

# BUILDING CONSERVATION & REHABILITATION GUIDELINES FOR OKLAHOMA CITY

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# 1. INTRODUCTION

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## Intent

Oklahoma City, as we recognize it today, is the product of many influences, associations and development decisions taken since its foundation. The early development patterns and buildings create a character that is unique to Oklahoma City. This individuality is something to be treasured and enhanced.

An important goal for Oklahoma City is to retain the traditional character that exists in its urban context. The City's early architectural resources are finite, and also vulnerable to inappropriate alteration and demolition. These resources are key parts of the community's identity. By retaining and rehabilitating the buildings and their features that compose Oklahoma City's character, we are conserving the integrity of the architecture and the authenticity of the city. These aspects of tangible community character will enhance both the vitality and quality of life and the local economy. These guidelines are intended to help building owners determine appropriate treatments for older buildings assuring that their primary characteristics are retained and maintained.

Rehabilitation projects may include a range of activities, such as maintenance of existing elements, repair of deteriorated materials, replacement of missing features, and construction of new additions. The following defines individual approaches for various situations.

## Types of Work

These Building Conservation Guidelines address the following types of work on existing buildings.

### Conservation

“Conservation” is the process of applying measures to sustain the existing form, integrity and material of a building. Some work focuses on keeping a property in good working condition by repairing features as soon as deterioration becomes apparent, using procedures that retain the original character and finish of the features. Building owners are strongly encouraged to maintain buildings and grounds in good condition.



*Rehabilitation principles seek to retain and complement the special characteristics of the building.*

### Rehabilitation

“Rehabilitation” is the process of modifying a building to make a current use possible while still retaining those portions or features of the building that are significant to its traditional, architectural and cultural value. Rehabilitation may include a change in use of the building or additions.

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## **Restoration**

“Restoration” reestablishes the appearance of a building exactly as it looked at a particular moment in time. This process may include the removal of later work, the reversal of past inappropriate modifications, or the replacement of missing original features using physical, photographic and documented evidence.

## **Reconstruction**

“Reconstruction” is a process that undertakes new construction of a building that no longer exists. To meet this definition, the new building would be exactly as the formerly existing building would have appeared originally.

## **Applicability**

The City receives applications for the alteration, improvement or expansion of existing buildings within the city’s Design Districts. Development proposals are reviewed and approved by City staff and Design Review Committees based on regulations and guidelines set forth in the Municipal Code. However, in some situations, the ordinances do not provide enough specificity to inform staff and committee decisions, and supplemental guidelines become an important tool in the Design Review process. It is important that decisions are made in the light of best practices to retain or enhance those qualities of architecture and context that compose the character of the city. It is also important that the review process and resulting decisions are programmatically consistent and consider the specific parameters of each development project.

These Building Conservation and Rehabilitation Guidelines define a range of appropriate responses to a variety of specific conservation and rehabilitation design issues to be employed when altering or adding on to existing buildings. They are designed to be used by City staff, review boards, property owners, developers and their agents, and the community.

This document establishes a common understanding of building conservation principles and standards, and should be referenced for projects that may affect the integrity of older buildings. While ordinary maintenance and repair is encouraged, seemingly

minor alterations, such as enclosing a storefront or changing windows, can have a dramatic effect on the visual and authentic character of a building and therefore are of concern. Following is a list of common changes that can have a significant impact on the integrity of a building:

- Construction of a new addition;
- Alteration or restoration of exterior features;
- Removal or demolition, in whole or in part;
- Alteration of a storefront;
- Application of a new exterior wall material;
- Addition of new window or door openings; or
- Removal of or damage to character-defining architectural features.

## **Altering a Building**

Many of Oklahoma City’s older buildings have been subjected to alterations as trends and fashions have changed or the need for additional space occurred. Early alterations typically were subordinate in scale and character to the main building and were often executed using materials similar to those used historically.

Some early alterations may have character-defining value of their own. An alteration constructed in a manner compatible with the original building may merit conservation in its own right. In contrast, recent alterations usually have no historic value. Some later additions detract from the character of the building and may obscure significant features. Removing such additions or alterations to recover the former character and integrity of the building should be considered.

Alterations should be anticipated as part of a continuum of a healthy urban economy. It is important that new alterations be designed in a manner compatible with the character of the existing or traditional building, and implemented without damaging the early fabric.

## **The Benefits of Conserving & Rehabilitating Traditional Buildings**

Ownership of an older property conveys a range of benefits. Conservation and rehabilitation of these architectural assets is a basic city planning objective that promotes economic well-being and the overall economic vitality of the city. Benefits are defined in a number of ways.

### **Construction Quality**

Many of the surviving traditional buildings in Oklahoma City were constructed with care using good quality materials. These buildings were thoughtfully detailed with high quality finishes; features that owners continue to appreciate. The quality of construction in traditional buildings is therefore a “value” for both the building owner, the community, and the character of the City.

### **Livability and Quality of Life**

A physical sense of identity can reinforce positive and desirable community social patterns and contribute to a sense of security. When groups of commercial buildings complement each other in their historic context, they create a street scene that is perceived as “pedestrian friendly” and encourages walking, neighborly interaction, and street vitality. Distinctive architectural styles and their decorative features, details, and materials help to create a unique and personal sense of identity. Such identity is an attribute that is very difficult to create anew and therefore achieve in newer areas of the city.

### **Economic Benefits and Incentives for the Community**

Traditional buildings document the development of the community. Once lost, their role in the unique architectural character and cultural narrative of the city cannot be replaced. They bestow the individual identity and the tangible past associations of the community. These qualities make them highly desirable to members of the community and property owners. Maintaining the traditional character of a city also helps to encourage heritage tourism, which can be an important stimulus to the City’s economy.

Rehabilitation projects contribute more to the local economy than a new building program. Each dollar spent on a rehabilitation project has a higher percentage devoted to local labor. By contrast, new construction typically has a higher percentage of each dollar spent devoted to materials that are produced outside of the local economy. Therefore, when money is spent on rehabilitating a building, it has a higher “multiplier effect” in maintaining a city’s economy. Studies show that each dollar spent on a rehabilitation project continues to circulate in the local economy between five to seven times, therefore supporting other local business.

### **Environmental Benefits**

Sustainable development and the conservation of resources is a central principle inherent in the conservation and rehabilitation of existing or traditional buildings. Sensitive stewardship of existing building stock, rather than its replacement, can significantly reduce environmental impacts. Retaining and adapting a traditional building is sound environmental policy and practice in every respect. Re-using the building preserves the energy and resources invested in its construction, avoids the need for disposal of materials from demolition, removes the need to use existing resources to produce new construction materials, and can provide significant savings in energy efficiency.

### **Embodied Energy**

Embodied energy is defined as the amount of energy invested to create the original building and its components. Preserving an existing building retains this energy. Investment studies confirm that the embodied energy lost with the replacement of an existing, unimproved building would take three decades or more to recoup from the reduced operating energy costs in an energy-efficient new building. Most current buildings are not designed with the durability and longevity of traditional existing buildings. Understood this way, building rehabilitation is very effective ‘recycling.’

Existing buildings in the city have been created using substantial levels of energy to source, cut, cure, dress,

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cast, or fire the materials. Materials such as wood, stone, brick, and glass all manifest the energy invested in their creation and use as building materials, as well as the energy invested in building construction. If demolished, this investment in embodied energy is lost, and significant new energy demands are required to replace it.

Studies from the Environmental Protection Agency (EPA) confirm that building debris constitutes around a third of all waste generated in the country. The EPA projects that over 27% of existing buildings will be replaced between 2000 and 2030. This percentage and the consequential amount of waste produced can be significantly reduced if existing or traditional buildings are retained, rather than demolished.

## **Building Materials**

Traditional building construction uses durable materials, such as wood, stone, and brick. Buildings were built for longevity in a manner that allows for periodic repair without significant replacement or alteration. More recent structures make significant use of manufactured materials, such as vinyl and plastic. Many of these synthetic materials are by nature ‘unsustainable.’ The extraction of raw materials uses more energy and creates environmental toxins. In conjunction with the short life span of these synthetic materials, their use is not cost efficient nor is it environmentally sustainable.



*Traditional construction uses durable materials such as brick, stone, and steel.*

The sustainable nature of traditional construction is best observed in the design and construction of a window. Early wood windows can be repaired with new glass to replace broken glass and piecing in individual elements that may be broken or have become deteriorated, such as the muntins, frame, sill, and casing. Steel windows, with basic maintenance, are extremely durable and can be readily weather-stripped and upgraded. Contemporary synthetic windows, by contrast, are not readily maintainable or repairable. When contemporary synthetic windows fail, replacement is often the only option.

