimpaired.

### New Additions

**New Exterior Additions**

*http://www.nps.gov/history/hps/tps/briefs/brief14.htm*

**3 Transitions between old and new:**
Distinguish additions as new without distracting from the original structure. For example, rooftop additions should be appropriately set back to minimize visibility from the public right-of-way. For side or rear additions utilize setbacks, a small change in detailing, or a recessed area at the seam of the historic structure and new addition to provide a clear visual distinction between old and new building forms.

**4 Location:**
Attempt to locate the addition on rear or side elevations or in a manner that makes them visually secondary to the primary elevation of the historic house.

**5 Scale:**
Limit the size of the addition so that it does not visually overpower the existing building. Design additions to historic buildings to be subordinate to the principal façade of the original structure in terms of their scale and mass.

**6 Height:**
Limit the height of side and rear additions so they are no taller than the original structure. Limit rooftop additions to no more than 40 percent of the height of original structure. Avoid full-floor rooftop additions that obscure the form of the original structure.

**7 Total additional footprint:**
New additions should not result in the building footprint exceeding the block's average by 15%.

**8 Roofline:**
Utilize a similar roof pitch, form, and orientation as the principal structure for additions, particularly for those that are visible from the public right-of-way. Rooflines for new additions should be secondary to those of the existing structure.

**9 Materials:**
Use materials, windows, doors, architectural detailing, roofs, and colors which are compatible with the existing historic building. Do not use imitation or synthetic materials, such as vinyl siding, brick or simulated stone veneer, plastic, or other materials that attempt to mimic or are not compatible with the architectural style and materials of the original structure.

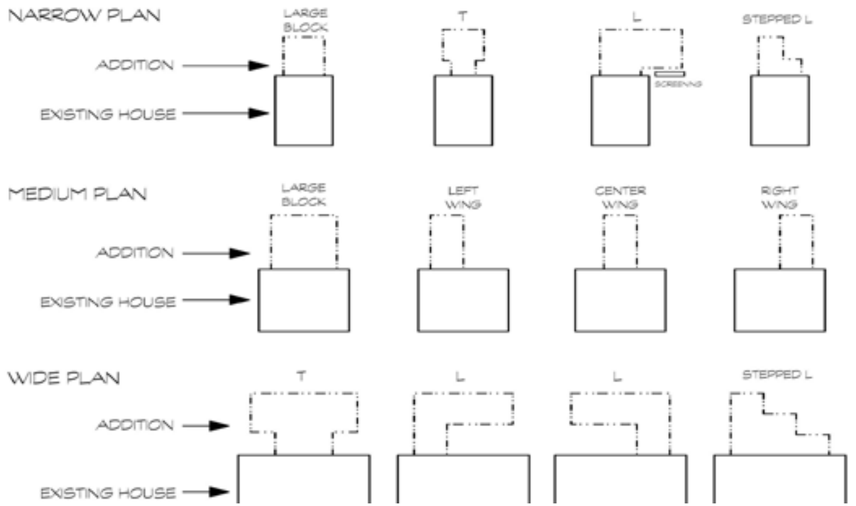
**10 Salvage:**
Salvage and reuse historic materials, where possible, that will be covered or removed as a result of an addition.

**11 Details:**
Design additions to reflect their time while respecting the historic context. Details should be simple in design and compliment the character of the original structure. Consider integrating contemporary interpretations of traditional designs and details for additions. Use of contemporary window moldings and door surroundings, for example, can provide visual interest while helping to convey the fact that the addition is new.





*Recommended Addition Locations:*




*Highly visible additions that overwhelm the original building, are not distinguished as non-original or use the wrong cladding material and style detract from the character of your home.*

## Demolition

Enid's Historic Preservation Ordinance addresses the criteria for considering applications to demolish historic structures. Refer to these guidelines (in the appendix) for help determining whether demolition of a structure is appropriate. In extreme cases, demolition of a historic structure may become necessary due to extensive damage or public necessity. Should such a situation arise and your demolition application is approved, make sure to use the following guidelines.

**1 Documentation:**
Make sure to document the structure, including style, form, plan, and architectural details, as thoroughly as the building's condition allows before demolition. Use photographs, sketches and written descriptions.

**2 Salvage:**
Make an attempt to salvage as much historic building material as possible. Salvaged material can be sold, donated, or used in new infill construction.





## Modern Utilities and Your Historic Building

You may own a historic home, but you live in a modern age. Use this section to help you navigate the installation of necessary modern equipment, utilities and features on your property.

**1 Window Air Conditioning Units:**
When possible, avoid installing air conditioners or similar window units in windows, doors or openings located on the primary facade. Installation should not permanently alter or damage the window, door or other architectural features. Ensure proper drainage for units.

**2 Access Ramps:**
ADA compliant access ramps or door openings may become necessary for you or a family member. Where possible, install ramps or wheelchair accessible door openings on a secondary entrance. Ensure ramp installation does not permanently alter or damage historic fabric or architectural features.

*These windows units are well located on the side of the building.*

Modern utilities are a necessity for historic homes. Proper siting ensures the character of your building is not compromised.

*See Guidelines on page 68 for locating utilities, mechanical equipment & roof appurtenances.*

Residential alternative energy production through solar panels or micro wind turbines may be possibility for some.

*See Guidelines on Designing for energy efficiency, page 69, for guidance on locating solar panels or turbines.*

**5 Alternative Energy:**

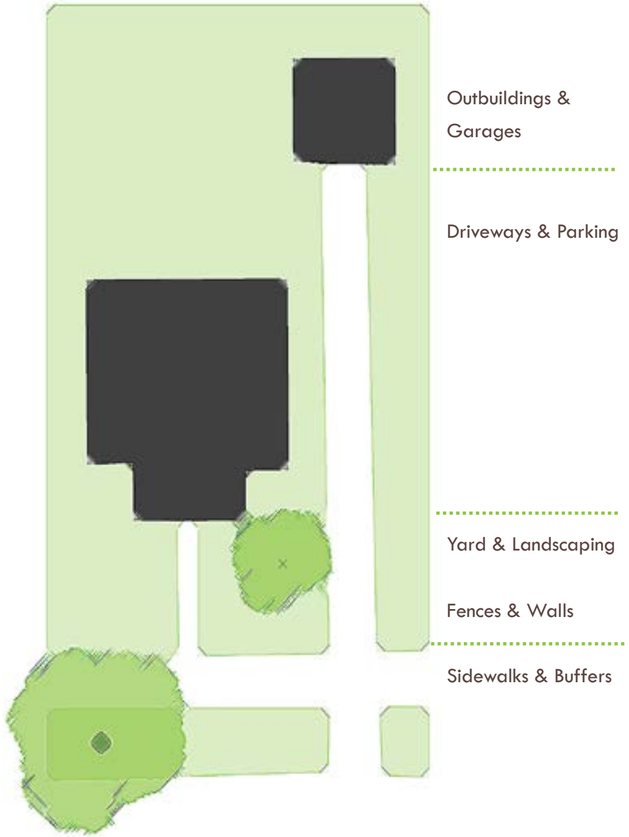
*If possible, install access ramps so they do not overwhelm your front yard and home.*

## Your Yard & Lot

**Landscape features** can form a significant part of the historic character of a neighborhood. Landscape materials, such as mature trees, can establish part of the character of an historic district. Further, trees, shrubs, vines and irrigation systems, when used or installed improperly, have the potential to damage exterior building features and surfaces. Maintaining the landscape to preserve a site's historic character and its individual features are essential to protecting the historic character of an historic district. At the same time, Enid's historic districts are evolving, inhabited neighborhoods, and many homeowners enjoy expressing their aesthetics through their gardening. These guidelines, then, consider the permanence of the various landscape features and their locations relative to the street. For preservation purposes, these guidelines will focus primarily on more permanent landscaping choices, and the front yard in particular, because of its more prominent visibility to the street.

This section is divided into the following categories:

- **Accessory Structures & Storage**
- **Yards & Landscaping**
  - Softscaping
  - Hardscaping
  - Decks & Patios
  - Fences & Walls
- **Lighting & Signage**







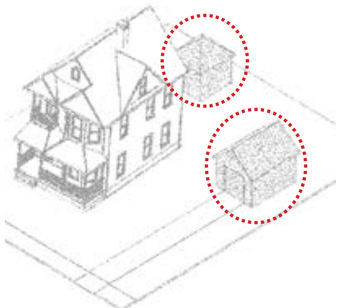

## Detached Garages & Accessory Structures

**1 Maintenance:**
Original, historic garages are rare and they tell a useful story about how the original inhabitants used their homes and neighborhood. Maintain historic outbuilding structures, their materials, architectural details, etc., as you would the primary building (see Guidelines in New Construction for Outbuildings, page 67). Non-contributing, pre-existing garages should also be maintained, because "the greenest building is the one already built."

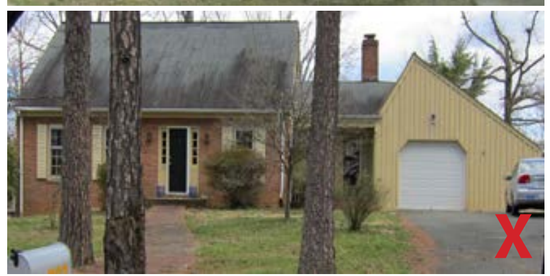
**2 Rehabilitation or Alteration:**
If an original detached garage needs major rehabilitation or alterations, or if you wish to alter a non-contributing garage; please see Guidelines in New Construction for Outbuildings, page 67.

## Outdoor Storage

**1 Location:**
Appropriate siting for boats, RVs or other large outdoor storage items is in the side or rear yard. For more permanent storage, consider screening the boat, trailer or RV from view with plantings or fencing.



*Recommended Outbuilding and Storage Locations*


*Attached garages and modern carports located in the front yard are usually not appropriate.*

## Topography

**1 Maintenance:**
Maintain average topography of lots on either side of your lot. If there is a difference in topography, your lot should make a gradual topographic change, i.e. don't excavate and construct retaining walls that run the length of the lot line with your neighbor.

**2 Changes:**
Often in historic neighborhoods, lots along a block are elevated above street level, and either the yard slopes to the sidewalk, or a retaining wall meets the sidewalk. Any changes to the yard should maintain the existing slope or retaining wall.

### Green Tip

Before removing any shade trees, consider the energy efficiency of tree shade. Carefully positioned trees can save up to 25% of the energy a typical household uses. *http://energy.gov/energysaver/articles/landscaping-energy-efficient-homes*

The Oklahoma Cooperative Extension Service has excellent resources for recommended native species.

## Landscaping

**1 Existing Vegetation:**
Maintain existing landscaping. Trim tree branches as necessary for the safety and health of tree. The services of a professional arborist may be useful to maintain healthy trees.

**2 Foundation Plantings:**
Keep bushes and vegetation near house and foundation trimmed for safety, to keep moisture away from foundation and buildings and to keep from obscuring your home's architecture. Avoid allowing vegetation like vines to grow on or against the building's exterior as it traps moisture and can cause structural damage.

**3 Landscape Changes:**
Hardscaping (paving, bricking, etc) can cause drainage problems and can increase temperatures around your home, making for inefficient cooling. There is also no historic precedent for that in Enid's historic districts. Avoid hardscaping any portion of the front yard.

**4 New Plantings:**
The most important element of the front yard landscape is that it is well cared for. Although turf lawns are perhaps historically accurate, they are also water and energy intensive, and easily replaced with plantings that reflect a variety of modern sensibilities. Homeowners have wide latitude regarding front yard plantings provided they don't damage, obscure or negatively impact the character of the building.

**5 Alternative Plantings:**
Gardeners might wish to consider green alternatives for new planting, including native plants and xeriscaping, the use of species that are well adapted to the temperature and moisture conditions.

**6 Tree Replacement:**
Enid's historic districts enjoy mature shade trees; these trees will eventually die, even if well cared for. Consider replacing large trees when they reach their end of life; also consider planting other trees elsewhere in the yard in anticipation of the loss of a large shade tree.



*Removing all vegetation or allowing it to overgrow your building are both maintenance issues.*



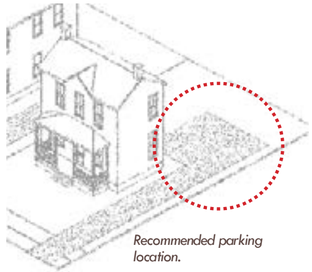


## Driveways & Parking

**1 Maintenance:**
Maintain and repair existing hardscaping, including driveways, shared drives, and parking areas for safety, access and drainage.

**2 New Driveways:**
New driveways should be sized, placed and oriented consistent with surrounding properties. If other houses on the street access parking from the alley, do the same; otherwise place a drive in the front or side yard. *Also see Guidelines on New Construction for Outbuildings and Driveways, page 67 for more information on driveway location and construction.*

**3 Service and Parking Areas:**
Service and parking areas should be located in the side or rear yard.

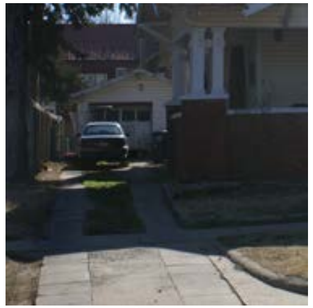


*Recommended parking location.*

**4 Materials:**
For new or replacement drives, the homeowners have a variety of materials to choose from, provided the drive drains properly and does not adversely affect any of the neighbors.

Consider permeable pavers (which allow rain to drain through to the substrate) or "Hollywood drives," which consist of two strips of pavement with turf in between.






*Appropriate driveway locations are in the side or rear yard. Paving the front yard for parking or constructing retaining walls detract from the character of your home and pose maintenance issues.*

## Walkways

**1 Maintenance:**
Maintain and repair existing walkways for safety, access and drainage.

**2 New Walkways:**
New or replacement walkways should be sized, placed and oriented consistent with surrounding properties.

**3 Materials:**
For replacement walkways, homeowners have a variety of materials to choose from, provided the drive drains properly and does not adversely affect any of the neighbors.

*This renovated walkway adds to the home's value.*

## Decks & Patios

**1 Maintenance:**
Avoid siting new decks in the front yard as they were not present historically and can obscure architectural features.

**2 Location:**
Place patios in such a way that they do not obscure arch features. Make sure there is adequate drainage.

**3 Size:**
Patios should not exceed 15% of the front yard area exclusive of other paved surfaces (driveways, sidewalks, etc.).

## Fences and Walls

**1 Maintenance:**
Maintain and repair existing fences, walls, retaining wall and/or curbing for safety, access, and to ensure proper drainage.

**2 Front Yard Fences:**
Avoid fencing a front yard, as historically front yards were unfenced.

**3 Side Yard Fences:**
Fencing of the side yard should be set back farther than the front façade.

**4 New Masonry Walls:**
Consider the use of a low masonry wall (of brick, stone or textured concrete, with or without metalwork) to delineate private front yard area only if there is historic precedent or the neighboring properties have one.

**5 Fence and Wall Height:**
If it is necessary to install a fence in the front yard, the fence should be no higher than three (3) feet and provide visual access from the street to house. The fence should function more as a design element than for screening.

**6 Fence and Wall Materials:**
Fence and all materials should be consistent with the historic palette of your home, but need not be exactly the same as the neighbors: Picket, or low wrought iron is appropriate for the front yard. Fencing in the side and rear yards will have more leniency of materials, height and composition. Avoid highly visible chain link fences, even those located in the side yard. If it is necessary to use chain link, ensure the fence is screened with appropriate landscaping.

**7 New Retaining Walls & Curbing:**
Any retaining walls or decorative curbing Should be located only on the sides of the lot facing a street. *For more information, please see page 56.*

**Safety Tip**

Tall, solid fences disrupt the rhythm of the street and can become a safety issue, hiding the activity of potential intruders.

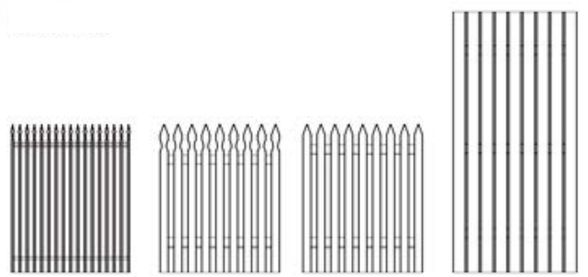
**8 Retaining Wall Height:**
Retaining walls should be no higher than 6 inches above the yard that they are retaining.

**9 Retaining Wall Materials:**
Materials should be consistent with the historic palette of your home, but do not have to be exactly the same as neighbors: brick, stone, textured concrete are among suitable options.


*When necessary, retaining walls should reflect the character of the neighborhood.*







*Recommended Fence Types*



*Low walls are most appropriate for front yards. Picket Fences in the side yard are great alternative to completely fencing in your property.*

## Lighting

**1 Type and Location:**
For the front yard, consider decorative lighting that is historically accurate as well as utilitarian. Security flood lights and/or motion detection lights should be avoided in the front yard but may be used in the side or back yard, if not disruptive to neighboring homes.

**2 Light Direction and Intensity:**
For all lights, use lamps that direct their light downward and to the sides; avoid lights that shine directly up as that causes glare and obscures the night sky.

## Signage

**1 Size & Material:**
Homeowners are encouraged to use the smallest sign necessary for their purposes, using materials from the historic palette, with minimal lighting.

**2 Location:**
Avoid installing the sign so it obscures any historic features or detracts from the historic character of the structure and neighborhood.

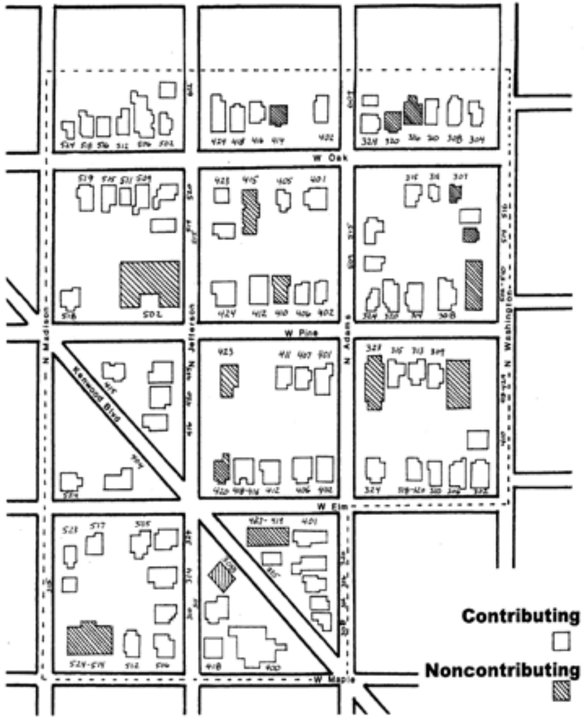

*Use the smallest sign necessary on your property.*

## Your Historic Neighborhood

The National Register of Historic Places has recognized both Kenwood and Waverley as National Historic Districts, honoring the role they can play in telling the story of Enid's residential development in the early 20th Century. These districts are more than the sum of their parts; while each building has a story to tell, how they converse with other buildings, how different styles co-exist in the districts, how one moves through the districts, and how the districts relate to the city as a whole. Changes made to individual buildings can affect the district as a whole; so too can additions to the neighborhood. These are living, breathing districts, so change is welcome and can be planned to enhance the districts themselves.

These guidelines address aspects of the district as a whole:

- **Connectivity & Circulation**
  - Sidewalks and Buffers
- **Neighborhood Identity**
  - Maintenance and Code Compliance
  - Lighting
  - Signage
- **New Construction**
  - Main Buildings
    - Building and Entrance Orientation
    - Massing and Form
    - Materials and Textures
    - Architectural Details
  - Garages & Outbuildings
  - Mechanical Equipment and Utilities
  - Green Design




**Kenwood Historic District**

**Enid, Garfield County, Oklahoma**

**Not to Scale**





## Sidewalks & Buffers

Sidewalks are a community asset. They encourage walking and bicycling, both in the neighborhood and to destinations. They give a space for neighbors to meet and offer a gentle buffer between the public, automobile-centric roads and private, pedestrian-oriented homes.

**1 Maintenance:**
In general, home owners must take responsibility for the sidewalk around their property. There are some funds available for cost-sharing; see the City's website for details.

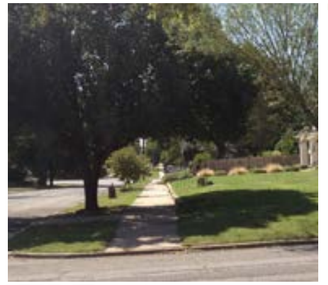
**2 Continuity:**
Sidewalks should offer physical and aesthetic continuity and connectivity with sidewalks on adjacent properties.

**3 Replacement:**
Replacement sidewalks should duplicate the existing materials.

**4 Repair:**
Repair sidewalks that have cracked or buckled by replacing individual panels. If tree roots have caused the heave, you can either bridge the roots with the replacement sidewalk, or route the sidewalk around the roots.

**5 Buffers/Landscaping:**
Consider creating a more pleasant buffer between the street and sidewalk by landscaping the turf area. Consider xeriscaping (using native or climate-appropriate plants) for a lower-maintenance, greener approach.
*See page 56 on Landscaping standards.*

*Few original brick sidewalks remain. Preserve these through regular maintenance.*




*Treat sidewalks and buffers as an extension of your yard. Do not pave them.*

### Ownership & Responsibility

**Public/Private Space:**
The buffer is a shared space; technically it is within the road's right-of-way, but the responsibility of the homeowner. The City is allowed to do work within the buffer for road repair or utilities, which might damage the homeowner's landscaping.

**Connection to the Rest of the City:**
For sidewalks to be used for transportation, they must connect residents to places they would like to go, including downtown, shopping areas, restaurants, schools, etc. The City is addressing absent sidewalks in several ways, including:

- A requirement that when road repair is undertaken, the accompanying sidewalks and access ramps will also be repaired, replaced, or added.
- A Commercial Sidewalk Repair Program, similar to the Residential program, but working with commercial establishments to install new or improve existing sidewalks. See the City website for more information.

## Neighborhood Identity

Historic Districts can be a tourist attraction as well as a source of pride for residents. They need to welcome visitors, and clearly show the boundaries of the neighborhood. This can be achieved in part through maintenance of individual properties, shared spaces and proper signage. Thoughtful street lighting can help enhance walking and cycling in the neighborhood. The following recommendations are designed to help create a cohesive character, provide safe lighting and encourage pride and upkeep of your neighborhood.

## Maintenance & Code Compliance

The City governs the maintenance of private property in its Code in several places (Chapter 9, Chapter 11 on dilapidated buildings, and Title 4: Health and Sanitation; and in section 11-10B-16 of the Historic Preservation Ordinance); it mirrors closely the 2006 International Property Maintenance Code. The City addresses maintenance issues on private property only through complaints, which can cause discomfort between neighbors. The neighborhood association should play a part by educating residents on good maintenance and available resources.

## Signage

Enid currently marks intersections within the neighborhood with street sign toppers identifying the Historic District. The neighborhood association may consider larger signs that clearly tell motorists and pedestrians when they are entering the Districts. This would be useful in particular on main entrance corridors including Kenwood Avenue in the Kenwood District and Main Street and Broadway in the

## Street Lighting

If the City or the neighborhood chooses to upgrade the existing street lighting, keep these in mind:

**1 Orientation:**
New lighting should be oriented to the sidewalk and to the street.

**2 Light Direction:**
Light should be directed to where it is needed, to minimize light pollution into the skies.

**3 Style:**
Some manufacturers create historic reproduction or historic-like lamp posts, which could be used to further delineate the boundaries of the districts.








## New Construction

Inserting new construction into a historic district can be a challenging task. New buildings should honor the form and intent of the neighborhood while encouraging design that also responds to the needs and aesthetics of modern residents. Cities and neighborhoods grow and change over time. Each generation should be allowed to tell their story, or put their stamp on the place they call home. Criteria for new construction should not be do restrictive that creativity is stifled. Putting too many constraints on what is or is not appropriate for new construction can sresult in new homes that no one likes. At the same time, when the historic homes were first built, their designers and builders designed and placed new homes in respect to the houses around them. But part of the character of the neighborhoods comes from their rich variety of styles; the original builders were not constrained by the materials and forms of their neighboring buildings. These guidelines intend to add only the restrictions on new construction that are necessary to ensure that new buildings fit harmoniously into the districts through their placement, scale and orientation; designers are free to experiment and express themselves through other elements like materials, roof form, and architectural detailing. These guidelines are divided into the following sections:

- **Main Buildings**
  - Building and Entrance Orientation
  - Massing and Form
  - Materials and Textures
  - Architectural Details
- **Garages & Outbuildings**
- **Mechanical Equipment and Utilities**
- **Green Design**

## Entrance & Orientation

A visitor to a historic district should have a fairly uniform experience as he or she walks down a block. New construction should maintain building and entrance orientation and building setbacks to contribute to the integrity of the neighborhood as a whole.

NOTE: Other buildings on the block refers to all buildings on both sides of the block of street to which the new construction is oriented, or, if on the border of the district, only the buildings on the same side of the block.

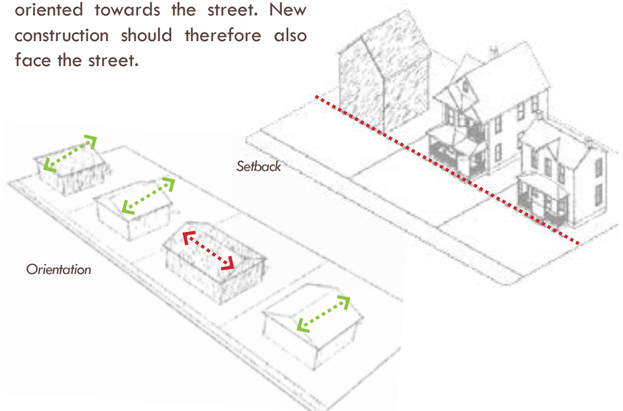
## Facade Orientation

**1 Setback:**
The setback of a new building should fall within 10% of the historic setback pattern of the block. If the block has varied setbacks, new construction should fall within 10% of the average setback for the block.

**2 Orientation:**
The primary façade, the side of the building that people would recognize as the "front," should be consistent with the orientation of the other historic facades in the district. This is particularly true on corner lots.

## Entrances

**1 Orientation:**
Place the entrance and porch on new construction consistent with the orientation of other buildings on the block. Most historic buildings are oriented towards the street. New construction should therefore also face the street.




*There is no consistent facade or entrance orientation on these buildings.*





## Massing& Form

A building added to the neighborhood that dwarfs the historic properties will distract from the cohesion of the district as a whole. Similarly, a building whose form is obviously not in keeping with those around it will draw unnecessary attention to itself to the detriment of the district.

## Scale & Mass

**1 Height & Scale:**
Design new construction to be roughly the same height and size as the other buildings on the block. A new building should be no more than one story taller or shorter than the buildings on the block.

**2 Foundation & Floor Heights:**
Floor heights should roughly align between new construction and other buildings. The foundation and floors should be within 1 foot of the floor heights of the buildings on either side.

## Building Form

**1 Roof Form:**
New construction should have similar roof forms, pitch, and orientation, to other houses on the block.

**2 Window & Door Openings:**
Window and door openings give a sense of openness or solidity to a building through the pattern of solid and void, the proportion of solid to void, orientation, and the lines articulated by windows and doors. New construction should share that same sense with the other buildings on the block.

## Lot Coverage

**1 Building to Lot Ratio:**
The building footprint relative to the size of the lot should be consistent with buildings on the block, no more than 15% greater or less than the block's average.

*These window and door openings are not proportionate to its own structure or other homes on the street.*

*New construction shouldn't mimic older homes. Height and Scale should be proportionate.*

## Materials & Texture

The original designers and builders of Enid's historic neighborhoods used the variety of materials and texture available to them in that era. New construction should likewise feel free to play with materials and texture provided that the design fits harmoniously into the neighborhood in terms of placement, scale and orientation. Materials can include imitation or synthetic, salvaged, or completely new materials.

## Architectural Details

Architectural detailing factors prominently in several of the architectural styles present in Enid's historic districts. New construction, however, can reflect more contemporary tastes; as long as the new design is harmonious with neighboring homes it need not include architectural details for the sole purpose of design consistency.

*Do these buildings pass the FRESH test?*

### "FRESH" Test

FRESH – Determining Compatibility for New Structures in a Historic District

The "FRESH test," developed by Pratt Cassidy, offers a method of determining the compatibility of new structures in historic districts. FRESH is an acronym standing for footprint, roof shape, envelope, skin, and holes. Principles include:

The FOOTPRINT of the new structure should be similar to the footprints surrounding it.

The new ROOF should match existing roofs in pitch, complexity, and orientation.

The ENVELOPE of the new structure should match the existing in projections, bulk, height-to-width ratio, etc.

New structures should be clad in a visually and physically similar material, or SKIN.

HOLES – doors, windows, and other openings –should mimic the style and pattern of opening used on surrounding structures.





## Garages & Outbuildings

Accessory buildings can have a dramatic effect on the appearance of a historic property and a district. They are an important part of a historic district; few of the original outbuildings still exist in Enid's districts, and they are precious. At the same time, new accessory buildings can serve several practical purposes: adding interior space to a property without altering the original building footprint; adding a residential unit or office, expanding garage or storage space. As with new construction, new outbuildings should look to the buildings on the block for precedent, in particular the other buildings on the lot.