Even contemporary replacement of wood windows do not generally have the same qualities of durability displayed in traditional wood windows. Older windows were constructed with seasoned wood from stronger, durable, old and slow growth forests. Replacement wood windows usually use lower quality new and faster growth, which is kiln-dried. The consequences of the significant difference in the cellular structure of the wood fibers are less durability and greater incidence of deterioration from environmental forces than the early wood frames.

## **Energy Savings**

Energy savings are not usually achieved by the replacement of original building fabric with contemporary alternatives. Repairing, weather-stripping, and insulating the original fabric are usually more energy efficient and less expensive alternatives. Such treatments are also a sound conservation and rehabilitation practice. The majority of energy loss occurs through under-insulated roofs, attics, and walls, as well as gaps around windows and doors.

The most significant amount of energy lost is due to poor insulation of the building envelope through the roof, attic, or walls. Energy loss through the glass of windows and doors is relatively insignificant. Therefore, insulation of the roof and attic is recommended first as a means to achieve the highest energy savings.

After insulating the roof, wall insulation will achieve the next best level of energy savings. Thirdly, building owners should address air infiltration by adding weatherstripping or storm windows (interior or exterior).



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For example, adding 3.5 inches of insulation in the attic can be as much as three times more energy efficient than replacing the least efficient single pane window (with no storm window) with a new double or triple insulated glass window.

## City Character

Many older buildings carry connections to the city's growth. As the regional center and state capitol grew, the city grew rapidly its from origins in cattle prior to the discovery of oil in 1928. The city was important as a regional rail center, and the creation and convergence of the railroads had a significant impact upon the form and character of several sections of the central city area. Early residential development was gradually replaced by a range of commercial, industrial, and warehouse buildings that were represented in a variety of architectural styles and forms of the day. The concentrations of and variety in these types typify the city's current urban context and the recognizable character of Bricktown, Stockyards City, Automobile Alley, and a range of other downtown districts.

This section presents a brief description of some of the key features related to many traditional buildings and provides a foundation for guidelines that follow.

## Development Patterns

Development patterns of older areas are framed by a traditional orthogonal street grid network, centered upon the 100 foot wide Broadway Avenue. Most street blocks are oriented east-west with the principal street pattern supplemented by a rear alley network. Departures from this are created by rail lines, major north-south streets, interstate highways, and a few diagonal streets. Rectilinear lots and tight urban building setbacks create the dense development patterns of the downtown and Bricktown areas. They also provide the discipline for the lower building scale of other districts, even where some traditional buildings no longer exist. Buildings fronting onto the sidewalk edge frequently present a distinctive commercial façade at street level. Most buildings are constructed to the side lot lines, creating a concentrated, continuous, and varied street wall.



*Commercial, industrial and warehouse buildings were designed in a variety of forms and styles.*



*There are distinctive development patterns in many city areas.*



*Traditional lot widths create a framework for architectural richness and urban character.*

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## **Architectural Scale**

Building height varies considerably throughout Oklahoma City and this creates an urban form that provides both an architectural ‘base’ and a human scale definition of the street façade. The arrangement and pattern of windows above usually helps to articulate an expression of human scale in the street façade. Frequently the façade concludes with a defined architectural ‘top’ consisting of a strong cornice, profiled parapet wall, or top floor. These components of the street façade combine in the architectural composition to emphasize the individual character of the building.

Traditionally, a building width either directly reflects the traditional lot width or through design articulation can readily be appreciated as a multiple of perhaps two or three lot widths. This lateral scale helps to create some of the vertical emphasis of the street façade and concentrates a sense of rich architectural variety.

Building frontage at street level tends to be strongly defined by larger display windows, a high degree of transparency, and solid architectural framework. The break between the street level and the building above



*Design details and materials create a finer grain of urban character and trace previous architectural references.*

is often emphasized by a fascia, projecting cornice, canopy, or awning. This provides a unifying horizontal emphasis within the street wall.

## **Detail, Materials, and a Sense of Time**

Design detail and building materials provide the finer grain of architectural embellishment and texture with variations in plane, color, and finish that enhances the character of the street façade. All combine to create a composition of ‘key characteristics’ that, if lost, will not be readily replaced in today’s much more functional and mechanized development industry.

The sense of time that comes with the use and reuse of buildings and materials over many years is an important facet of urban character. Evidence of past use and associations can be manifest in weathered masonry materials, surface finishes, reference to earlier signs, and compatible alterations. These expressions of maturity enhance the stability and richness of city character.

## **Building Types and Styles**

Many of Oklahoma City’s buildings represent early twentieth century commercial architecture in building type and style. This includes fine examples of civic and office buildings, as well as warehousing in the downtown and Bricktown areas. Commercial storefront and auto showroom buildings also characterize several central city districts. Late Victorian, Early 20th Century Commercial, Art Deco, and Art Moderne architectural styles are present. Some other traditional buildings do not readily fall into any specific architectural style, but tend to have characteristics that also help to define the City’s unique architectural character. They include a consistent use of traditional building materials, such as brick and stone, metal and wooden storefront windows, significant loading bay or warehouse doors, casement or sash windows on the upper stories, parapets, flat or concealed roofs, and sometimes canopies over the ground floor street frontage.

Specific architectural styles and their characteristics can be referenced in the Appendix.

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Typical building types found in early parts of the city:

Office



Institutional/Civic



Warehouse



Auto Dealer/Showroom



Storefront Commercial





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### The Purpose of Building Conservation Guidelines

The purpose of building conservation is to retain character-defining features of a traditional building. Character-defining features include the ornamental details and special elements that distinguish a building from others in the area. A building's character is also defined by its basic form and materials such as windows, doors, and its orientation to the street. When some of these features have been lost, it is generally best to reconstruct them. Historical information, such as photographs, drawings, and on-site research of existing details, may reveal evidence of previous character, features, components, details, and materials that can assist in the pursuit of accurate reconstruction.

In some cases, it may be appropriate to create a design with reference from similar elements on a building of comparable age and style in the vicinity. In other cases, it may be appropriate to design anew, drawing inspiration directly from the character of the building and its context. The circumstances will depend upon the significance of the property being restored, and the available evidence of the original design of this or similar buildings.

There are also times when seeking to replicate the traditional element is not practical. Designing new elements that reflect the character of the original ones without literally imitating it may be an acceptable alternative. The determination of appropriateness should consider the overall condition of the building and its significance. The decision to replicate involves three important questions.

#### *1. What is the degree of integrity of the property?*

If the building is almost completely intact, and for example only the upper cornice is missing and information about the original design is available, then an accurate reconstruction is preferred. Conversely, if many of the original elements are missing, a simplified interpretation of those missing elements may be appropriate. This would recall the historic arrangement of details and features, while conveying the fact that the building has been altered over time.



*Traditional buildings, collectively and individually, create much of the unique character of the city.*



*Rehabilitation should retain the integrity of the original building.*



*Identify the special features and ornamental details which distinguish the building.*

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*Consider the integrity of the building.*



*Design a rehabilitation project around the unique characteristics of the building.*



*Retain the integrity of the building.*

### ***2. What is the significance of the property?***

If the building is unique, then an accurate reconstruction is preferred. Alternatively, if the building is one of several similar buildings, then an accurate reconstruction may not be as critical. A relatively intact example of several similar buildings may however provide the source for accurate restoration of original details, architectural elements, or materials. A group of similar buildings may also be an important element in establishing the character of the urban context.

### ***3. What is the context of the property?***

If the building is one of three similar façades, all in a row, and the other two retain their original details, then reconstruction for the third one that has been altered would be preferred. If, by contrast, the context is diverse, then the approach should be to retain the characteristics of the individual building. The context, however, will retain more of its character if the original architectural richness of detail and materials can be retained or restored.

Each of these factors should be taken into consideration when determining the best approach for reconstructing missing elements or for interpreting them in new ways. Although there is no hard-and-fast rule that can be adopted, the most important rule is to employ a deliberate, thoughtful process during which these questions are considered and answered.

## **Basic Principles**

While design guidelines provide direction for specific design issues, there are basic principles of building conservation that provide the foundation. The following conservation principles should apply.

### **Retain Distinguishing Features**

Every building possesses some components that contribute to its architectural character. During conservation or rehabilitative work, an effort should be made to retain these existing or early features.