## Design & Character

**1 Massing & Form:**
New outbuildings should be designed to be smaller, shorter, and less complex than their main house.

**2 Building Size:**
The sum total footprint for all outbuildings on a lot should be in size no more than 40% of the footprint of the original building.

**3 Character:**
Design a new outbuilding to be similar in style and character to the original, but clearly less complex as befits a secondary structure.

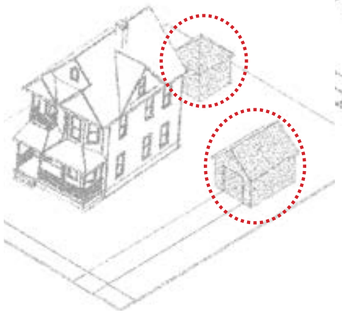
**4 Windows & Doors:**
Use windows and doors of similar proportion and style to the main house, and arranged similarly.

**5 Garage Doors:**
As much as possible, use garage doors of similar material, size, and proportion to the ones traditionally used in the neighborhood.

## Setback & Orientation

**1 Orientation:**
Match the orientation of a new outbuilding to that used on the rest of the block. If the block has an alley, orient a new garage to the alley.

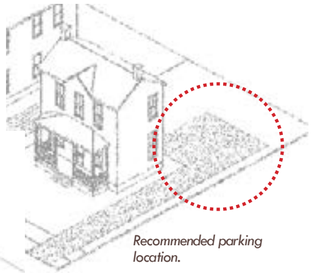
**2 Setbacks:**
Use the setback pattern of the rest of the block as an indication of where to begin. Typically outbuildings are set behind or to the side of the main house, in the back of the lot. You may need to check with City staff to make sure the historic setback pattern matches current zoning requirements.



*Recommended Outbuilding and Storage Locations*

## Driveways

**1 Placement:**
If other houses on the block have alley access to outbuildings, then new construction should avoid a driveway in the front of the house. If other houses nearby have front-access drives, then new construction should be consistent with the width (one car or two) and placement of other driveways on the block. Only use a circular drive if others exist already on the same block.



*Recommended parking location.*

## Modern Utilities

External mechanical equipment, such as air conditioner units, satellite dishes, utility hookups, etc are necessary for contemporary use of a building. If these can be sited so they are not visible, or minimally visible, they will not detract from the historic integrity of the district.

## Location & Siting

**1 Visibility:**
As much as possible, mechanical equipment should be placed so that they are not visible from the street's right of way and painted to blend into the color of the home or screened using appropriate landscaping (see page 56).

**2 Service Areas:**
Service areas should be behind if possible, or to the side of the building.

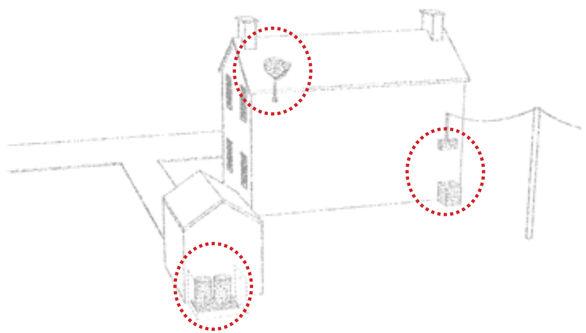

*Avoid placing satellite dishes in primary facades.*

## Screening

**1 Building-Mounted Equipment:**
Use elements of the architecture or paint to screen building-mounted equipment from the street.

**2 Free-standing Equipment:**
Screen freestanding equipment with fencing, landscaping, architectural elements, paint, or the building itself.

**3 Roof-mounted Equipment:**
Site roof mounted equipment on the pitch slanting away from the street, so that it is screened by the house itself. Paint it for additional screening.



*Preferred Utility Locations*





## Green Considerations

Historic homes were built in an era where energy to heat was inexpensive, and air conditioning did not exist. We can apply some of their approaches to climate adaptation, while improving upon their use of energy to save materials and operations costs.

## Building Design

**1 Energy Efficiency**
Design buildings whenever possible to use energy efficiently well into the future.

**2 Materials:**
Use green building materials, including salvaged, recycled, local materials as much as possible.

**3 Building Elements:**
Incorporate green elements, like operable windows for cross ventilation or passive heating and cooling, whenever possible.

**4 Roof Slopes:**
Design roof slopes with an eye to current or future solar installations.

## Solar Collectors

**1 Location:**
If you do install a solar array, site it on the back pitch of the roof, as much as possible out of view of the street.

**2 Mounting (sloped surfaces):**
On sloped roof surfaces, mount the array so that it projects no more than eight inches (8") from the roof itself, using the slope to position the array.

**3 Mounting (flat surfaces):**
A solar array may be mounted angled if it is not visible from the right of way, screened by the building itself or a parapet.

## Site Design

**1 Orientation:**
Given the prevailing orientation of the rest of the block, consider orienting the building to take advantage of solar and wind generation.

**2 Solar Access:**
As much as possible, keep your site design from blocking your neighbor's solar access.



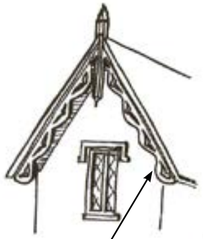
*These solar panels are highly visible and disrupt visual character of the buildings.*

BLANK

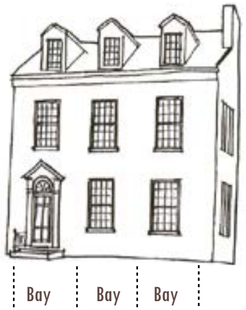
# Appendix

Arcade

Balustrade



Bargeboard with gingerbread woodwork




# Architectural & Material Terms

**ARCADE:** A covered walk or wall projection defined by a line of arches raised on columns.

**ARCHITRAVE:** The main beam that sets on column capitals and forms the lowest part of an entablature.

**ASBESTOS/ASBESTOS SHINGLE:** Asbestos is a silicate mineral that became popular among builders in the later 19th century for its strength, fire resistance and affordability. Asbestos was used in all parts of building construction into the 1980s (insulation, flooring, roofing, and drywall joint compound and most commonly as concrete shingles) before it was determined breathing asbestos fibers can lead to lung cancer. Today it is one of the most common hazards in historic homes. Asbestos is usually harmless unless disturbed or damaged.
For information on dealing with asbestos abatement see OK's Department of Environmental Quality: *http://www.deq.state.ok.us/aqdnew/asbestos/index.htm*

**BALCONY:** A projecting platform on a building, sometimes supported below, sometimes cantilevered, enclosed with a railing or balustrade.

**BALUSTRADE:** A railing composed of a series of upright members, often in a vase shape, with a top rail and often a bottom rail.

**BARGEBOARD:** A decorative board running along the edge of a gable overhang (often called a vergeboard).

**BATTLEMENT:** A parapet wall at the edge of a roof with alternating slots and raised portions.

**BAY:** A unit of a building facade, defined by a regular spacing of windows, columns, or piers.

**BAY WINDOW:** An exterior wall projection filled with windows; if curved, called a bow window, if on an upper floor, called an oriel window.
For treatment information see NPS Preservation Brief 9: *http://www.nps.gov/history/hps/tps/briefs/brief09.htm*

**BEAD BOARD:** A type of rigid paneling where rounded strips, called beads, run up wooden paneling. Most beadboard panels come with tongue-and-groove construction.



**BOARD and BATTEN:** A type of exterior cladding where exterior wooden boards are used vertically, a thin wooden strip, or batten, is used to cover the exposed seam between the boards.

**BOND:** In a brick wall, the pattern of overlapping brick joints that binds them together to form a wall (e.g., common bond, Flemish bond, English bond). Long ends of a brick are known as stretchers. Short ends are known as headers.

**BRACKET:** a support-real or decorative-beneath an eave, balcony, or overhang.

**BRICK:** A brick is a block or a single unit of a ceramic material used in masonry construction. Typically bricks are stacked together or laid as brickwork using various kinds of mortar to hold the bricks together and make a permanent structure. Bricks are typically produced in common or standard sizes in bulk quantities.
For treatment information see NPS Preservation Briefs 1, 2 and Glossary of Historic Masonry Deterioration Problems and Preservation Treatments: *http://www.nps.gov/history/hps/tps/briefs/brief01.htm, http://www.nps.gov/history/hps/tps/briefs/brief02.htm, http://www.nps.gov/tps/how-to-preserve/preservedocs/Historic-Masonry-Deterioration.pdf*

**BUTTRESS:** A mass of masonry or brickwork projecting from or built against a wall to strengthen it.

**CANTILEVER:** A projecting structural member, the end of which is supported on a fulcrum and held by a downward force behind the fulcrum.

**CAPITAL:** The top portion of a column or pilaster.

**CASEMENT:** Windows with hinges at one side.

**CHIMNEY CAP:** The top portion of the chimney stack, usually articulate through thicker courses or decorative features.

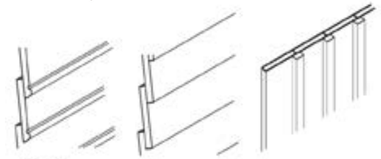
**CHIMNEY POT:** A chimney pot is a masonry or terra-cotta structure placed on top of the chimney to inexpensively expand the length of the chimney, and to improve the chimney's draft.

**CLAPBOARD SIDING:** Tapered wood boards lapped one over another to form horizontal siding.

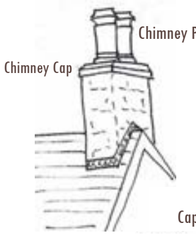


Glossary

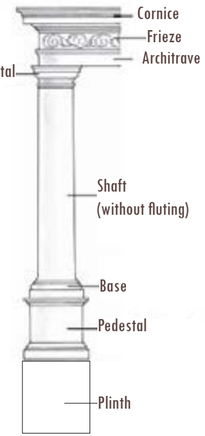
Wood Siding



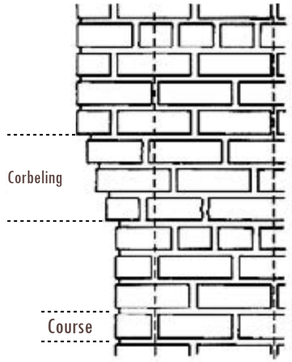
Lapped, Beaded  Lapped, Bevel  Board & Batten



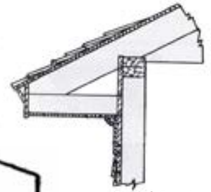

Casement Window




Parts of a Column









**CLERESTORY:** Windows located at the highest point of an exterior wall, usually for sunlighting of the interior.
For treatment information see NPS Preservation Brief 9: *http://www.nps.gov/history/hps/tps/briefs/brief09.htm*

**COLUMN ELEMENTS:**
CAPITAL: The top, crowning feature of a column.
PLINTH: The lower, square form at the base of a column.
FLUTING: Concave grooves running vertically up a column.

**COLONNADE:** A number of columns arranged in a line supporting an entablature and usually one side of a roof.

**CONCRETE and CEMENT:** The terms are often used interchangeably to refer to a material used in building construction, consisting of a hard, particulate substance, known as an aggregate (usually made from different types of sand and gravel), that is bonded together by cement and water.
For treatment information see NPS Preservation Briefs 1, 15 and Glossary of Historic Masonry Deterioration Problems and Preservation Treatments: *http://www.nps.gov/history/hps/tps/briefs/brief15.htm; http://www.nps.gov/history/hps/tps/briefs/brief01.htm; http://www.nps.gov/tps/how-to-preserve/preservedocs/Historic-Masonry-Deterioration.pdf*

**COPING:** A protective cap or cover of a wall, parapet, pilaster, or chimney. Often of stone, terra-cotta, concrete, or metal. Frequently curved or sloping to shed water.

**CORBEL:** An incremental wall projection used to support additional weight, most commonly constructed of brick.

**CORNICE:** The decorative projecting element at the top of an exterior wall.

**CORNICE, BOXED:** A hollow cornice built up of boards, moldings, shingles, etc.

**COURSE:** A layer of masonry units (such as bricks) running horizontally along a wall.

**CRESTING:** An ornamental ridging at the top of a wall or the peak of a roof. Also known as a Ridge Cap.
**CUPOLA:** A small dome rising above a roof, usually with a band of small windows or opening.



Glossary

**DENTILS:** Rectangular toothlike elements forming a decorative horizontal band in a cornice.

**DORMER WINDOWS:** A window and window structure that project from the slope of a roof.
For treatment information see NPS Preservation Brief 9: *http://www.nps.gov/history/hps/tps/briefs/brief09.htm*

**DOUBLE-HUNG WINDOWS:** Windows with two sashes, one above the other, each of which slides vertically.
For treatment information see NPS Preservation Brief 9: *http://www.nps.gov/history/hps/tps/briefs/brief09.htm*

**EAVE:** Lower edges of a roof extending beyond the exterior wall.

**EFFLORESCENCE:** A whitish haze of soluble salts on masonry generally caused by excessive pulling of soluble salts into the masonry and out through the surface. Capillary action may pull soluble salts which result in efflorescence from the ground into the masonry. Can be cosmetic or an indication of a serious structural problem.
For treatment information see NPS Preservation Briefs 1 and Glossary of Historic Masonry Deterioration Problems and Preservation Treatments: *http://www.nps.gov/history/hps/tps/briefs/brief01.htm and http://www.nps.gov/tps/how-to-preserve/preservedocs/Historic-Masonry-Deterioration.pdf*

**ENGAGED COLUMN:** A column integral with a wall surface, usually half round in form.

**ENGLISH BASEMENT:** A basement which is partially below and partially above ground level and which often has its own separate entrance from the rest of the building.

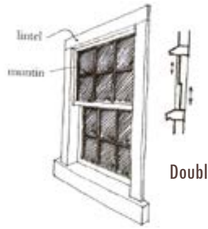
**ENTABLATURE:** The large horizontal form setting on an spanning column capitals; it includes the architrave, the frieze and the cornice.

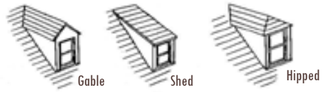
**FAÇADE:** Usually the front exterior elevation or face of a building.

**FANLIGHT:** Fan-shaped window, usually located over an entrance door.
For treatment information see NPS Preservation Brief 9: *http://www.nps.gov/history/hps/tps/briefs/brief09.htm*

**FASCIA BOARD:** A flat, horizontal board between moldings, typically used with classical styles.

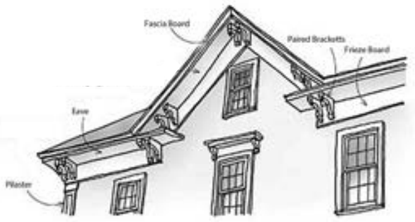







1 Eave (total overhang) 4 Bracket
2 Fascia (trim board) 5 Rake (sloped board)
3 Soffit (underside)




Gambrel Roof

Hip Roof

Keystone

**FAUX HALF-TIMBERING:** A half-timbered building has exposed wood framing. The spaces between the wooden timbers are filled with plaster, brick, or stone. Faux half timbering is an application of materials to imitate half timbering. Popular in Tudor Revival, Victorian and Cottage Styles.

**FRIEZE:** A decorative horizontal band located just below a cornice or gable.

**GABLE:** The triangular section of exterior wall just under the eaves of a double-sloped roof. Houses can be described as front, side or cross gabled depending on the direction the gable faces.

**GALLERY or OPEN GALLERY:** A long covered area acting as a corridor, inside or outside of a building, or between buildings. See also ARCADE and COLONNADE.

**GAMBREL ROOF:** A double-sloped barn-like roof often associated with Dutch Colonial architecture.
For treatment information see NPS Preservation Brief 4: *http://www.nps.gov/history/hps/tps/briefs/brief04.htm*

**GINGERBREAD:** Highly decorative, elaborate cut woodwork used as decorative features and trim on porch rails, eaves, etc. Most common with Victorian styles.

**GLAZING:** 1) Can refer to a ceramic coating, usually thin, glossy in the surface of pottery, or earthenware such as terra-cotta. 2) Can also refer to the presence of glass panels in windows and doors.

**HIP ROOF:** A roof with slopes in the direction of each elevation, commonly in four directions. A square house with a hip roof would have a PYRAMIDAL ROOF.
For treatment information see NPS Preservation Brief 4: *http://www.nps.gov/history/hps/tps/briefs/brief04.htm*

**HOOD:** A cover placed above an opening, such as a door or window, to shelter it.

**HOOD MOLDING:** Projecting molding over a door or window (interior or exterior).

**KEYSTONE:** Center stone in a masonry arch.



Glossary

**LABEL:** A molding over a door or window.

**LANTERN:** A small turret with openings or windows all around, crowning a roof peak or dome.

**LATTICE or LATTICE WORK:** Reticulated or net-like work formed by the crossing of laths or narrow, thin strips of wood or iron, usually in a diagonal or vertical pattern. Frequently applied to cover foundations or crawl spaces or used in a decorative fashion on porches,pergolas, etc.

**LEAD PAINT:** A paint that contains lead as a pigment. Most common in white paints, lead was added to speed up drying, increase durability, maintain a fresh appearance, and resist moisture that causes corrosion. Lead is highly toxic and was banned from US paints in 1978. Today it is one of the most common hazards in historic homes.
For treatment and abatement information see NPS Preservation Brief 37: *http://www.nps.gov/history/hps/tps/briefs/brief37.htm*

**LINTEL:** The horizontal support over a door or window.

**MANSARD ROOF:** A steeply sloped roof covering the exterior wall of the top floor of a building, named after the French architect Mansart and commonly associated with the Second Empire style.
For treatment information see NPS Preservation Brief 4: *http://www.nps.gov/history/hps/tps/briefs/brief04.htm*

**MOLDING:** A member of construction or decoration present on edges and contours of cornices, capitals, door, windows, wall joints, etc. Moldings are generally divided into three categories; rectilinear, curved and composite.

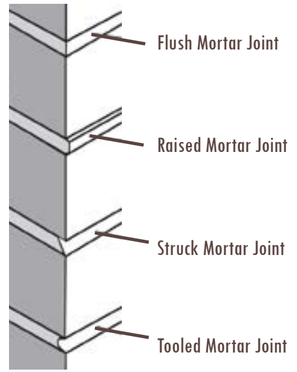
**MORTAR JOINTS:** In masonry, mortar joints are the spaces between bricks, concrete blocks, or glass blocks, that are filled with mortar or grout. Mortar joints can be made in a series of different fashions, but the most common ones are raised, tooled, struck and flush.
For treatment information see NPS Preservation Brief 2: *http://www.nps.gov/history/hps/tps/briefs/brief02.htm*

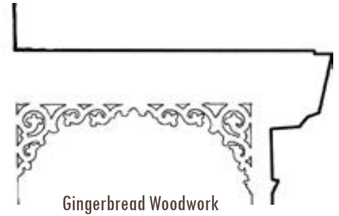
**MULLION:** The vertical member separating windows, doors or other panels set in a series.
**MUNTIN:** Vertical or horizontal pieces of wood separating panes of glass in a window or door.

**NEWEL POST:** Wooden post located at the top or bottom of a stairway balustrade.

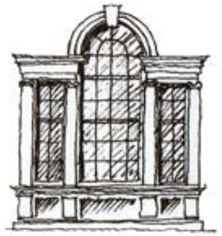


Mansard Roof



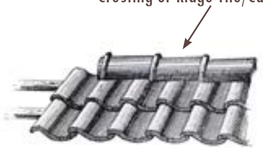



Gingerbread Woodwork



Palladian Window

Cresting or Ridge Tile/Cap



Pantile

Window Pediments

Newel Post

**OCULUS:** A round window.

**ORIEL WINDOW:** A projection from an upper floor of an exterior wall surface that contains one or more windows.
For treatment information see NPS Preservation Brief 9: *http://www.nps.gov/history/hps/tps/briefs/brief09.htm*

**PALLADIAN WINDOW:** Large window unit with arched window in the center and smaller window on each side.
For treatment information see NPS Preservation Brief 9: *http://www.nps.gov/history/hps/tps/briefs/brief09.htm*

**PANTILE:** A roofing tile that has the shape of an S laid on its side. Usually terra-cotta or ceramic tile.

**PARAPET:** An extension of an exterior wall projecting above the roof plane, commonly used to hide the plane of a low sloped roof.

**PARGING:** In masonry construction, a thin coat of cement mortar (often containing damp-proofing ingredients) applied to provide a smooth surface for rough masonry, or as a damp-proofing measure for rough masonry, foundation and basement walls.

**PEDIMENT:** The gable form at the top of the façade of a classical style structure; also used over windows and doors.

**PIER and BEAM:** A style of foundation construction in which piers of concrete or stone support the major structural first floor beams of the house.

**PILASTER:** A flat, rectangular partial column attached to a wall surface.

**PITCH OF ROOF:** The angle of a roof slope, expressed in a ratio of vertical to horizontal (e.g. 6:12).

**POINTING or REPOINTING:** Repointing is the process of renewing the pointing (the external part of mortar joints) in masonry construction.
For treatment information see NPS Preservation Brief 2: *http://www.nps.gov/history/hps/tps/briefs/brief02.htm*





**PORCH:** Is an external structure adjacent to the walls of a main building, but may be enclosed by screen, latticework, broad windows, or other light frame walls extending from the main structure. SEE ALSO COLONNADE, PORTICO and ARCADE.
For treatment information see NPS Preservation Brief 45: *http://www.nps.gov/history/hps/tps/briefs/brief45.htm*

**PORTE COCHERE:** A covered entrance for coaches or vehicles, usually attached to the side elevation of a building.

**PORTICO:** A covered porch attached to the main façade of a building, supported by classical order columns.

**PYRAMIDAL ROOF:** See HIP ROOF

**QUOINS:** Pronounced like “Coins”. Decorative stones at the corner of a building.

**RAISED BASEMENT:** See ENGLISH BASEMENT

**RAKE:** The extension at the end of a gable or sloped roof.

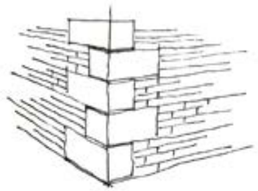
**REVEAL:** The depth of wall thickness between its outer face and a window or door set in an opening.

**RISING DAMP:** The suction of groundwater into the base of masonry walls through capillary action is called rising damp. Moisture is drawn up into the building walls and released at the interior and exterior surfaces where a horizontal wet stain or tidemark is left. Usually the result of poorly sealed basements or poorly functioning drainage systems and gutters.
For treatment information see NPS Glossary of Historic Masonry Deterioration Problems and Preservation Treatments: *http://www.nps.gov/tps/how-to-preserve/preservedocs/Historic-Masonry-Deterioration.pdf*

**SASH:** Any framework of a window, may be moveable or fixed, may slide in vertical plane (as in double-hung) or may pivot (as in casement).



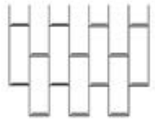
Portico



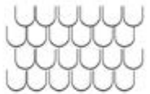
Quoins

Segmental Arch Window

Wood Shingles

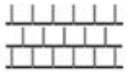


Decorative Squared



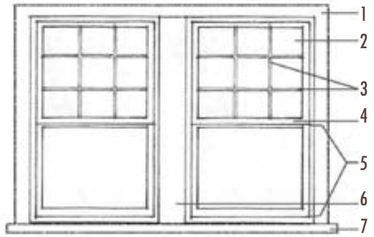
Fishscale

Diamond



Coursed

Parts of a Window




1 Casing (trim)
2 Glazing (glass)
3 Muntin
4 Meeting Rail
5 Sash
6 Mullion (trim separating windows)
7 Sill

**SEGMENTAL ARCH:** A partial arch form, usually made of brick and located over a window or door opening.

**SHAKE:** Split wood shingle.

**SHINGLE:** A small, thin sawn wooden board, thicker at one end, that is installed with overlapping edge as exterior siding or roofing. It differs from a shake, which has similar function but is split rather than sawn; a shake is thicker and rougher than a shingle.
For treatment information see NPS Preservation Briefs 19 and 4: *http://www.nps.gov/history/hps/tps/briefs/brief19.htm, http://www.nps.gov/history/hps/tps/briefs/brief04.htm*

**SHED ROOF:** A single pitched roof, often over a room attached to the main structure.
For treatment information see NPS Preservation Brief 4: *http://www.nps.gov/history/hps/tps/briefs/brief04.htm*

**SIDELIGHT:** Narrow window located immediately adjacent to an entrance door.
For treatment information see NPS Preservation Brief 9: *http://www.nps.gov/history/hps/tps/briefs/brief09.htm*

**SINGLE-HUNG WINDOW:** Window with two sashes, one above the other, the lower of which slides vertically.
For treatment information see NPS Preservation Brief 9: *http://www.nps.gov/history/hps/tps/briefs/brief09.htm*

**SILL:** Horizontal member at the base of a window or other frame.

**SLATE:** A fine-grained rock derived from shale used in roofing, tiling and decorative finishes.
For treatment information see NPS Preservation Brief 4: *http://www.nps.gov/history/hps/tps/briefs/brief04.htm*

**SOFFIT:** The underside of an architectural element.

**SPALLING:** A condition of masonry in which the outer layer or layers begin to break off (unevenly), or peel away in parallel layers from the larger block of masonry. Common to natural stone as well as brick, and other fabricated masonry materials such as cement products and terra-cotta. Usually the result of unwanted moisture and freeze/thaw cycles.
For treatment information see NPS Preservation Brief 15 and Glossary of Historic Masonry Deterioration Problems and Preservation Treatments: *http://www.nps.gov/history/hps/tps/briefs/brief15.htm, http://www.nps.gov/tps/how-to-preserve/preservedocs/Historic-Masonry-Deterioration.pdf*





**STUCCO:** An exterior finish for masonry or frame walls, usually composed of cement, sand, and hydrated lime, which, when mixed with water and applied wet to a surface, adheres to it and subsequently sets or hardens.
For treatment information see NPS Preservation Brief 22: *http://www.nps.gov/hps/tps/briefs/brief22.htm*

**TERRA-COTTA:** Clay blocks or tiles, usually glazed, used for roof tiles or decorative surfaces.
For treatment information see NPS Preservation Briefs 4, 7, 30: *http://www.nps.gov/history/hps/tps/briefs/brief07.htm ; http://www.nps.gov/history/hps/tps/briefs/brief30.htm ; and http://www.nps.gov/history/hps/tps/briefs/brief04.htm*

**THERMAL PERFORMANCE/INFILTRATION:** A window's ability to act as a barrier to the transfer of heat.

**TRACERY:** Ornamental metal or woodwork found in windows. Applied rather than separating panes.

**TRANSOM:** A small window located immediately above a door.

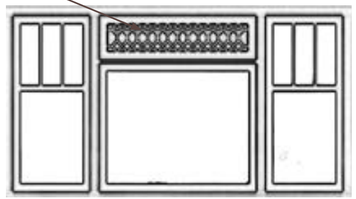
**TRIPARTITE WINDOW:** A group of three square or rectangular windows. Units suggest Palladian windows but have fewer classical details and are less expensive to construct. Found most commonly on Colonial Revival houses.
For treatment information see NPS Preservation Brief 9: *http://www.nps.gov/history/hps/tps/briefs/brief09.htm*

**TURRET:** A small tower located at the corner of a building.

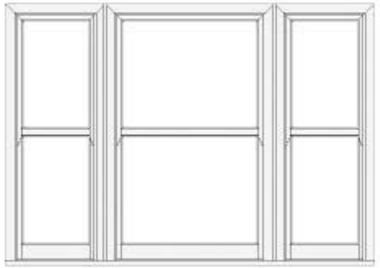
**WEATHERBOARD:** See CLAPBOARD SIDING.

**XERISCAPING:** Refers to landscaping and gardening in ways that reduce or eliminate the need for supplemental water from irrigation.






Turret



Tripartite Window

## Preservation Terms

**ADAPTIVE RE-USE:** a use for a structure or landscape other than its historic use, normally entailing some modification of the structure or landscape.

**ARCHITECTURAL CONSERVATION:** the science of preserving a historic structure's materials by observing and analyzing their deterioration, determining causes of and solutions to problems, and directing remedial interventions.

**ARCHITECTURAL CONSERVATOR:** a specialist in the scientific analysis of historic materials.

**ARCHITECTURAL HISTORY:** the study of architecture through written records and the examination of structures in order to determine their relationship to preceding, contemporary, and subsequent architecture and events. An architectural historian is a historian with advanced training in this specialty.

**BUILDING:** an enclosed structure with walls and a roof, created to serve some residential, industrial, commercial, agricultural, or other human use.

**BUILDING CODE:** Law setting forth minimum standards for the construction and use of buildings to protect the public health and safety.

**CERTIFICATE OF APPROPRIATENESS (COA):** Certificate issued by a preservation commission to indicate its approval of an application to alter, demolish, move, or add on to a protected resource.

**CERTIFIED LOCAL GOVERNMENT:** A city or town that has met specific standards enabling participation in certain National Historic Preservation Act programs.