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### **Avoid Imitative Historic Features for which there is No Historical Basis**

Some owners tend to make alterations to a building that have no foundation in history; they may try to make the building appear to be older than it actually is, for example. In general, alterations should be in character with the specific original building.

### **Retain Later Additions of Significance**

Most buildings have been altered periodically. A porch or sunroom may have been added, for example, and these changes are evidence of the building's history. Such changes may be significant in their own right if they represent substantial alteration to the historic or architectural character of the building and retain integrity.

### **Retain Crafted Elements and Details**

Many existing traditional buildings possess characteristics that would be difficult or impossible to reproduce today. These elements include such things as molded cornices, cast iron work, terra cotta ornaments, and plaster decorations. Elements like these give character to a traditional building that distinguishes it from more recent buildings.

### **Repair, Don't Replace**

Original or early building elements should be retained whenever possible. While some replacement elements may closely match the appearance of the original, newer elements will generally reduce the integrity and traditional value of the building.

### **Use Careful Cleaning Methods**

Harsh cleaning methods for building materials, traditionally wood and masonry, are discouraged. These methods often have an adverse effect on the visual qualities of the surface and thereby affect the overall appearance of a building. In fact, such methods often undermine the structural and physical integrity of building materials.



*Retaining the significant features of a building will enhance the project.*



*Retain buildings of character.*

### **Design Compatible Additions and Construction**

Compatible designs for additions and alterations are encouraged. New construction and alterations should reflect the basic architectural forms of the building and context. Additions should relate to the existing building in terms of height, mass, lot placement, ratio of solid to void, and materials. Additions should be designed to reinforce visual attention on the building to which they were added. Another way to understand this concept is to think of the addition as a visual background to the existing traditional buildings.

### **Plan for Reversibility**

Wherever possible, alterations should be 'reversible.' New additions or alterations should be designed so that the original fabric of the existing building remains unaltered. The character and detail of the original building can be restored if alterations or additions are removed at a later date.

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*The composition of the facade, including the proportion and detail in windows and materials, creates an architectural richness and a sense of human scale, as demonstrated here in this series of photographs that document the character of a single building.*

### Guidelines

#### 1. Character-Defining Features

Character-defining features of traditional buildings should be retained. Collectively, these features are the building blocks that define the unique character and context of neighborhoods and districts, as well as the identity for the City as a whole. Typical character-defining features include (but are not limited to): original wall materials, decorative cornices, pilasters and columns, vertically aligned upper-story windows, larger first-floor openings, and trim around openings.

The principal elements of the architectural composition, including windows, doors, and cornices, can strongly affect the character of a building. The retention and maintenance of the original or early elements is important.

##### Guideline 1.1

**Retain character-defining features that are intact.**

- a) Do not remove or damage character-defining features.
- b) Preserve intact features with appropriate maintenance techniques.

##### Guideline 1.2

**Repair damaged features.**

- a) Use methods that will not harm remaining original materials.
- b) If a feature is to be removed during repairs, carefully identify how the feature will be stored during rehabilitation.

##### Guideline 1.3

**Replace features that are missing or beyond repair.**

- a) Reconstruct only those portions that are beyond repair using identical or similar materials.
- b) Reconstruct the missing features based on adequate evidence.
- c) Avoid creating details from speculation that could give a false impression of the age or character of the building.



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- d) Consider a simplified interpretation of historic elements if evidence is not available.

### 2. Maintenance

Regular building maintenance is essential to realizing the advantages of traditional construction and materials. Maintenance costs are relatively small compared to the costs associated with repair or replacement of building components. Regular maintenance ensures that the durable qualities of a building are sustained. Maintenance is essentially preventative, avoiding the need for the consideration of repair or replacement. Intervention as soon as any deterioration becomes apparent should be pursued. A periodic maintenance regimen will usually preempt the need for any repair. The condition and appearance of the building will contribute to the attraction and character of the district and neighborhood. This is accordingly more likely to attract and sustain investment in the area. Maintenance, therefore, underlies a sound practice of building conservation principles.

#### Guideline 2.1

**Program a regular and thorough maintenance schedule to ensure that the need for repair or replacement of original and early features and materials is avoided.**

- a) Plan periodic maintenance schedules to address the effects of seasonal weather conditions.
- b) Pay particular attention to areas that are exposed or where water may gather.
- c) Review the building interior for any signs of distress or failure.
- d) Act on the first signs of any deterioration to prevent more costly intervention later.

### 3. Alterations

Buildings undergo alterations over time, and compatible changes may occur to traditional buildings. A new alteration should be planned to retain a building's original or traditional integrity. Alterations should be designed to avoid destruction of key features, so that one may continue to interpret the original character of the property.



*Avoid the need for repair through regular maintenance.*



*Maintain the advantages of traditional construction and materials.*

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*Alterations here, of a new storefront and entry, respect and complement the character of the building.*



*An alteration should be designed to avoid damage to the original building. This canopy, for example, is reversible and does not damage key features of the building.*



*Avoid covering original design and detail in any alteration.*

### **Guideline 3.1**

#### **Design an alteration to be compatible with the traditional character of the property.**

- a) Avoid alterations that would hinder the ability to interpret the architectural character or significance of the existing original building.
- b) Avoid alterations that seek to imply stylistic or historical components that are inconsistent with the style or period of the existing or original building. For example, it would be inappropriate to apply Spanish Colonial Revival elements to a Mid-Century Modern building.

### **Guideline 3.2**

#### **Avoid alterations that remove or damage original or traditional features.**

- a) Seek to repair damaged or deteriorated original and traditional features. Missing features or features too deteriorated to be repaired should be replaced in kind from documented evidence including photographs or physical evidence.
- b) Do not cover up traditional or original features. Allow subsequent modifications to the original that may have gained in historic interest or importance to remain, repairing as necessary.
- c) Mount a sign or awning to ensure that it does not damage decorative moldings or architectural details.
- d) Design and place a sign, signboard, or awning to respect the design framework of a storefront.

## 4. Additions

An addition provides the opportunity to invest in the original building and location. Additions may take a variety of forms, ranging from an increase in floor space by an extension to the building footprint to an increase in the building height with a rooftop addition.

An addition should be designed to respect and complement the character of the existing or original building using compatible forms, materials, and finishes. It should also be designed to be less visually commanding than the existing traditional building. Additions should generally not increase the existing building foot print by more than 50% thereby ensuring that the original building will not be overwhelmed by the addition by size alone. A rooftop addition may

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need to be set back from the street façade by some distance (possibly the first row of interior columns or “one-structural bay” from the exterior face of the existing building) thereby respecting the character of the building and the street frontage context.

### **Guideline 4.1**

**An addition should be less prominent in scale and appearance than the original building.**

- a) Design additions to be of harmonious or compatible design in relation to the existing building in terms of mass, scale, and form.
- b) Design additions to be positioned so that the visual prominence remains with the existing or original building.
- c) Do not locate an addition to the front of a building; in general, this is inappropriate.

### **Guideline 4.2**

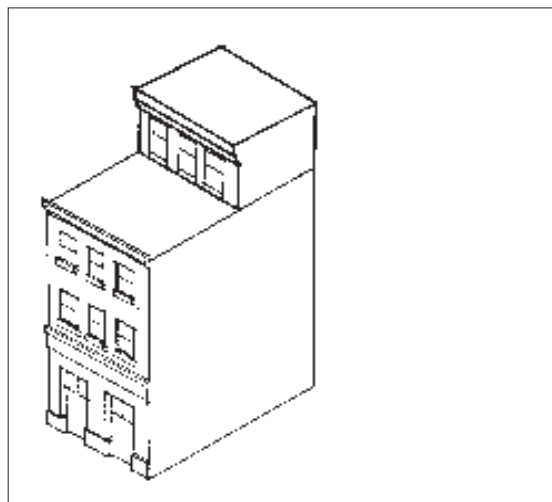
**An addition should be consistent with the materials and detailing of the original building.**

- a) Design an addition to complement the character of the existing original building.
- b) Style and detail of the addition can be simplified and provide a positive design effect.
- c) Match principal original materials if possible.
- d) Provide complementary design interest and vitality by using design contrast, for example using a higher proportion of glazing than that of the existing original building.

### **Guideline 4.3**

**An addition should not damage or obscure architecturally important features.**

- a) Locate additions to connect to the existing original building on less important façades, which are generally the back and non-street facing sides of the building.
- b) Design additions to respect the existing pattern and detail of windows and doors.
- c) Do not cover or alter windows and doors on street facing façades.
- d) Avoid the loss or alteration of a cornice line.



*Set back a rooftop addition to avoid or minimize views from the public way.*

### **Guideline 4.4**

**A rooftop addition should not change the proportions of the architectural composition of the building's street facing façades.**

- a) Do not visually detract from the traditional building's street façade appearance with a rooftop addition.
- b) Set a rooftop addition back from street facing façades to ensure that it will not be visible or will only be minimally visible by a person standing on the ground across the street from the street facing side of a building.
- c) Design the addition to complement the building in form, height, massing, materials, and color.
- d) Design the addition to be less visually important than the existing original building.

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### 5. Energy Efficiency

Traditional buildings tend to be constructed of materials which have natural energy management advantages. Masonry is slow to warm and slow to cool, providing a moderating influence on temperature extremes. Possibilities and opportunities for enhancing the energy management efficiencies of traditional buildings are many and varied.

Wood and steel framed windows are durable and can be enhanced to become more cost effective with the addition of interior or exterior storm windows. Combined with refurbishing original frames and installing new weather-stripping, the addition of this type of secondary glazing can be more effective in both energy conservation and acoustic value than replacing windows. The same principle holds true for doors.

Traditional design elements, such as window canopies and storefront transom lights, also provides for effective 'low-tech' interior climate control. Planning for energy efficiency improvements should include the retention and continued use of the inherent advantages



*Traditional elements, such as canopies, can be effective additions in energy management.*

of traditional architectural and construction forms and materials of the existing building.

#### 5.1

##### **Air infiltration**

- a) Add weather-stripping to reduce free flow of outside air into the building.
- b) Caulk open joints in exterior walls. Caulking should match the color of the adjacent building materials.
- c) Do not use caulk as a substitute for missing mortar, which should be repointed instead.
- d) Do not plug holes intended to vent building components such as weep holes at the base of a masonry wall or small vent holes intended to vent the air space between storm windows and existing or traditional windows.

#### 5.2

##### **Attic and Roof Insulation**

- a) Add insulation to an accessible attic space, a source of the majority of heat loss in a traditional building.
- b) Maintain adequate attic ventilation to prevent condensation.
- c) If the attic is inaccessible, it may be appropriate to add insulation to the ceiling of the top floor of the traditional building.
- d) Rigid insulation may be added to a "flat" roof during a re-roofing project. Reference Section 7.5 Roofs.

#### 5.3

##### **Storm windows**

- a) While interior storm windows are preferred, exterior storm windows may be appropriate.
- b) Existing storm windows should be maintained to be tight fitting to the opening and be in good working condition.
- c) Do not damage existing windows and adjacent building materials during storm window installation.
- d) Storm windows should use visually clear glass and frames should be colored to match the existing window frames.
- e) Low-e coatings may be applied to storm windows or interior window surfaces.

## 2. PRINCIPLES AND GUIDELINES

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- f) Intermediate divisions and frame pieces should align with the mullions and meeting rails of the existing window.

### 5.4

#### **Basement and Crawl Space Insulation**

- a) Insulate ceiling spaces of unheated basements and crawl spaces.
- b) In heated basements, walls may be insulated to a point at least three feet below the exterior ground plane.

### 5.5

#### **Duct and Pipe Insulation**

- a) Follow Manufacturer's instructions and install insulation around existing heating ducts and exposed pipes.
- b) When installing new pipes and ducts that may be enclosed in walls and bulkheads install insulation around them before enclosing with other building materials.

### 5.6

#### **Awnings and Shade Devices**

- a) Consider using awnings and canopies to shade exterior windows and doors.
- b) Consult early or historical photographs or looking for physical evidence of past awnings or canopies that may no longer be in place.

### 5.7

#### **Doors and Storm Doors**

- a) Most historic solid or paneled wood doors have good thermal properties and should be retained.
- b) Apply weather stripping and caulking to minimize air infiltration around the door. Reference 7.2 Doors & Entrances.
- c) Consider adding a storm door to infrequently used doors.
- d) Storm doors should permit view of the historic doors they protect.

### 5.8

#### **Vestibules**

- a) Create an interior secondary air space at a frequently used doorway to reduce air infiltration.

- b) New vestibules should be designed to accommodate people who use wheel chairs.

### 5.9

#### **Replacement Windows**

- a) Consider replacing windows that have already been replaced in such a way as to not replicate the traditional building's original windows.
- b) Replacing already replaced windows will permit the use of insulated glazing, if desired. Reference Section 7.1 Windows.

### 5.10

#### **Wall Insulation**

- a) Wall insulation in traditional buildings with intact traditional interiors is not recommended.
- b) Follow manufacturer's instructions when insulating the walls of traditional buildings so as to not encourage water retention in the insulation layer which will lead to the deterioration of other building materials.
- c) Do not insulate air spaces or cavities of exterior masonry walls of traditional buildings because it will inhibit wall system's ability to dispense with condensation and humidity that may lead to the deterioration of the wall.

### 5.11

#### **Building Systems and Appliances**

- a) Upgrade existing mechanical and electrical systems to capitalize on energy savings from modern equipment.
- b) Upgrade appliances to maximize energy savings from their use.

## 2. PRINCIPLES AND GUIDELINES

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*Subtle choice of brickwork tone, texture, and pattern can markedly enhance a relatively modest street facade.*



*Maintain the subtlety of original detailing. Decorative brickwork, combined with contrasting masonry details, can markedly enhance a relatively modest street facade.*



*Traditional carved stonework should be carefully maintained or repaired.*



*Ensure that maintenance and repair are compatible with the properties of traditional materials.*

### 6. Building Materials & Finishes

Building materials are important in identifying the character and age of a building. Some building materials used in traditional buildings are no longer available and may be expensive to recreate. The age of a building is appreciated by observing weathering patterns and signs of use through time. Indications of aging embody the character that is most appreciated about traditional buildings. Patterns of building wear are an integral part of urban character expressing the passage of time and identity of place. Cleaning traditional construction materials can risk the loss of these age indicators and may damage the original resilient surfaces of the material. The retention and maintenance of materials on a tradition building is important and should be key objectives of building conservation projects.

#### 6.1 Masonry

Masonry refers to a range of solid construction materials, including stone, brick, stucco, and concrete. A substantial number of buildings in the downtown and other special districts of Oklahoma City are constructed of masonry materials. The following guidelines apply to the masonry surfaces, features, and details of traditional buildings.

Masonry is an important character-defining feature of traditional buildings. Brick, stone, terra cotta, ceramics, stucco, cast stone, and concrete are typical masonry construction materials used in the city.



*Masonry can be carved or cast to create association and individuality in classical detailing.*

## 2. PRINCIPLES AND GUIDELINES

Masonry materials of various types exist as walls, cornices, pediments, steps, chimneys, foundations, and other building features.

### **Guideline 6.1.1**

**Retain traditional masonry surfaces, features, and details.**

### **Guideline 6.1.2**

**Retain the traditional scale and character of masonry surfaces and architectural features.**

- a) Retain the character of masonry materials, which includes original mortar joint characteristics such as texture, tooling, color, and dimensions.
- b) Retain bond patterns, which are important character-defining aspects of traditional masonry.

### **Guideline 6.1.3**

**Retain the original mortar mix to the extent that was designed for the physical qualities of the masonry.**

- a) Retain original mortar in good condition.
- b) Match the mix design of the existing mortar as closely as possible when re-pointing mortar.
- c) Strength adjustments to mortar mix design may be accommodated for re-pointing mortar as long as the mortar is not stronger than the existing brick or block.
- d) Mortar is intended to be the sacrificial component of a masonry system.
- e) When the mortar mix design is harder than the strength of the masonry units, the brick/block may be damaged and deterioration accelerated as the new system ages.
- f) If previous re-pointing mixes are comprised of hard cement mortar (also known as “Portland cement”), then the mortar should be removed and the masonry re-pointed with an appropriate design mix.
- g) Mortar mix design for re-pointing traditional masonry should be compatible with the qualities of the masonry and consider local climate characteristics.

### **Guideline 6.1.4**

**Masonry that was not painted traditionally should not be painted.**

- a) Brick has a water-protective layer, also known as ‘freskin,’ to protect it from deteriorating in harsh weather.
- b) Natural stone often has a similar hard protective surface created as the stone ages after being quarried and cut.
- c) Painting traditional masonry obscures and may destroy its original character.
- d) Painting masonry can seal in moisture already in the masonry, not allowing it to “breathe” and causing extensive damage over time.