**CHARACTER-DEFINING FEATURE:** A prominent or distinctive aspect, quality, or characteristic of a historic property that contributes significantly to its physical character. Structures, objects, vegetation, spatial relationships, views, furnishings, decorative details, and materials may be such features.

**COMPREHENSIVE HISTORIC PRESERVATION PLANNING:** the logical organization of preservation information pertaining to the identification, evaluation, registration, and treatment of historic properties and the setting of priorities for accomplishing preservation activities.

**CONTRIBUTING STRUCTURE:** Building or structure in historic district that generally has historic, architectural, cultural, or archeological significance

**CULTURAL LANDSCAPE**: a geographic area, including both cultural and natural resources and the wildlife or domestic animals therein, associated with a historic event, activity, or person or exhibiting other cultural or aesthetic values. There are four general kinds of cultural landscape, not mutually exclusive.

**CULTURAL RESOURCE:** an aspect of a cultural system that is valued by or significantly representative of a culture or that contains significant information about a culture. A cultural resource may be a tangible entity or a cultural practice.

**DEMOLITION BY NEGLECT:** The destruction of a building through abandonment or lack of maintenance.

**DESIGN:** the combination of elements that create the form, plan, space, structure, and style of a historic property.

**DESIGN INTENT:** the creative objectives of an amateur or professional designer, architect, landscape architect, engineer, or artist that were applied to the development of a historic property.





**DESIGNATION:** Act of identifying historic structures and districts subject to regulation in historic preservation ordinances or other preservation laws.

**DOCUMENTATION:** drawings, photographs, writings, and other media that depict cultural and natural resources.

**DUE PROCESS:** Protection of constitutionally protected rights from arbitrary governmental action. Requires notice and opportunity to be heard.

**EVALUATION**: process by which the significance of a property is judged and eligibility for National Register of Historic Places (or other designation) is determined.

**FEATURE (HISTORIC)**: (1) a prominent or distinctive aspect, quality, or characteristic of a historic property; (2) a historic property.

**FEELING (HISTORIC):** a property's expression of the aesthetic or historic sense of a particular period of time.

**FIELD PHOTOGRAPHY:** photography intended for producing documentation.

**FIELD RECORDS:** notes of measurements taken, field photographs, and other recorded information intended for producing documentation.

**HISTORIC AMERICAN BUILDING SURVEY (HABS)/HISTORIC AMERICAN ENGINEERING RECORD (HAER):** architectural and engineering documentation programs that produce a thorough archival record of buildings, engineering structures, and cultural landscapes.

**HISTORICAL ARCHITECT:** specialist in the science and art of architecture with specialized advanced training in the principles, theories, concepts, methods, and techniques of preserving prehistoric and historic structures.

**HISTORIC CHARACTER:** the sum of all visual aspects, features, materials, and spaces associated with a property's history.

**HISTORIC CONTEXT:** an organizing structure created for planning purposes that groups information about historic properties based on common themes, time periods, and geographical areas.

**HISTORIC DISTRICT:** a local or national geographically definable area, urban or rural, possessing a significant concentration, linkage, or continuity of sites, landscapes, structures, or objects, united by past events or aesthetically by plan or physical developments. A district may also be composed of individual elements separated geographically but linked by association or history. (See National Register Bulletin 15.)

**HISTORIC LANDSCAPE:** a cultural landscape associated with events, persons, design styles, or ways of life that are significant in American history, landscape architecture, archeology, engineering, and culture; a landscape listed in or eligible for the National Register of Historic Places.

**HISTORIC PROPERTY:** a district, site, structure, or landscape significant in American history, architecture, engineering, archeology, or culture; an umbrella term for all entries in the National Register of Historic Places.

**HISTORIC SIGNIFICANCE:** the meaning or value ascribed to a structure, landscape, object, or site based on the National Register criteria for evaluation. It normally stems from a combination of association and integrity.

**HISTORIC SITE:** the site of a significant event, prehistoric or historic occupation or activity, or structure or landscape whether extant or vanished, where the site itself possesses historical, cultural, or archeological value apart from the value of any existing structure or landscape; see cultural landscape.

**IN-KIND:** Usually refers to the replacement of an architectural feature in the same manner or with something equal in substance as the original.

**INTEGRITY:** the authenticity of a property's historic identity, evidenced by the survival of physical characteristics that existed during its historic or prehistoric period; the extent to which a property retains its historic appearance.

**INTENSIVE SURVEY:** a systematic, detailed examination of an area designed to gather information about historic properties sufficient to evaluate them against predetermined criteria of significance within specific historical contexts.

**INVENTORY:** a list of cultural resources, usually of a given type and/or in a given area.

**LAND USE:** General term used to describe how land is or may be utilized or developed, whether for industrial, commercial, residential or agricultural purposes, or as open space.

**MATERIAL**: the physical elements that were combined or deposited to form a property. Historic material or historic fabric is that from a historically significant period, as opposed to material used to maintain or restore a property following its historic period(s).

**MEASURED DRAWINGS**: A category of architectural drawings. Drawings depicting existing conditions or other relevant features of historic structures, landscapes, or objects. Measured drawings are usually produced in ink on archivally stable material, such as polyester film. Measured drawings of this type are used for documentation and archiving purposes. An architect or contractor may also produce measured drawings illustrating construction and repair.

**NATIONAL HISTORIC LANDMARK:** a district, site, building, structure, or object of national historical significance, designated by the Secretary of the Interior under authority of the Historic Sites Act of 1935 and entered in the National Register of Historic Places. Buildings or sites on the Landmark list must meet more stringent criteria than those on the Register.

**NATIONAL HISTORIC PRESERVATION ACT (NHPA):** The federal law that encourages the preservation of cultural and historic resources in the United States. See *http://www.achp.gov/nhpa.html*

**NATIONAL REGISTER OF HISTORIC PLACES:** the comprehensive list of districts, sites, buildings, structures, and objects of national, regional, state, and local significance in American history, architecture, archeology, engineering, and culture kept by the NPS under authority of the National Historic Preservation Act of 1966. See *http://www.nps.gov/nr/*

**NATIONAL REGISTER ELIGIBLE:** A historical or archaeological resource considered eligible for listing on the National Register of Historic Places without the formal nomination of the resource. Eligibility may qualify a property for certain programs and protections.

**PERIOD OF SIGNIFICANCE:** the span of time in which a property attained the significance for which it meets the National Register criteria.

**PROTECTION:** action to safeguard a historic property by defending or guarding it from further deterioration, loss, or attack or shielding it from danger or injury.

**PROVENANCE:** the history of physical custody of an object or collection, and its origin.

**PRESERVATION:** the act or process of applying measures to sustain the existing form, integrity, and material of a historic structure, landscape or object. Work generally focuses upon the ongoing preservation maintenance and repair of historic materials and features, rather than extensive replacement and new work.

**PRESERVATION MAINTENANCE:** action to mitigate wear and deterioration of a historic property without altering its historic character by protecting its condition and repairing when its condition warrants with the least degree of intervention. Types of preservation maintenance are:





**ROUTINE MAINTENANCE:** usually consists of service activities such as tightening, adjusting, oiling, pruning, etc.
**CYCLICAL MAINTENANCE:** maintenance performed less frequently than annually; usually involves replacement or at least mending of material.

**RECONSTRUCTION:** the act or process of depicting, by means of new work, the form, features, and detailing of a non-surviving historic structure or landscape, or any part thereof, for the purpose of replicating its appearance at a specific time and in its historic location.

**REHABILITATION:** the act or process of making a compatible use for a historic structure through repair, alterations, and additions while preserving those portions or features, which convey its historical, cultural and architectural values.

**REPAIR:** action to correct deteriorated, damaged, or faulty materials or features of a structure or landscape.

**REPRODUCTION:** the construction or fabrication of an accurate copy of an object.

**RESTORATION:** the act or process of accurately depicting the form, features, and character of a historic structure, landscape, or object as it appeared at a particular period of time by means of the removal of features from other periods in its history and reconstruction of missing features from the restoration period.

**SECRETARY OF THE INTERIOR'S STANDARDS:** A series of standards that govern the treatment of historic structures. See *http://www.nps.gov/history/local-law/arch_stnds_8_2.htm*

**SECTION 106, OR "106":** refers to Section 106 of the National Historic Preservation Act of 1966, which requires federal agencies to take into account the effects of their proposed activities on properties included, or eligible for inclusion, in the National Register of Historic Places. See *http://www.achp.gov/106summary.html*

**SETTING:** the physical environment of a historic property; the character of the place in which the property played its historical role.

**SITE PLAN:** Plan submitted by the property owner for review by a planning board or other governmental entity that addresses issues such as the siting of structures, landscaping, pedestrian and vehicular access, lighting, signage, and other features.

**STABILIZATION:** action to render an unsafe, damaged, or deteriorated property stable while retaining its present form.

**STATE HISTORIC PRESERVATION OFFICER (SHPO):** an official within each state appointed by the governor to administer the state historic preservation program and carry out certain responsibilities relating to federal undertakings within the state. See *http://www.okhistory.org/shpo/shpom.htm*

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

**STRUCTURE**: a constructed work, usually immovable by nature or design, consciously created to serve some human activity. Examples are buildings of various kinds, monuments, dams, roads, railroad tracks, canals, millraces, bridges, tunnels, locomotives, nautical vessels, stockades, forts and associated earthworks, Indian mounds, ruins, fences, and outdoor sculpture.

## Steps to Assessing the Visual Character of Your Building

Identifying the overall visual character of a building is nothing more than looking at its distinguishing physical aspects without focusing on its details. The attributes you identify should be those that you strive to protect and keep intact throughout your project.

**Setting – How is the building situated in relation to adjacent buildings?**

- How does it relate to the street?
- Are there accessory or outbuildings?
- Are there landscape features?

**Shape – What is the form of the building that gives its identity?**

- Is it square or rectangular; does it have an asymmetrical L-plan?
- Are there additions?
- Is the building tall, narrow, wide or deep?
- Are there height differences?
- Is there a complexity that adds character?
- How does its shape compare to neighboring buildings?
- Is the shape emphasized with vertical or horizontal bands or by another technique?
- Has function influenced the shape?

**Roof – How does the roof shape and its slope contribute to the architectural character?**

- Are there multiple gables, cross gables, complex gables, parapets and towers?
- Is the roof highly visible and how does it relate to adjacent buildings?
- Are there roof features such as dormers, cupolas, cresting, one or more chimneys?
- Are there chimney details such as corbelled caps and terra-cotta flues?
- What material covers the roof – standing-seam metal, colored or patterned slate shingles, etc.?
- Are there eave overhangs, return of eaves, flared eaves, boxed cornices, cornice decoration?
- How do these roof, eave and cornice features contribute to the architectural character?

**Foundation – How high is the foundation?**

- Is there an English or raised basement with windows?
- How does the foundation compare to adjacent buildings?
- Do height, materials and masonry coursing give identity and character?

**Wall form – Are there wall projections in the form of porches, balconies, bay windows, projecting bays?**

- How are these and other projections treated?
- Are there recesses or voids in the building such as arcades, colonnades and open galleries?
- Is the wall form varied by use of materials? What are the materials, their texture, pattern and color?

**Openings – What is the number of windows and doors across the façade and elevations, the arrangement and rhythm?**

- How are they shaped and treated in molding, hoods, lintels, sills? What is the shape of the lintel?
- What is the window to wall space?
- Is there symmetry?
- What type are the windows, i.e., double-hung sash, fixed sash, casement, tripartite, Palladian?
- What is the size of the panes, thickness of muntins and mullions?
- Are doors paneled and/or glazed? If glazed (glass), how many panes, their size, treatment, etc.?
- Are there window and door shutters? On all elevations? Do they fit the opening?
- Have openings been enclosed?
- What materials were used for windows and doors, their moldings and in the sills and lintels?
- How does the above opening treatment contribute to the architectural character of the building?



Resources | Assessing Visual Character

## Steps to Assessing the Visual Character of Your Building, continued

**Materials – What are the Craftsmanship Details? What do they say about Age and Historic Integrity?**

- What are the surface qualities of the materials in consistency, color, texture, craftsmanship and age?
- Were materials handcrafted or machine made and how were they applied? Tool marks, whether left by hand or machine, along with fasteners and material analysis are dating aids that reveal when the work was performed.
- Are tooling marks visible on stones? Are the stones rubble or coursed? Cut in blocks? Are the bricks handmade, glazed, rubbed or shaped, and what is the bonding pattern?
- What is the original mortar consistency in masonry work? Has repointing with harder and wrong color cement occurred?
- Are mortar joints detailed, i.e., grapevine joints or colored?
- If stuccoed, what is the texture, i.e., pebble dash, coarse, etc.?
- What craftsmanship was used on trim moldings, woodwork, weatherboard, cornice, brackets, jigsaw patterns, etc.? Are tool marks visible on woodwork?
- Is there decorative metal work?
- Have materials been damaged by inappropriate treatments such as vinyl siding, sandblasting, abrasive or harmful chemical cleaning, poor sanding tools, etc.?
- Has there been unsympathetic replacement of historic materials or unsympathetic alterations?
- Are shrubs, vines and plants growing into the foundation or walls?
- Does integrity remain in materials, craftsmanship, design and setting of the period of significance?

**Victorian/Folk Victorian**
The use of paint is an important feature of a Victorian-era house. Victorians were typically painted in four or more colors with accent details that were darker or lighter versions of the trim or body color. Use at least three paint colors.

**Craftsman/Prairie**
These styles were meant to blend in with nature or reflect the landscape around them. Paint your home in neutral earth-tones, browns, red-browns, greens, and grays.

**Colonial Revival**
Unlike earthy Craftsman colors, Colonial Revival buildings were typically painted in light colors like yellow, white, tan, pale blue or gray. Paint accents such as doors and shutters in dark colors to add contrast.

**Tudor Revival**
Tudor buildings were designed with steeply pitched roofs, half-timbering, and a mix of unpainted stucco, brick, or stone. Because of the variety of materials used, Tudors should have a limited color range. Paint trim dark brown (almost black) and use lighter colors like tan or cream for the stucco body.

**Spanish Eclectic/Italian Renaissance**
A terra-cotta tile roof and light colored stucco are important features of these styles. Stucco should not be painted, but can be colored through the stucco mix. Consider staining windows and doors or painting trim white, rust, brown or gray.

**Neoclassical**
The Neoclassical palette is inspired by the stone buildings of ancient Greece and Rome. Shades of white or ivory are appropriate on the trim and cornice. Wall colors can be white or shades of gray or beige. Doors and shutters should be darker—black, greens, grays, or blues. Hardwood doors may have been varnished or grained instead of painted.