*Metalwork can embellish the facade as window frame, spandrel, and decorative railing.*



*Decorative metal screening may be a significant characteristic of a street facade.*

## 2. PRINCIPLES AND GUIDELINES

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*Wood can be an essential element in several parts of a masonry facade.*



*Retain original wood and repair if it becomes necessary.*



*Traditional windows in an upper story are often in the form of sash frames.*

### **Guideline 6.1.5**

#### **Protect masonry structures from water deterioration.**

- a) Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in decorative features.
- b) Provide positive drainage away from masonry foundations to minimize rising moisture.

### **6.2 Metals**

Metals in traditional buildings were used in a variety of applications including columns, roofing, canopies, storefronts, window frames, and decorative features. The types of metals used include cast iron, steel, aluminum, lead, bronze, brass, and copper. Traditional metals should be retained and repaired.

#### **Guideline 6.2.1**

##### **Retain architectural metal features that contribute to the overall historic character of the building.**

- a) All original or early metals are part of the traditional character of the building.
- b) Maintain and repair metal features wherever possible.
- c) Provide proper drainage on metal surfaces to minimize water retention.
- d) Maintain protective coatings, such as paint, on exposed metals that have been traditionally painted.

#### **Guideline 6.2.2**

##### **Repair traditional metal features by patching, consolidating, or otherwise reinforcing the original material.**

- a) Only replace the traditional metal feature in its entirety if the majority of the feature is deteriorated beyond repair.
- b) New metal should be compatible with the original.

### **6.3 Wood**

Wood has been used historically for framing, exterior siding, trim, and ornamental details. Traditional wood framing and cladding was usually carefully chosen. Remaining traditional wood features and



## 2. PRINCIPLES AND GUIDELINES

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components will have become seasoned and durable through time. Contemporary replacement wood is unlikely to have the same physical qualities and resilience. When properly maintained, wood will have a long lifespan. Painted surface finishes should be maintained in order to preserve traditionally painted exterior wood features and details. Early woodwork should be retained and repaired as necessary.

### **Guideline 6.3.1**

#### **Preserve original wood siding.**

- a) Avoid removing siding that is in good condition or that can be repaired in place.
- b) Remove only siding which is deteriorated and beyond repair.
- c) Match the detail, form, style, dimensions (including the dimension of the lap), and finish of the original or existing siding if new siding is being installed where portions of wood siding must be replaced.

### **Guideline 6.3.2**

#### **Protect wood features from deterioration.**

- a) Provide proper drainage and ventilation to minimize decay.
- b) Maintain protective coatings to decrease damage from moisture. If the building was painted historically, it should remain painted.
- c) Retain a painted finish of trim if the trim of the building was painted historically.

### **Guideline 6.3.3**

#### **Repair wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood.**

- a) Match the form, dimensions, profile, and detail of the original wood feature when patching or piecing wood features.

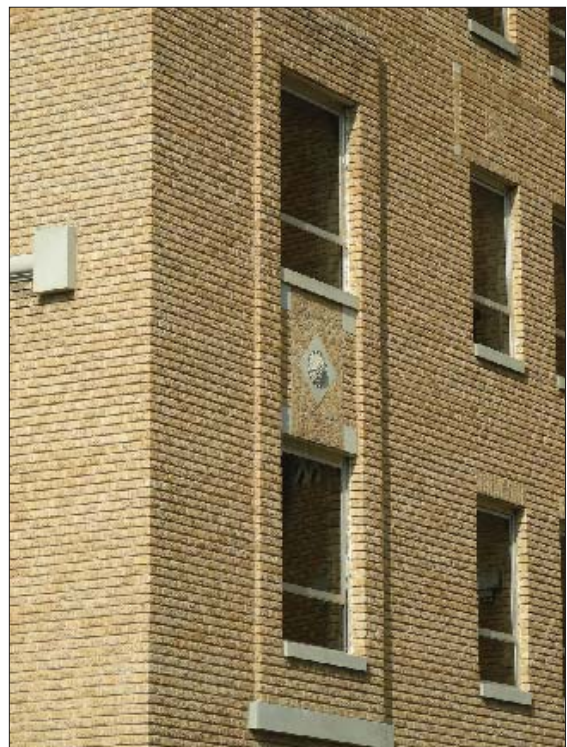
### **Guideline 6.3.4**

#### **Original wood cladding or siding should not be covered.**

- a) Do not cover up wood cladding and siding, which are character-defining features and would be obscured if covered.



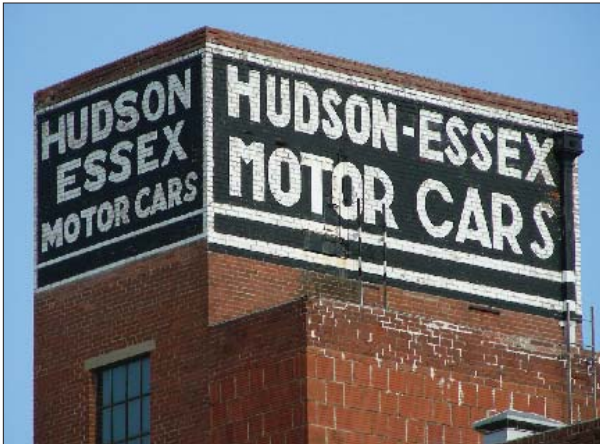
*Gradual weathering can subtly enhance masonry texture and detail.*



*Care should be taken to preserve the integrity of the original material and surface texture.*

## 2. PRINCIPLES AND GUIDELINES

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*Traditional signage can be refurbished to good effect.*



*Color may be an inherent part of the character of particular buildings.*



*Avoid painting brickwork that has not been painted.*

- b) Applying aluminum or vinyl siding over original material traps water vapor and moisture leading to deterioration and failure of new and original building materials.
- c) Remove non-original or non-traditional siding at the earliest opportunity. Repair underlying original or traditional siding as necessary to match original appearance.

### 6.4 Cleaning Materials and Methods

Traditional masonry materials rarely, if ever, need to be cleaned. Some cleaning materials and methods can harm the building fabric. Many cleaners can be harsh and abrasive, often permanently damaging the surface and durability of traditional building materials. Moreover, abrasive cleaning methods will remove the water-protective outer layer of the material and thereby accelerate deterioration and failure of the material. When maintaining original buildings, only cleaning materials and methods which do not harm the original building materials should be used.

#### Guideline 6.4.1

**Avoid cleaning traditional building materials in most circumstances.**

#### Guideline 6.4.2

**If cleaning is needed, use the gentlest cleaning method possible to achieve the desired result.**

- a) Do not use abrasive cleaning methods including sandblasting, pressurized water blasting, or other blasting techniques using any kind of materials, such as soda, silica, or nut shells.
- b) Decide which cleaning methods should be used only after first researching appropriate methods for the material and location.
- c) Test all proposed cleaning procedures in sample locations first.
- d) Hire a firm experienced in the cleaning of traditional buildings to pursue and advise on the lowest impact method of cleaning.

### 6.5 Paint & Other Coatings

Traditional buildings that were clad with wood siding were usually painted to protect the wood. Some stucco, brick, and concrete buildings may also have

## 2. PRINCIPLES AND GUIDELINES

been painted. Masonry surfaces that have not been painted, or that were not painted historically, such as stone, brick, and terra cotta, should not be painted.

Use traditional color schemes when performing regular maintenance of painted surfaces, including wooden windows, doors, and trim.

In the absence of historic photographs or physical paint layers, an interpretation of paint colors on similar historic buildings is appropriate. If traditional color schemes are missing, research historic photographs, usually black and white, because these photos show relative color value (darks and lights) or use a discrete location to sample paint layer history. Generally, one muted color would be considered appropriate as a background unifying the building form and mass. For accents, one or two additional colors would be appropriate and highlight building details and trim.

### Guideline 6.5.1

#### Prepare substrate well to receive new paint.

- a) Remove damaged or deteriorated paint only to the next intact layer using the gentlest method possible prior to painting.
- b) Do not paint historically or previously unpainted masonry surfaces.
- c) Consider removing paint from previously painted masonry surfaces that were not historically painted and leaving them unpainted.

### Guideline 6.5.2

#### Use paint products designed for the existing materials and environmental conditions of the locations proposed to receive new paint finishes.

- a) Follow manufactures directions when applying paint products including proper preparation of the substrate.
- b) Use primer coats as directed by the paint manufacturer's instructions. Some latex paints will not bond well to earlier oil-based paints without a primer coat.
- c) Employ special procedures for removal, preparation for new paint, or encapsulation of older paint layers that contain lead (or are lead-based).