Colonial


Spanish


Craftsman/Prairie


Craftsman/Prairie


Transitional Craftsman


Transitional Victorian





National Park Service (NPS) Preservation Briefs
*http://www.nps.gov/tps/how-to-preserve/briefs.htm*

NPS Preservation Tech Notes
*http://www.nps.gov/tps/how-to-preserve/tech-notes.htm*

NPS Sustainability and Preservation Guidelines
*http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf*

Oklahoma State Historic Preservation Office (SHPO)
*http://www.okhistory.org/shpo/shpom.htm*

Preservation Oklahoma (POK)
*http://www.preservationok.org/*

National Trust for Historic Preservation (NTHP) Old Building Friendly Contractors
*http://www.preservationnation.org/resources/homeowners/map.html#.URujTaVEFfQ*

Habitat ReStores (for reusable building materials)
*http://www.habitat.org/restores/directory/ok*

Oklahoma Plant List (Rain Garden/Low Impact)
*http://lid.okstate.edu/events-1/workshop-handouts/OKPlantListforRainGardens.pdf/view*

Historic Landscape Resources:
*http://ncptt.nps.gov/landscapes-and-lives-1997-27/*
*http://ncptt.nps.gov/tree-replacement/*
*http://ncptt.nps.gov/tree-replacement/*

City of Enid
Title 11, Chapter 10, Article B: Historic Preservation Ordinance

11-10B-1: PURPOSE:
The city hereby declares that the historic, architectural, cultural, and aesthetic features of the city represent some of the finest and most valuable resources of the city, and such resources are the embodiment of the heritage of the people of Enid. Therefore, it is hereby declared that the purposes of this article, to be known as the HISTORIC PRESERVATION ORDINANCE, shall be as follows:

A. To designate, preserve, protect, enhance and perpetuate those structures and districts which reflect outstanding elements of the city's cultural, artistic, social, economic, political, architectural, historic, or other heritage.

B. To foster civic pride in the beauty and accomplishments of the past.

C. To stabilize or improve the aesthetic and economic vitality and values of such structures and districts.

D. To promote the use of outstanding historic or architectural structures or districts for education, stimulation and welfare of the people of the city. (Ord. 2012-03, 1-19-2012)

11-10B-2: DEFINITIONS:
For the purposes of this article, the following terms shall have the meanings indicated:

ARCHITECTURAL RESOURCES: Districts, structures, buildings, monuments, sites and landscaping that possess local interest or artistic merit, or which are particularly representative of their class or period, or represent achievements in architecture, engineering technology, design or scientific research and development.

CERTIFICATE OF APPROPRIATENESS: The official document issued by the planning administrator or historic preservation commission approving any application for permission to construct, erect, demolish, move, reconstruct, rehabilitate, restore, stabilize or alter any structure within a historic district.

COMMISSION: Historic preservation commission of the city.

DESIGN GUIDELINES: Statements that are intended to be advisory in nature and serve as a reference for all parties involved in the design review process. Guidelines are indicated by statements containing the words "should" or "encouraged".

GOOD REPAIR: A condition which not only meets minimum standards of health and safety, but which also guarantees continued attractiveness, continued structural soundness and continued usefulness.

HISTORIC DISTRICT: A geographically definable area as designated by ordinance of the mayor and board of commissioners which may contain one or more significant landmarks and which may have within its boundaries other properties or structures, while not of such historic and/or architectural significance, to be designated as landmarks, nevertheless contribute to the overall visual characteristics of the district.

HISTORIC RESOURCES: Sites, districts, structures, buildings, or monuments that represent facets of history in the locality, state or nation; places where significant historic or unusual events occurred; places associated with a personality or group important to the past.

LANDMARK: An individual structure, building, site or monument which contributes to the historic, architectural or archaeological heritage of the city and is worthy of rehabilitation, restoration and/or preservation.

ORDINARY MAINTENANCE AND REPAIR: Any work for which a building permit or any other city permit or certificate is not required, and where the purpose of such work is stabilization and, further, where such work will not noticeably change the exterior appearance of the resource. Any work not satisfying all of the above requirements shall not be considered ordinary maintenance and repair. The following examples shall not be considered ordinary maintenance and repair: the application of paint to previously unpainted brick or masonry; the construction or enlargement of a driveway or parking area; the replacement of exterior doors or windows, except for repair of broken glass or screens by use of like glass or screens; and further, there are other types of construction or other work that shall not be considered ordinary maintenance and repair.



Resources | Enid Historic Preservation Ordinance

PRESERVATION: The adaptive use, conservation, protection, reconstruction, restoration, rehabilitation or stabilization of sites, buildings, districts, structures, monuments or other resources significant to the heritage of the people of the city of Enid, and further:
Adaptive Use: The restrained alteration of a historic or architectural resource to accommodate uses for which the resource was not originally constructed, but in such a way so as to maintain the general historic and architectural character.

Conservation: The sustained use and appearance of a resource essentially in its existing state.

Protection: Maintaining the security and integrity as it exists through the establishment of the mechanisms of this article.

Reconstruction: The process of recreating or reproducing by new construction all or part of the form and detail of a vanished resource as it appeared at a specified period in time.

Rehabilitation: The process of returning a historic or architectural resource to the state of efficiency or soundness by repair or alteration designed to encourage its continued use but without noticeably changing the exterior appearance of the resource.

Restoration: The process of accurately recovering all or a part of the form and detail of a resource and its setting as it appeared at a particular period of time by means of the removal of a later work and the replacement or duplication of missing earlier work.

Stabilization: The process of applying measures designed to halt deterioration and to establish the structural stability of an unsafe or deteriorated resource while maintaining the essential form as it presently exists without noticeably changing the exterior appearance of the resource.

SIGNIFICANT CHARACTERISTICS OF HISTORIC OR ARCHITECTURAL RESOURCES: Those characteristics which are important to, or expressive of, the historic, architectural, or cultural quality and integrity of the resource and its setting, and which include, but are not limited to, building materials, detail, height, mass, proportion, rhythm, scale, setback, setting, shape, street accessories and workmanship.

Building Materials: The physical components and the manner of their utilization which create the aesthetic and structural appearance of the resource, including, but not limited to, a consideration of the texture, nature and style of the components and their combinations, such as brick, stone, shingle, wood, concrete or stucco.

Detail: The architectural aspects which, due to particular treatment, draw attention to certain parts or features of a structure.

Height: The vertical dimension of a given structure, building or monument.

Proportion: The relative physical sizes within and between buildings and building components.

Rhythm: A regular pattern of shapes including, but not limited to, windows, doors, projections, and heights, within a building, structure, or monument, or a group of the same.

Scale: The harmonious proportion of parts of a building, structure or monument to one another and to the human figure.

Setting: The surrounding buildings, structures or monuments or landscaping which provides visual aesthetic, or auditory quality to the historic or architectural resources.

Shape: The physical configuration of structures or buildings or monuments and their

component parts including, but not limited to, roofs, doors, windows and facades.

Street Accessories: Those sidewalks or street fixtures which provide cleanliness, comfort, directions or safety, and are compatible in design to their surroundings, and include, but are not limited to, trash receptacles, benches, advertising, displays, signs, lights, hydrants, and landscaping, including, but not limited to, trees, shrubbery and planters.

STRUCTURE: Anything constructed or erected, the use of which requires permanent location on the ground or which is attached to something having a permanent location on the ground. This includes, but is not limited to, buildings, fences, walls, driveways, sidewalks, parking areas, and signs. (Ord. 2012-03, 1-19-2012)

11-10B-3: AREA OF JURISDICTION:

This article shall apply to all areas within the jurisdiction of the city, except those areas which are zoned C-4 central business, in which case any property owner located in a C-4 central business district may apply for voluntary designation. (Ord. 2012-03, 1-19-2012)

11-10B-4: HISTORIC PRESERVATION COMMISSION

A. Creation; Membership: There is hereby created the historic preservation commission of the city. Its members shall be appointed by the mayor with the approval of the mayor and board of commissioners except as to the member to be elected by the metropolitan area planning commission. In making the appointments to the commission, the mayor shall attempt to maintain a balance of interests and skills on the historic commission by assessing the individual qualifications, including, but not limited to, their knowledge or interest in any one or more of the following: architecture, history, landscape architecture, structural engineering, lending and finance, and commerce. All members shall have knowledge of, and interest in, historic preservation and will have demonstrated their civic interest and knowledge of the history of the community. Such commission shall be composed of the following persons, all of whom shall be residents of the city:

1. One member shall be a registered architect;
2. One member shall be a historian;
3. One member shall be an attorney;
4. One member shall be a licensed real estate broker;
5. One member of the metropolitan area planning commission who shall be elected by the metropolitan area planning commission; and
6. One member from each designated historic preservation district within the city.

B. Terms; Compensation:

1. The term of each commission member shall be for three (3) years or until his or her successor takes office.
2. Members may be appointed to fill the remainder of vacant terms.
3. All members of the commission shall serve without compensation.
4. Initially, two (2) members shall be appointed for one year, two (2) for two (2) years, and one for three (3) years.

C. Meetings And Rules:

1. The commission shall be empowered to adopt rules for the conduct of its business. The commission shall elect a chairman who shall serve for one year and who shall be eligible for reelection. The commission shall elect a vice chairman who shall serve for one year and who shall be eligible for reelection.
2. All meetings of the commission shall be held at four o'clock (4:00) P.M. on the first Thursday of each month and shall be open to the public. If a special meeting is needed it will be held the third Thursday of the month at four o'clock (4:00) P.M.
3. Any person, or his duly appointed representative, shall be entitled to appear and be heard on any matter before the commission.
4. The commission shall keep a record of its proceedings, a copy of which shall be filed for public view in the office of the city clerk.
5. No business of the commission may be conducted unless a quorum of not less than four (4) members is present. The concurring vote of four (4) members is sufficient to approve or disapprove any act or action of the commission.
6. The planning administrator, or the designated representative of such administrator, shall act as secretary of the commission and shall attend and keep the minutes of all meetings. He or she shall act in an advisory capacity only and may participate in the commission's discussions but shall have no vote. The planning administrator and the staff of the community development department shall assist the commission in discharging its duties.





D. Duties: Unless otherwise specified in this article, the duties of the historic preservation commission shall include, but may not be limited to, the duty to:

1. Prepare or cause to be prepared a comprehensive inventory of historic, architectural, and archaeological resources within the city.
2. Prepare or cause to be prepared a general historic preservation plan to be incorporated within the comprehensive plan of the city.
3. Prepare findings of fact relating to the recommendation for designation of historic, architectural, and archaeological resources.
4. Prepare findings of fact pursuant to action taken by the commission relating to certificates of appropriateness.
5. Make recommendations to the mayor and board of commissioners concerning the acquisition of development rights, facade easements, and the development of historic preservation plans.
6. Make recommendations to the mayor and board of commissioners concerning grants from federal and state agencies, private groups and individuals and the utilization of budgetary appropriations to promote the preservation of historic, architectural, or archaeological resources; and, when so directed by the mayor and board of commissioners may oversee historic projects or programs.
7. Increase public awareness of the value of historic, architectural or archaeological resources by developing and participating in public information programs and by recommending the update of the preservation program and by the giving of advice to owners or residents of such resources as to the problems and techniques of preservation work; and further, by placing monuments and markers at historic sites as chosen by the commission.
8. Comment and make recommendations concerning actions undertaken by other city agencies or actions of other governmental units with respect to the effect of such actions upon historic, architectural, and archaeological resources.
9. Conduct a periodic review of the status of designated landmarks and historic districts and provide periodic reports on the findings of said review, along with any resolutions for action, as considered appropriate, to the mayor and board of commissioners.
10. Review requests for demolition of properties listed in the national register of historic places and make comments and recommendations to the property owners with respect to the degree to which the proposed removal of the historic resource(s) would serve to change the overall historic culture of the community. (Ord. 2012-03, 1-19-2012)

11-10B-5: DISTRICT CREATED:

There is hereby created the HP historic preservation zoning district. (Ord. 2012-03, 1-19-2012)

11-10B-6: GENERAL PROVISIONS AND DESCRIPTION:

The HP historic preservation district and its regulations may be applied to property located in any other zoning district, whether residential, commercial, industrial or agricultural, in accordance with the provisions of this article. The HP historic preservation district is intended to be an overlay zoning district and the regulations imposed by such district shall be in addition to the regulations of the underlying zoning district applicable to the subject parcel or area. All provisions of this article, including the definitions contained therein, shall be applied to this district. (Ord. 2012-03, 1-19-2012)

11-10B-7: DISTRICT IDENTIFICATION:

Tracts, buildings, sites or areas designated by the mayor and board of commissioners as being within the HP historic preservation district shall be identified on the official zoning map of the city and in other official writings by the suffix "HP". (Ord. 2012-03, 1-19-2012)

11-10B-8: DISTRICT REGULATIONS:

The designating ordinance shall prescribe the significant exterior architectural features; the types of construction, alteration, demolition and removal, other than those requiring a building or demolition permit that should be reviewed for appropriateness; the design guidelines for applying the criteria for review of appropriateness; permitted uses; special uses; height and area regulations; sign regulation; and parking regulations. (Ord. 2012-03, 1-19-2012)

11-10B-9: ORDINARY MAINTENANCE AND REPAIR:
Nothing in this article shall be construed to prevent ordinary maintenance or repair of any structure, except exterior change. (Ord. 2012-03, 1-19-2012)

11-10B-10: USES ADJACENT TO DISTRICT:
Any use permitted in a residential, commercial, business, or industrial district while lying adjacent to, or across the street from, structures or areas falling within the HP historic preservation district shall be screened or designated, as appropriate, so as to minimize its effect upon such structures or area. This required screening or design is specifically made applicable to all properties and uses whether coming into existence prior to the enactment date of this title or subsequently coming into existence. (Ord. 2012-03, 1-19-2012)

11-10B-11: ZONING DESIGNATION PROCESS:
A. Review: The city may designate tracts and sites for inclusion within the historic landmark district and/or the historic preservation district in the same manner prescribed for the designation of other zoning districts and subject to compliance with this article; however, all designations of tracts and sites for inclusion within the preservation district shall be reviewed and considered by the historic preservation commission. Such commission shall forward its recommendation regarding a proposed designation to the metropolitan area planning commission and mayor and board of commissioners.

B. Proposal Of Designation: The initiation of a proposal of designation may be made by the commission, the mayor and board of commissioners, the metropolitan area planning commission or on the application of any owner or owners of the parcels to be designated or their authorized agents. Any such application shall be made upon forms or pursuant to standards set by the commission for this purpose.

C. Notice Of Consideration Of Designation:
a. Notice of consideration of a district designation by the historic preservation commission shall be the same as is required for consideration of the adoption or amendment of zoning district boundaries by the metropolitan area planning commission and in this title.

b. As a part of such notice, the planning administrator shall notify the owner or owners of record of affected properties by certified mail with return receipt requested of the proposed designation, including a copy of the proposed designation ordinance, a letter outlining the basis for the designation, and the obligations and restrictions which result from such designation.

D. Testimony Or Documentary Evidence: The commission may solicit and present expert testimony or documentary evidence regarding the historic, architectural, archaeological, or cultural importance of the property or district proposed for designation.

E. Plans And Programs: It shall be the duty of the planning administrator, or administrator's designee, to report to the commission as to the existence of such plans, programs, or authorization which might have application to the property proposed for designation, and further to offer a professional opinion as to whether or not the proposed designation is in accordance with such plans, programs or authorizations.

F. Written Findings Of Commission: As part of every such proposed designation, or proposed amendment of a designation, the commission shall state in written form to the metropolitan area planning commission and to the mayor and board of commissioners the attributes of the area or property proposed for designation or the degree to which such attributes relate, and comply with, the review criteria set forth in this article. In addition, the commission shall state in writing:

1. Whether or not, in its review, designation would be in compliance with prior actions of the mayor and board of commissioners approving plans, program or authorizations for public trusts, agencies or authorities of the city;

2. The proposed design guidelines for applying the criteria for review of certificates of appropriateness to the districts proposed for designation;

3. The recommendation as to appropriate permitted uses, uses permitted on review, height and area regulations, sign regulations and parking regulations necessary or appropriate to the preservation of the district proposed for designation.

G. Notice Of Approvals Or Disapprovals: The planning administrator shall officially notify the commission of all approvals or disapprovals of designation ordinances at the next regular meeting of the commission following mayor and board of commissioners action.

H. Amendment Or Repeal Of Designation: The commission shall have the authority to effect the amendment or repeal of any designation of a site, structure, building, district, or monument in the same manner and according to the same procedures provided herein for the original designation. (Ord. 2012-03, 1-19-2012)

11-10B-12: INTERIM CONTROL:
A. Resolution Authorizing Alteration, Removal Or Demolition: No building permit shall be issued by the city for alteration, construction, demolition or removal of any property or structure within a nominated historic district from the date of the meeting of the commission at which an application form is first presented until its final disposition by the mayor and board of commissioners unless such alteration, removal or demolition is authorized by formal resolution of the mayor and board of commissioners as necessary for public health, welfare or safety. In no event shall the delay be for more than one hundred eighty (180) days, except as provided in section 11-10B-15 of this article.

B. District Designation; Criteria: A site, structure, building, district or monument may be designated for preservation as a landmark or historic district and thus may be included within the historic preservation district if such possesses the following attributes within the categories below:

C. Historic, cultural category:
a. Such has significant character, interest, or value as part of the development, heritage, or cultural characteristics of the locality, state, or nation; or is associated with the life of a personality significant to the past; or

b. Such is the site of a historic event with a significant effect upon the development, heritage or cultural characteristics of the locality, state, or nation; or

c. Such exemplifies a facet of the cultural, political, economic, social or historic heritage of the community.

D. Architectural, engineering category:
a. Such portrays the environment in an era of history characterized by a distinctive architectural style; or

b. Such embodies those distinguished characteristics of an architectural type or engineering specimen; or

c. Such is the work of a designer or architect or contractor whose individual work has influenced the development of the community or of this nation; or

d. Such contains elements of design, detail, materials or craftsmanship which represents a style unique to the past; or

e. Such is a part of or related to a square, park or other distinctive area and thus, should be developed and preserved according to a plan based on a historic, cultural or architectural motif; or

f. Such represents an established and familiar visual feature of the neighborhood, community or skyline owing to its unique location or singular physical characteristics.

E. Architectural category:
a. Such has yielded, based upon physical evidence, information important to the history or prehistory; or

b. Such is part of, or related to, a distinctive geographical area which should be

developed or preserved according to a plan based on cultural, historic or architectural motif. (Ord. 2012-03, 1-19-2012)

11-10B-13: CERTIFICATE OF APPROPRIATENESS:

A. Required In Certain Instances: A certificate of appropriateness shall be required in the following instances before the commencement of work upon any structure or site located within the HP historic preservation district:

1. Whenever such work requires a building permit issued by the city.

2. Whenever such work includes the application of paint to a previously unpainted brick or masonry exterior surface of the construction or enlargement of a driveway or parking area.

3. Whenever such work includes the construction, erection, moving, demolition, reconstruction, rehabilitation, restoration, stabilization or alteration of the exterior of any structure or site, except when such work satisfies all the requirements for "ordinary maintenance and repair" as defined in this article.

B. Application For Building Permit: No building permit shall be issued by the building official for any structure or site located within the HP historic preservation district until the application for such permit has been reviewed by the commission and a certificate of appropriateness approved by the commission.

C. Copies Of Plans And Specifications: When applying for such a permit, the applicant shall furnish two (2) copies of all detailed plans, elevations, perspectives and specifications, and the planning administrator shall forward to the commission such application for a building permit within five (5) days of receipt thereof. Any applicant may request a meeting with the commission before submitting an application and may consult with the commission during the review of the permit application.

D. Approve Or Disapprove Certificate: Upon review of the application, the commission shall determine whether the proposed work is of a nature which will adversely affect any historic or architectural resource and whether such work is appropriate and consistent with the spirit and intent of this article and the designating ordinance. The commission shall apply the criteria established by this article and based thereon shall approve or disapprove such certificate of appropriateness. If the commission disapproves such a certificate of appropriateness, no permit shall be issued and the applicant shall not proceed with the proposed work.

E. Guidelines To Supplement Regulations: The commission shall develop such guidelines as it may find necessary to supplement the provisions of this article and to inform owners, residents and the general public of those techniques which are considered most proper for undertaking work relating to historic and architectural resources. The commission shall have the opportunity to advise the mayor and board of commissioners concerning provisions in the building, electrical, plumbing, heat and air and housing codes and other codes which affect preservation work.

F. New Construction; Reasons For Disapproval:

1. It is not the intent of this article to limit new construction to any one period or architectural style, but to preserve the integrity of historic and architectural resources and to ensure the compatibility of new work constructed in the vicinity.

2. In the case of the disapproval of plans by the commission, the commission shall state in writing the reasons for such disapproval and may include suggestions of the commission in regard to actions the applicant might take to secure the approval of the commission as to the issuance of a certificate of appropriateness.

G. Archaeological Resources: With regard to the development of a property containing a designated archaeological resource, a certificate of appropriateness shall be required prior to the issuance of the permit for which the applicant has applied; and further, the following requirements shall be satisfied:

1. Archaeological resources shall be protected from inappropriate or improper digging by demonstration by the applicant that the appropriate permits and standards are met for study as set by the Oklahoma historical society.





2. Any discovered materials shall be properly recorded, reported, stored or exhibited according to the standards set by the Oklahoma historical society.

3. All development affecting the designated archaeological resource shall provide for the permanent preservation of the resource or provide for the completion of the necessary work as recommended by the qualified archaeologist.

4. Prior to the hearing by the commission for issuance of the certificate of appropriateness, the applicant or the commission shall cause to have presented the comments and recommendations of a qualified archaeologist with respect to the resource under consideration and the application which would affect it.

H. Review By Commission; Criteria:

1. The commission may approve a certificate of appropriateness subject to certain conditions. Work performed pursuant to the issuance of a certificate of appropriateness shall conform to the requirements of such certificate, if any. It shall be the duty of the planning administrator and the code enforcement department to inspect from time to time any work performed pursuant to a certificate of appropriateness to assure such compliance.

2. In the event that such work is not in compliance, the planning administrator shall issue a stop work order. The commission may request by resolution that the planning administrator inspect the work and issue a stop work order.

3. The commission shall be guided by the following review criteria:

a. The purpose and intent of this article.

b. The degree to which the proposed work may destroy or alter all or part of a resource.

c. The degree to which the proposed work would serve to isolate the resource from its historic or architectural surroundings, or would introduce visual, audible, vibratory or polluting elements that are out of character with the resources and its setting, or that adversely affect the physical integrity of the resource.

d. The compatibility of the building materials with the aesthetic and structural appearance of the resource, including, but not limited to, the consideration of texture, style, color or the components and their combinations of elements such as brick, stone, concrete, shingle, wood or stucco.

e. The compatibility of the proposed design to the significant characteristics of the resource, including, but not limited to, a consideration of a harmony of materials, details, height, mass, proportion, rhythm, scale, setback, shape, street accessories, and workmanship.

I. Authority Of Planning Administrator: The commission, at its discretion, may authorize the planning administrator to administer the provisions of this section. Any decision by the planning administrator regarding the review and approval of a certificate of appropriateness may be appealed to the commission.

1. The planning administrator and staff may approve a certificate of appropriateness for the following areas without prior approval from the historic preservation commission:

a. Any changes to exterior paint when the applicant is using a paint color from a designated historic palette from any major paint company. If it is the intention of the applicant to paint masonry material the application must be taken to the historic preservation commission.

b. Any changes to the fence when the applicant is applying for a wrought iron, picket or brick fence. If a solid wood or stockade fence is applied for there must be a decorative feature proposed to be included in the design. Chainlink fencing is not allowed within the historic district.

c. Any replacement of the driveway that is not changing the current size or location of the current driveway.

d. Any changes to the roof or shingles when the same color and style of shingle is being used to replace the current shingles.

e. Any changes to any non historic features of the home that are not visible from the street as long as there is not a greater impact on the house or neighborhood. (Ord. 2012-03, 1-19-2012)

11-10B-14: CERTIFICATE OF ECONOMIC HARDSHIP:

A. Application: Application on forms prescribed by the commission for a certificate of economic hardship may be made by the owner or his agent who has been denied a certificate of appropriateness for any work specified in section 11-10B-13 of this article.

B. General Requirements And Procedures: The commission may require that the applicant for a certificate of economic hardship make submissions concerning any or all the following information before it makes a determination on the application:

1. An estimate of the cost of the proposed construction, alteration, demolition or removal, and estimate of any additional cost that would be incurred to comply with the recommendations of the historic preservation commission for changes necessary for the issuance of a certificate of appropriateness.
2. A report from a licensed engineer or architect with experience in rehabilitation as to the structural soundness of any structures on the property and their suitability for rehabilitation.
3. The estimated market value of the property in its current condition; after completion of the proposed construction, alteration, demolition or removal; after any changes recommended by the historic preservation commission and, in the case of a proposed demolition, after renovation of the existing property for continued use.
4. In the case of a proposed demolition, an estimate from an architect, developer, real estate consultant, appraiser or other real estate professional experienced in rehabilitation as to the economic feasibility or rehabilitation or reuse of the existing structure on the property.
5. Amount paid for the property, the date of purchase, and the party from whom purchased, including a description of the relationship, if any, between the owner of record or applicant and the person from whom the property was purchased, and any terms of financing between the seller and buyer.
6. If the property is income producing, the annual gross income from the property for the previous two (2) years; itemized operating and maintenance expenses for the previous two (2) years; and depreciation deduction and annual cash flow before and after debt service, if any, during the same period.
7. Remaining balance on any mortgage or other financing secured by the property and annual debt service, if any, for the previous two (2) years.
8. All appraisals obtained within the previous two (2) years by the owner or applicant in connection with the purchase, financing or ownership of the property.
9. Any listing of the property for sale or rent, price asked and offers received, if any, within the previous two (2) years.
10. Assessed values of the property according to the two (2) most recent assessments.

C. Public Hearing Required: After the application for certificate of economic hardship has been submitted, the commission shall hold a public hearing at which any person may testify concerning economic hardship.

D. Determination Of Economic Hardship: The commission shall review all the evidence and information required of any applicant for a certificate of economic hardship and make a determination within forty five (45) days of receipt of the application, whether the denial of a certificate of appropriateness has deprived, or will deprive, the owner of the property of reasonable use of, or economic return on, the property. If the commission disapproves such a certificate of economic hardship, the applicant shall proceed with work only when issued a certificate of appropriateness as provided in section 11-10B-13 of this article. (Ord. 2012-03, 1-19-2012)

11-10B-15: DEMOLITION APPROVAL; PROCEDURE:

A. Approval; Certification Required: No structure or site within any HP historic preservation district shall be demolished or removed unless such demolition shall be approved by the commission and a certificate of appropriateness for such demolition shall be granted.

B. Procedure And Postponement Orders:





1. The commission shall hold a public hearing for the purpose of considering a certificate of appropriateness for demolition or removal. After such hearing, the commission may approve the certificate of appropriateness thereby authorizing the demolition or the commission may deny the certificate of appropriateness and postpone the demolition or removal for a period not to exceed one hundred eighty (180) days.
2. At the conclusion of such period of postponement as specified, the commission, within forty five (45) days thereafter, shall hold a second public hearing for the purpose of considering whether or not the commission should recommend to the mayor and board of commissioners that additional postponement of demolition be ordered.
3. In the event the commission should make such recommendation of additional postponement to the mayor and board of commissioners, the mayor and board of commissioners shall hold a public hearing for the purpose of considering such additional postponement of demolition.
4. At such public hearing, the mayor and board of commissioners may enter an order approving the demolition or may enter an order postponing demolition for an additional period not to exceed one hundred twenty (120) days from the date of such order. At the conclusion of this final period of postponement, the planning administrator shall issue a permit approving the demolition.

C. Criteria For Review Of Demolition: The commission and mayor and board of commissioners shall be guided by the following criteria in considering certificates of appropriateness and authorizations for demolition of structures or sites within the HP historic preservation district:

1. The purposes and intent of this article.
2. The degree to which the proposed removal of the historic resources would serve to destroy the integrity and continuity of the historic preservation district of which it is a part.
3. The nature of the resource as a representative type or style of architecture, socioeconomic development, historic association or other element of the original designation criteria applicable to such structure or site.
4. The condition of the resource from the standpoint of structural integrity and the extent of work necessary to stabilize the structure.
5. The alternatives available to the demolition applicant, including:

a. Donation of the subject structure or site to a public or benevolent agency.

b. Donation of a part of the value of the subject structure or site to a public or benevolent agency, including the conveyance of development rights and facade easements.

c. The possibility of sale of the structure or site, or any part thereof, to a prospective purchaser capable of preserving such structure or site.

d. The potential of such structure or site for renovation and its potential for continuing use.

e. The potential of the subject structure or site for rezoning in an effort to render such property more compatible with the physical potential of the structure.

f. The ability of the subject structure or site to produce a reasonable economic return on investment of its owner; provided, however, that it is specifically intended that this factor shall not have exclusive control and effect, but shall be considered along with all other criteria contained in this article. (Ord. 2012-03, 1-19-2012)

11-10B-16: MINIMUM MAINTENANCE:

A. Minimum Requirements; File Resolution: Designated landmarks, or structures, buildings, or monuments within historic preservation districts shall be maintained to meet the minimum requirements of codes and ordinances governing the public health, safety and welfare. The commission, on its own initiative, may file a resolution with the appropriate codes to require correction of defects or initiation of repairs.