*Window arrangement and detailing can be integral to the design of the facade.*



*The design hierarchy of the facade is frequently expressed in the window pattern and grouping.*

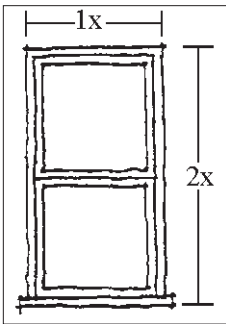


*Window design can reflect the use of internal space.*

## 2. PRINCIPLES AND GUIDELINES



*Vertical and horizontal window alignment is central to the facade composition.*



*Window proportion frequently reflects classical traditions.*



*The 'solid to void' relationship of wall to window is a primary characteristic of a building.*

### Guideline 6.5.3

#### Maintaining or re-establishing the historic color scheme is appropriate.

- Research what the historic painting scheme had been and use it as a basis for deciding on a new color scheme if the historic scheme is not known.
- Choose a discrete location to sample paint layer history using a simple means of sanding through each layer revealing the color of different paint layers through time.
- Use a comprehensive color scheme for a building's entire exterior, so that upper and lower floors and subordinate masses of a building are seen as components of a single structure.

## 7. Building Components

### 7.1 Windows

The arrangement, proportions, and design of windows and other openings in a building façade ("fenestration") is an important aspect of the visual and architectural design character of a building. Fenestration is often designed in a pattern or multiple patterns. These patterns are essential to the character of the building and should be retained. The character-defining features of an early window, the distinctive materials, profile (silhouette), and details should be preserved. Some of the character-defining features of an early window include, but are not limited to, the frame, sash, muntins, mullions, glass, glazing, beads, sills, heads, jambs, moldings, and operation.

Seemingly, a new window should be compatible with these character-defining features, as well as the character of the original building. Using the same material as the original is also preferred. Both character-defining features and similar materials is especially important on primary façades and at street level. More flexibility may be appropriate on secondary and rear walls, but the integrity of the original building should remain the primary objective.

The degree to which the window is recessed from the exterior wall plane is important to the character of the façade. A traditional wood window will usually have a complex profile. Within the window's casing, the sash

## 2. PRINCIPLES AND GUIDELINES

steps back to the plane of the glazing (glass) in several increments. These increments, which individually only measure in eighths or quarters of an inch, are important details. They are part of the hierarchy of the window profile and distinguish the window from the surrounding plane of the wall. The hierarchy of the profiles within the window frame also adds considerable detail to the building façade.

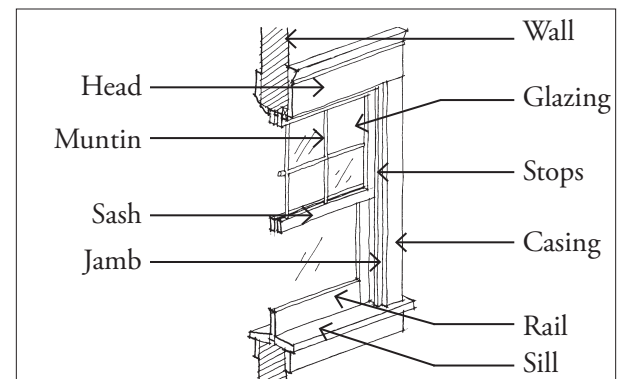
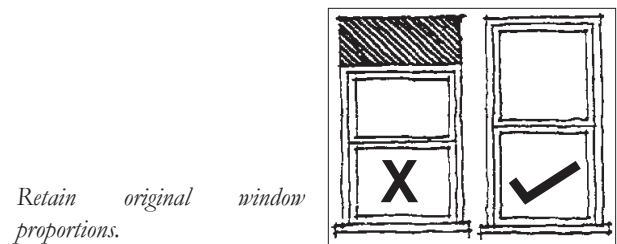
Window types vary considerably. Sash and casement windows may open vertically, horizontally, or from pivot points. Traditionally, they will be constructed of wood or metal and have its own range of specific proportions, detailing, and profiles. In many cases, the additional window framework may subdivide the larger window unit into smaller lights or panes of glass. All these details, which create the overall character of the window and architectural detail of the building, should be retained, repaired, and restored.

Enhancing energy efficiency is a common objective for pursuing window alterations. It is often cited as a reason to remove original windows, but most energy is lost through gaps in the framework rather than the glass. The use of internal or external storm windows, combined with maintenance and weather-stripping of the original window frame, will have distinct aesthetic, thermal, acoustic, and cost advantages over the replacement of original windows.

### Guideline 7.1.1

**Preserve the position, number, and pattern or arrangement of the windows in a building façade.**

- a) Do not enclose an original window opening in an important character-defining façade.
- b) Do not add a new window opening because it may disturb the composition of windows in an important façade. This is especially important on the front or a street facing side of the building because the historic ratio and pattern of solid wall to window opening is a character-defining feature.
- c) New openings on the back half of the sides of a building and the back walls may be appropriate.



*Elements of a traditional sash frame.*



*Matching original windows is usually important to the character of the building.*



*Traditional steel frames with opening lights are characteristic of many buildings.*

- d) Do not replace, cover up, or enclose original windows, which will adversely effect the integrity of the building.

## 2. PRINCIPLES AND GUIDELINES

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*Traditional steel casement frames are durable as well as characteristic.*



*Retain the traditional relationship and profile of window frame to wall surface.*



*Traditional framing and glazing is usually decorative as well as functional.*

### **Guideline 7.1.2**

**Retain the traditional ratio of window openings to solid wall (“solid to void”) on a primary façade.**

- a) Do not increase or reduce the amount of glass on a character-defining façade. The dimensions of window frame components have a direct relationship to the size of the glass of a window.
- b) Some flexibility in the ratio of solid (opaque) materials to void (transparent) materials may be more appropriate for secondary façades not visible from the public right-of-way.

### **Guideline 7.1.3**

**Retain the size and proportions of a window opening.**

- a) Do not reduce an original opening to accommodate a smaller window or increase it to receive a larger window.
- b) Retain the proportion of the original window.

### **Guideline 7.1.4**

**Retain and repair the functional and decorative features of an early or original window.**

- a) Repair window frames and sashes instead of replacing the original window.
- b) Replace only those sections and parts of the original window that are deteriorated beyond repair.
- c) Match the original detail, form, and materials of the window when making repairs.
- d) Carefully retain original or early glass wherever this may still exist.

### **Guideline 7.1.5**

**Match the design of a replacement window to the design of the original.**

- a) If the original window is a hung window, then the replacement window should also be a hung window (double or single), or at a minimum, appear to be so.
- b) It is desirable, but not necessary, that the window sash of hung windows remain operable.
- c) Match replacement windows to the original window in the quantity, size, and position of glass panes. Matching the original design is particularly important on key character-defining façades.

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### **Guideline 7.1.6**

**In a replacement window, use materials that appear similar to the original.**

- a) Do not substitute materials. This will often have an adverse effect on the traditional building evident by the changed size of the window frame profile and detailing. In some cases a substitute material may be appropriate on a secondary façade if the appearance of the window components will match those of the original in dimension, profile, detail, and finish.
- b) Match replacement window designs and materials to original materials, dimensions, detail, form, and finish.

### **Guideline 7.1.7**

**Ensure that the profile and relationship of window frame to wall surface is maintained.**

### **Guideline 7.1.8**

**Match the profiles of the window frame and its components to that of the original window.**

- a) Match the profiles of the main framework and also those of the mullions and muntins.

### **Guideline 7.1.9**

**Improve the energy efficiency of an original window with weather-stripping.**

- a) Enlist specialist expertise for the rehabilitation of original window frames.

### **Guideline 7.1.10**

**Use an internal storm window to enhance energy conservation rather than replace an original window.**

- a) A storm window, combined with weather-stripping, is usually more energy efficient and much more cost-effective, than a replacement of an insulated glass (double or triple glazed) window.
- b) Install a storm window on the interior, when feasible. This will allow the character and profile of the exterior of the original window to be appreciated and remain as part of the street façade.
- c) Match the overall design of the original windows



*A traditional entrance canopy is usually legible, functional, and decorative.*



*The door is often a centerpiece to the composition.*

while also keeping the storm window as simple as possible if an exterior storm window must be used because an internal storm window is not feasible.

- d) Fit the interior storm window tightly within the recessed area (rough opening for the window) to avoid the need for sub-frames.
- e) Install storm window frames as closely as possible to the existing window frame and recess as far as possible from the plane of the wall surface.
- f) Regularly maintain traditional windows to further reduce energy consumption and heat loss.