B. Repair; Landscaping: All persons in charge of a landmark, or structure, building or monument within a historic district shall keep in good repair all of the exterior portions of such resources, including appropriate landscaping.

C. Parking Certain Vehicles On Private Property: It shall be unlawful and an offense for any person to park any “private passenger vehicle”, “commercial vehicle”, or “recreational vehicle”, as defined in subsection 11-14-8A of this title, in the front yard or exterior side yard of any residence lying within a historic district, unless such vehicle is parked within a designated parking area such as a garage, carport, or driveway. (Ord. 2012-03, 1-19-2012)

11-10B-17: COMMISSION REVIEW; APPEAL:

A. Review: All matters regarding property or sites situated within the historic preservation district shall be reviewed and considered by the historic preservation commission prior to final action by the metropolitan area planning commission, the board of adjustment or the mayor and board of commissioners.

B. Right To Appeal: Any person aggrieved by a decision of the historic preservation commission may appeal such decision to the mayor and board of commissioners. Such appeal shall be made in writing and filed with the planning administrator within seven (7) days of the date of the aggrieved decision. The mayor and board of commissioners may affirm, overrule, or modify the decision of the historic preservation commission. The mayor and board of commissioners shall be guided by the review criteria specified in sections 11-10B-12 and 11-10B-14 of this article. (Ord. 2012-03, 1-19-2012)

11-10B-18: TAXES:

Nothing in this article shall be construed as reason for an increased valuation of property for purposes of ad valorem taxation because of historic designation. (Ord. 2012-03, 1-19-2012)

11-10B-19: PROPERTY OWNED BY PUBLIC AGENCIES:

The requirements, provisions, and purposes of this article shall apply to all property owned by the city or any other public agency; provided, however, designation pursuant to this article shall not affect the validity of prior actions of the mayor and board of commissioners approving plans, programs, or authorizations for public trusts, agencies or authorities of the city without an express amendment of such plan, program or authority. (Ord. 2012-03, 1-19-2012)

11-10B-20: KENWOOD AND WAVERLEY HISTORIC DISTRICTS:

A. Purpose And Intent: The Kenwood and Waverley historic district designations are intended to promote the health, safety, economic, cultural, and general welfare of the public by encouraging the conservation and enhancement of the environments specifically in the areas of the city known as Kenwood Addition and Waverley Addition. The purposes of the district designations are:

1. To safeguard the heritage of the city by preserving a district in the city which reflects elements of its cultural, social, economic, political, and architectural history.
2. To stabilize and improve property values through protective zoning and land use policies.
3. To foster civic improvement through private property improvement design guidelines.

B. District Designations:

1. Boundaries:

a. Boundaries of the Kenwood Historic District shall include the South 1/2 of Blocks 13, 14, 15, and all of Blocks 26, 27, 28, 30, 31, 32, 41, 43, Lots 5 through 24, Block 29, and Lot 1, Block 42, inclusive, Kenwood Addition to the City as shown by the recorded plat thereof, and any replats which have been filed of record.

b. The boundaries of the Waverley Historic District shall include the South half of Blocks 5 and 6 and all of Blocks 11, 12, 13, 14, 15, Waverley Addition; the South half of Block 2 and all of Blocks 3, 4, 5, 6, 7, 8, Waverley 2nd Addition; the South half of Blocks 3 and 4 and all of Blocks 5, 6, 7, 8, Waverley 3rd Addition; Lots 1 through 8, Block 3, Lots l through 6, Block 4, Lots 1 through 6, Block 5, Lots 1 through 6, Block 6, Lots 1 through 6, Block 7, Lots 1 through 6, Block 8, Waverley 4th Addition to the City, as shown on the recorded plat thereof, and any replats which have been filed of record.

2. Overlay Zoning Districts Established:

a. The Kenwood historic district and Waverley historic district shall each be an overlay zoning district. The underlying zoning on the property designated by the regular zoning district regulations of this title shall continue to regulate the use and development of land unless expressly modified by this article.

b. Areas, tracts, or sites within these districts shall henceforth be identified on the official zoning map and in other official writings by the attachment of the suffix "HP" for the underlying zoning district classification.





c. Regulations established in this article shall take precedence over all the regulations in this title whether they are more or less restrictive.

3. Historic Districts: The Kenwood and Waverley historic districts shall be those areas shown and bounded as such on the official zoning map of the city of Enid, Oklahoma, entitled "Kenwood Historic District" and "Waverley Historic District" each of which is incorporated by reference herein as if fully set out.

C. Architectural And Historic Significance Of Each District:

1. The city finds and designates the Kenwood historic district due to its cultural, economic and architectural history.
2. In particular, the Kenwood historic district, platted in 1894, contains some of the finest examples of prairie and Victorian cottage architectural styles. The district contains certain residential structures designed by the best architects in the area and which served as homes for prominent early day citizens. The original architectural and structural integrity of many of the residences still exists.
3. The city finds and designates the Waverley historic district due to its cultural, economic and architectural history. In particular, the Waverley historic district, platted in 1902 and 1907, contains fine examples of a variety of architectural styles including bungalows, colonial revival, medieval period revival, Spanish, prairie, and neoclassical styles. The district contains certain residential structures designed by the best architects in the area and which served as homes for prominent early day citizens. The original architectural and structural integrity of many residences still exists.

D. Regulation Of Structures: No exterior of any structure or site shall be regulated, erected, moved, demolished, reconstructed, rehabilitated, restored, stabilized, or altered within the Kenwood and Waverley historic districts unless such action complies with the requirements of this section.

1. Land Use Regulations: The zoning provided in ordinances 86-13 and 86-17 is in accordance with either the current use being made of the property or the original intended use of the property, whichever is more consistent with the overall character of the district. The primary use of the Kenwood and Waverley historic districts is single-family residential and the city shall strive to preserve and protect this character. In certain instances there may be structures deteriorated to the extent that they cannot be feasibly used as originally intended. If adaptive reuse is not allowed in these cases, the only alternative is "nonuse" which results in increased deterioration or pressure for demolition. If an owner submits substantial evidence indicating that a last resort to saving the structure is an alternative use, the historic preservation commission may recommend to the zoning board of adjustment that a use variance be granted. A use variance may be permitted when the resulting conversion of the structure to an alternative use would not compromise the historic, cultural and/or architectural integrity of the structure or the district. If a use variance is granted, it shall be for the particular property involved and shall be for that use only. Should the use discontinue for a period of ninety (90) days, such discontinuance shall establish a presumption of intent to abandon, and then the property may only be used in accordance with the zoning of the property.

2. Design Guidelines:

a. New Construction: The design guidelines for new construction in the Kenwood and Waverley historic districts are applicable to the following types of activity:

1) Types Of Activity:

a) "Construction of a new building or auxiliary structure;

b) Any addition to or alteration of an existing structure which increases the square footage in that structure or otherwise alters its size, height, contour, or outline;

c) Addition or removal of one or more stories; or

d) Alteration of rooflines.

2. Guidelines For New Construction:

a) Intent; Technical Assistance: These guidelines are not intended to discourage contemporary design. Imitation and duplication of architecturally significant details compromises the integrity of both the old and the new. Nevertheless, the guidelines are adopted in order to integrate new construction with existing structures in such a way that they harmonize with the surrounding environment of the historic district. Technical assistance is available to the public through the city's historic preservation commission when specific projects are affected by new construction guidelines.

b) Specific Guidelines:

i. The height of new buildings or additions to existing structures must be no greater than the cornice height of the highest contributing structure within the same block on the same side of the street.

ii. The building setbacks and rhythm of spacing of buildings along the same side of a street within a block must be maintained when new construction is proposed.

iii. The directional expression and sense of entry of buildings along the street facade must be maintained when new construction is proposed. Further, garages should be set back behind the house if that is the prevailing pattern in the area.

iv. The materials, colors and textures of new construction must be consistent and compatible with the existing contributing structures within the same block on the same side of the street.

v. The scale (the proportion between 2 sets of dimensions) of new construction must be consistent and compatible with the existing contributing structures within the same block on the same side of the street.

vi. New construction within a historic district shall be consistent and compatible with existing and prevailing elements of contributing structures in the block with regard to all of the following design elements:

vii. Rhythm of solids and voids on the front facade, which is the rhythm of masses to openings.

Rhythm and proportion of window and door openings, including the width and height relationships of windows and doors.

Rhythm of entrance and/or porch projections.

Relationship of architectural details, including shutters.

Relationship of ground cover and landscaping, primarily mass and continuity.

Relationship of roof shapes; i.e., gable, hip, or mansard.

Walls of continuity which involves the physical ingredients which form continuous walls of enclosure along the streets, including walls, facades, fences, trees, or a combination of these.

c) Waiver: The city understands that some sites may have their own unique problems and may require special consideration. A strict interpretation of these guidelines may be waived on a case by case and item by item basis by the historic preservation commission.

b. Rehabilitation: The design guidelines for rehabilitation in the Kenwood and Waverley historic districts are as follows:

1. Guidelines For Rehabilitation:

a) Every reasonable effort shall be made to provide a compatible use for a property which requires minimal alteration of the building, structure, or site and its environment, or to use a property for its originally intended purpose.

b) The distinguishing original qualities or character of a building, structure, or site and its environment shall not be destroyed. The removal or alteration of any historic material or distinctive architectural features should be avoided when possible.

c) All buildings, structures, and sites shall be recognized as products of their own time. Alterations that have no historic basis and which seek to create an earlier appearance shall be discouraged.

d) Changes which may have taken place in the course of time are evidence of the history and development of a building, structure, or site and its environment. These changes may have acquired significance in their own right, and this significance shall be recognized and respected.

e) Distinctive stylistic features or examples of skilled craftsmanship which characterize a building, structure, or site shall be treated with sensitivity.

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

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





other buildings or structures.

g) The surface cleaning of structures shall be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will damage the historic building materials shall not be permitted.

h) Every reasonable effort shall be made to protect and preserve archaeological resources affected by, or adjacent to, any project.

i) Contemporary design for alterations and additions to existing properties shall not be discouraged when such alterations and additions do not destroy significant historic, architectural or cultural material, and such design is compatible with the size, scale, color, material, and character of the property, neighborhood or environment.

j) Wherever possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

2. Interpretation: The secretary of the interior has prepared guidelines for rehabilitating historic buildings. The city will use these guidelines as a reference when interpreting the guidelines listed above.

c. Technological Advancements: The design guidelines for technological advancements relate to certain accessory appurtenances to development which may compromise the integrity of the Kenwood and Waverley historic districts. For this reason, the following standards shall be used when addressing technological advancements that have occurred since the district was developed. Any technological advancements visible from the street facade require a certificate of appropriateness prior to installation. Examples of same technological advancements are as follows:

1. Synthetic Siding:

a. Synthetic clapboard siding may be permitted in the construction of a new building if the dimensions, colors and textures match that of the contributing structures on the same block.

b. Synthetic siding may be permitted when proposed for any addition to, or alteration of, an existing structure if such siding is consistent with the dimensions, colors and textures of the contributing structures on the same block.

2. Satellite Dishes: Satellite dishes shall be located in the rear yard and screened so that they are not visible from any street.

3. Solar Panels And Skylights: Solar panels and skylights are permitted if they are constructed parallel to, and project no more than eight inches (8") from, the surface of the roof. Solar panels shall not be visible from any street.

4. Fences: Walls of continuity (subsection D2a(2)(B)(vi) of this section under design guidelines for new construction) addresses this concern. However, it should be emphasized that fence materials should enhance rather than detract from the property they protect. The commission suggests wrought iron, picket fencing, or brick walls to add to the historic spirit of the neighborhood. Chainlink fences are prohibited unless properly screened by foliage.

5. Window Air Conditioners: Window air conditioners should not be placed in the front facade. Any remote or exterior mechanical equipment should be placed behind the front yard setback and be screened so that they are not visible from any street.

6. Storm Windows And Doors: Storm windows and doors are not permitted in the construction of a new building. Storm doors and windows may be permitted on the exterior of existing contributing structures if such doors or windows are consistent with the original structural design.

3. Certificates Of Appropriateness:

a. Required; Prerequisite: A certificate of appropriateness is required in the following instances before the commencement of work upon any structure or site located within the historic district:

1. Whenever such work requires a building permit issued by the city. No building permit shall be issued by the building official for any structure or site located within a historic district until the application for such permit has been reviewed by the historic preservation commission and a certificate of appropriateness is approved by the commission.

2. Whenever such work includes the application of paint to previously unpainted brick or masonry exterior surface or the construction or enlargement of a driveway or parking area.

3. Whenever such work includes the construction, erection, moving, demolition, reconstruction, rehabilitation, restoration, stabilization, or alteration of the exterior of any structure or site, or the installation of a technological advancement, except when such

work satisfies all the requirements for ordinary maintenance and repair.

b. Certificate Of Appropriateness Application Procedure:

1. When applying for such certificate, the applicant must furnish two (2) copies of all detailed plans, elevations, perspectives and specifications, and the planning administrator shall forward to the commission such application for a certificate within five (5) days of receipt thereof. Any applicant may request a meeting with the commission before submitting an application and may consult with the commission during the review of the application.

2. Upon review of the application, the commission will determine whether the proposed work is of a nature which will adversely affect any historic or architectural resource and whether such work is appropriate and consistent with the spirit and intent of the designating ordinance. The commission will apply the criteria listed below and, based thereon, shall approve or disapprove the certificate of appropriateness. If the commission disapproves the certificate of appropriateness, no permit will be issued and work cannot proceed.

c. Certificate Review Procedure: The historic preservation commission will use the following criteria when reviewing the application. The commission shall determine whether or not the application complies with:

1. The purpose and intent of the designation ordinance.

2. The degree to which the proposed work may destroy or alter all or part of a resource.

3. The degree to which the proposed work would serve to isolate the resource from its historic or architectural surroundings or would introduce visual, audible, vibratory, or polluting elements that are out of character with the resource and its setting, or that adversely affect the physical integrity of the resource.

4. The compatibility of the building materials with the aesthetic and structural appearance of the resource, including, but not limited to, the consideration of texture, style, color, or the components and their combinations of elements such as brick, stone, concrete, shingle, wood, or stucco.

5. The compatibility of the proposed design to the significant characteristics of the resource, including, but not limited to, the consideration of a harmony of materials, details, height, mass, proportion, rhythm, scale, setback, shape, street, accessories, and workmanship. (Ord. 2012-03, 1-19-2012)



Resources | Enid Historic Preservation Ordinance