## 2. PRINCIPLES AND GUIDELINES

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*Retain an early functional door to reflect previous use.*



*Proportions of entrance opening and door are important.*



*Design alterations to complement an original entrance.*



### 7.2 Doors & Entrances

The entrance to a building and its traditional door are important elements of the architectural composition of the façade. The placement of an entrance is usually arranged as part of the pattern of openings in the building façade. The entrance and door are usually designed as key elements of the architectural style of the building with the design often reflecting the function of the building.

The doors of traditional buildings in the city will reflect a variety of urban characteristics. Door types will vary across a wide spectrum such as the main entrance to an office building, a commercial store front door allowing the passage of large items for a workshop or auto showroom, and warehouse or industrial loading dock doors. Primary entrances are of the utmost importance; however, secondary doorways may also be important to the character of a building, street, or alley. Traditional materials may vary, such as wood, different types of metal, and glass.

The character-defining features of a traditional door including its original materials and placement should be retained. This will include all the public entrances to the building. In warehouse and industrial buildings, the doors at loading docks including those at ground level and above may be important features. Loading bay doors, even through they may face the rear of the property, may be significant character-defining features of the building and the surrounding area.

While retaining and repairing an original or early door is preferred, only those doors deteriorated beyond repair should be replaced. When a new door is needed, it should be consistent with the character of the existing traditional building. This is especially important on primary façades, although a new door on secondary façades may also be visible from the public right-of-way and also be important to be compatible with the character of the traditional building.

The character and legibility of a traditional entrance often relies upon the combination of each of the elements that comprise the entrance. These elements may be decorative as well as functional. The entrance may be a key part of the façade composition.



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### Guideline 7.2.1

#### Retain the decorative and functional features of a primary entrance.

- a) Avoid changing the position and function of original front doors and primary entrances. In a warehouse or industrial building the primary entrances may also include loading doors and docks or bays both at ground level and above.
- b) Maintain features important to the character of a traditional doorway. These may include the door, frame, screen door, threshold, glass panes, paneling, hardware, detailing, transoms, and flanking sidelights.

### Guideline 7.2.2

#### Retain original or early doors important to the character of the building, including loading dock doors.

- a) Maintain original size, shape, proportion, and profile.
- b) Retain original materials, hardware, and details.

### Guideline 7.2.3

#### Maintain the integrity, detail, and materials of an entrance, stoop, threshold, steps, and staircase, including original balustrades and handrails.

### Guideline 7.2.4

#### When a historic door is damaged, repair its original appearance and detailing.

- a) Match repair materials for an existing door to the materials of the door. For example, if a part of the door that is damaged or deteriorated is made out of wood, then a piece of wood replicating the appearance of the damaged or deteriorated part should be used for the repair.
- b) If a door is damaged or deteriorated beyond repair, replacement may be considered. Some evidence of use and wear helps to define the age and integrity of the building.



*Entrance design may include symbolic reference.*



*Retain the prominence and detail of a principal doorway.*

## 2. PRINCIPLES AND GUIDELINES

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### Guideline 7.2.5

**When replacing a door, use a door that matches the original door or one that is consistent with the style of the building.**

- Ensure that the components of the replacement door such as design proportions, profile, detailing and hardware are consistent with those used for the original door.
- Use photographic documentation of the building to determine the most appropriate door.
- Reference other buildings similar in age, locale, and style to decide on an appropriate replacement door if photographs are not available to document the early appearance of the door of the building.

### Guideline 7.2.6

**When replacing a door, use materials and finishes that match those used for the original door.**

- Use the same material of the original door for a replacement door.
- Use of a metal door may be characteristic and should be similar in design character, materials, and finish.

### Guideline 7.2.7

**Use a storm door instead of replacing a traditional door to enhance energy conservation.**

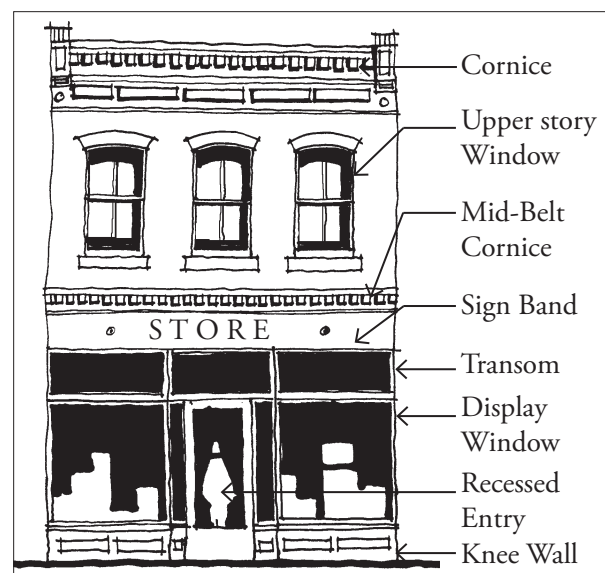
- Choose materials, such as wood or metal, that are appropriate to the character of the building.
- Maintain a simple design for a storm door.
- Match the finish and color of the storm door to the character of the entrance door, the building trim, and window frames.
- Provide maintenance and weather-stripping of the door and frame to improve energy conservation.
- Creating an air-lock or vestibule just inside the entrance of the building may be possible or appropriate if a storm door is not appropriate for the style or function of the building. The installation of an air-lock should not destroy important and interesting original features of the building interior. Air-locks may need to be large enough to meet accessibility guidelines, including access by a person using a wheelchair.

### 7.3 Commercial Storefronts

Many of the storefronts in the city have components seen on traditional commercial buildings. The repetition of framework elements and cornices creates a visual rhythm and a unity along the street frontage. Within this unity, there is often a rich tapestry of individual design creativity present in each building that is expressed in different design details, materials, and finishes. Both combine to create the individual character of the streets and particular context across the city. When considering a remodeling or renovation project, traditional storefront design, details, and materials should be retained or restored.

The design of a traditional city storefront building may include several of the following components:

- Display windows:** The main portion of glass on the storefront, where goods and services are displayed. Traditionally, this may or may not be subdivided into a number of glass panes.
- Transom:** The upper portion of the display window, separated from the display windows by a frame.
- Knee wall:** The portion located beneath the



*Basic characteristic design elements.*

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display window, sometimes called a kickplate.

- Entry: Often set back from the sidewalk in a protected recess.
- Upper-story windows: Windows located above the street level. Traditionally, these often have a vertical orientation.
- Cornice: A decorative, often projecting, band at the top of a wall or other element.
- Pilasters: The attached, incomplete, or stylized profile of a column, often designed to frame the windows and entry.
- Brackets: Angled supports for a projection such as a cornice or decorative elements that highlight corners of an opening.

Storefronts should be recognized, retained where they exist, and be repaired as necessary. Restoration should be pursued where previous alterations have damaged the storefront's original or early integrity, using archive photographs and drawings where possible.

Storefront materials may vary widely, and include wood, stone, brick, terra cotta, stucco, cast concrete, iron, steel, aluminum, and other metals. Clear, obscured, and opaque glass may have been used. Leaded lights and glass block are also used in storefronts.

Storefront materials should be retained, repaired, and restored if necessary. Later cladding may cover original or early storefront elements, and if removed should be done with care to avoid additional damage to the earlier materials, features, and components. Sometimes later cladding has gained importance over time and should be allowed to remain in tact.

### Guideline 7.3.1

**A traditional commercial storefront should not be altered, obscured, or removed during a rehabilitation or improvement project.**

- a) Ensure that proper care should be taken to protect original designs and materials during construction activities.



*A street level horizontal canopy is characteristic of particular commercial frontages.*



*Retain or restore a traditional storefront.*



*The storefront may be a significant element in the street facade.*

## 2. PRINCIPLES AND GUIDELINES

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*Design a storefront to complement the building facade.*



*Maintain an original transom light in any rehabilitation project.*



*Storefront design and materials may be integral to the character of the building and should be retained.*

### **Guideline 7.3.2**

**If a storefront has been altered, restore it to the original or early design.**

- Use physical evidence, historic or old photographs, and existing drawings to identify the original design, details, and materials of the original or early storefront.
- The original storefront design, detail, and materials may be obscured by later cladding. Carefully remove later materials and restore the original if possible.
- Sometimes non-original, but early, storefronts have gained in importance and should be retained and restored instead of removed to reveal or reconstruct the original storefront.
- If evidence or documentation of the original or early storefront design is missing, it may be appropriate to use an interpretation created from the design and appearance of similar storefronts.

### **Guideline 7.3.3**

**A new and compatible storefront alternative design should be considered where the original or early storefront is missing.**

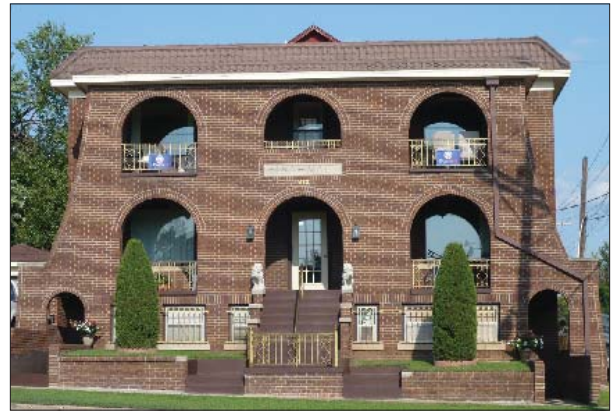
- Continue to convey the character of a traditional storefront in a new design, including the transparent character of the display window.



*A contemporary storefront design can adopt traditional principles.*

## 2. PRINCIPLES AND GUIDELINES

- b) Some flexibility in treatment of rear elevations may be appropriate.
- c) Ensure proper care should be taken to retain the original or early storefronts where they exist on more than one façade, such as a corner building or a double fronted store.
- d) Preserve or retain the knee wall below the display window, which is an integral part of traditional storefront design.
- e) If the original knee wall is missing, develop a compatible replacement design. Wood and metal may be appropriate materials for a replacement, depending upon the style of the original storefront and the traditional building.



*Roof and eaves framing the facade.*

### **Guideline 7.3.4**

#### **Retain the original form and pattern of the storefront transom glass.**

- a) Maintain transom glass. The function of the transom glass is to throw natural light into the back of the store's interior.
- b) Maintain the shape of the transom, which is important to the composition and proportion of the storefront.
- c) If the original glass is damaged or missing, install new or salvaged glass to match.
- d) Consider replacement of the transom glass only if the original is irreparably damaged.
- e) Retain the original proportions and appearance of the transom in the overall composition of the storefront if there is no alternative to the transom being blocked out, achieve this internally.
- f) Achieve a finished exterior appearance if internal blocking is the only choice.



*Corner emphasis using roof form.*

### **7.4 Balconies**

A balcony is an architectural feature used for certain building types and styles. Balconies may serve to accentuate particular floors or bays in the architectural composition of the façade. Balconies can have an important influence on the visual character of the streetscape. Where they exist, balconies should be retained, repaired, and restored. New balconies, where none have existed before, should not be added to the primary façade or other elevations visible from the public right-of-way.



*Prominent corner emphasis and embellishment.*

## 2. PRINCIPLES AND GUIDELINES

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### Guideline 7.4.1

**A traditional or early existing balcony should be retained, repaired, and restored as necessary.**

- a) Match the design, detail, material, and finish of the original or early balcony when repairs are made.
- b) Replace only those parts of the balcony that cannot be repaired to match the original or early balcony design and details.
- c) Base reconstruction of an original balcony on available physical, graphic, or photographic evidence.



*Traditional visual emphasis in the facade composition.*



*Roof form may be a distinctive stylistic element.*

### 7.5 Roofs

Many roofs in the downtown districts are either flat or concealed by a parapet. Some are exposed pitched roof forms, and may be hipped or gabled. Maintaining the original roof form is important in order to conserve the integrity of the traditional building. For example, the shadows created by the overhang of traditional eaves contribute to the historic and visual character of the traditional building.

The roof form, its pitch, materials, and associated parapets are all characteristics that should be retained or restored. Traditional roof materials usually include shingles, slate, tile, and metals. In many cases, these have been chosen to convey aspects of the building style and character. Early durable materials in relatively sound condition should always be retained and repaired.

#### Guideline 7.5.1

**Preserve the character of an original roof, including its form and materials.**

- a) Do not alter the angle of an original roof. Maintain the perceived roofline and orientation as seen from the street or public right-of-way.
- b) Retain and repair original roof details as required. Keep roofs “water-tight.”
- c) Avoid removing original or early roofing material that is in good condition.
- d) Do not cover traditional roof materials.

#### Guideline 7.5.2

**Retain the eaves of an original or early roof structure.**

- a) Preserve eaves so that they may provide weather protection for the building.
- b) Retain and restore exposed roof rafters, soffit profiles, and details.

#### Guideline 7.5.3

**New or replacement roof materials should convey a scale and texture similar to those used traditionally.**

- a) Use materials that are similar to the original or early roof materials in style, physical qualities, texture, and color.

## 2. PRINCIPLES AND GUIDELINES

- b) Use replacement roof materials that are compatible with the architectural character of the building.
- c) Avoid using conjectural materials, details, or features on a roof.

### 7.6 Chimneys

The chimney of a traditional building was often designed as a decorative and functional architectural element. A chimney may be a feature and extension of a building façade or it may form an integral part of the roofscape of the building and contribute to the character of the surrounding geographical area. An original or early chimney should be retained, repaired, and restored. The loss of traditional chimneys may adversely effect the integrity of the building and the character of the streetscape.

#### Guideline 7.6.1

##### **Retain and repair original or early chimneys.**

- a) Use materials that match the existing materials for repairs.
- b) Maintain the original or early height and form of the chimney.

#### Guideline 7.6.2

##### **Restore or reconstruct an original chimney if it was a notable feature of the building and was previously removed or damaged.**

- a) Use physical evidence and historic or old pictures as a guide to reconstruct a missing chimney.
- b) Match the original or early chimney in detail, form, and materials for repairs and reconstruction if the chimney is damaged or missing.

### 7.7 Cornices & Parapets

Traditional commercial buildings often have a cornice to complete the architectural design of the street façades. Cornices may delineate storefronts and intermediate floors on the building façade. The cornice may be constructed from a variety of materials, including stone, brick, cast masonry, stucco, terra cotta, wood, or metal. Cornices constructed from traditional masonry, such as brick or stone, should remain unpainted. All materials used for cornices have their own requirements and techniques for maintenance or repair.



*The cornice may play a significant role in the principal façade.*



*A cornice as part of the classical façade composition.*



*Parapet in the form of pinnacles.*

## 2. PRINCIPLES AND GUIDELINES

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*Cornices and balustrade add classical richness to the street facade.*



*Retain a profiled parapet for its traditional embellishment of the street.*



*Cornice and parapet add subtle emphasis in the street facade.*

Cornice repetition and varying alignment along a street block contribute to the design vitality, visual continuity, and architectural composition of the streetscape. The different profiles, designs, details, colors, and materials all contribute to the character of this composition. At storefront level, a cornice may be the element in defining the commercial street frontage. The relationships between neighboring buildings are emphasized by the different shadow lines created by the various cornice profiles. A capping cornice is an important part of a parapet and serves to form an edge completing the architectural composition of the street façade. The parapet itself may be designed, profiled, and detailed to embellish the street façade.

A traditional cornice and parapet are important character-defining architectural features and should be retained, repaired, restored, or reconstructed where damaged or missing. As very exposed architectural elements, a cornice and parapet require periodic weather maintenance.

### **Guideline 7.7.1**

#### **Repair and restore a damaged cornice.**

- a) Use matching or similar materials for cornice repairs.
- b) Retain as much of the original or early cornice as possible, piecing in new matching sections as needed.
- c) Match the original or early cornice in profile, detail, texture, and finish for any new parts for the cornice.

### **Guideline 7.7.2**

#### **Reconstruct a missing cornice using available historic evidence.**

- a) Use physical evidence, historic or old photographs, and drawings to determine the design of the original or early cornice.
- b) Match the original or early cornice elements in size, profile, and detail for any replacement elements.
- c) Ensure that materials susceptible to deterioration through exposure to moisture, such as wood and iron, are well maintained.



## 2. PRINCIPLES AND GUIDELINES

### Guideline 7.7.3

**A simplified interpretation may be an appropriate replacement cornice if evidence of an early cornice is missing.**

- a) Define an appropriate profile from a survey of buildings of similar age, type, style, and geographic location.
- b) Use traditional materials.

### Guideline 7.7.4

**An original or early parapet should be retained and repaired.**

- a) Retain and repair the parapet on a primary façade and highly visible elevations.
- b) Inspect the parapet regularly, because it is exposed to the weather more than other parts of the building.
- c) Avoid applying a waterproofing sealer if a parapet is unpainted, because sealants can trap moisture in the masonry of a parapet and retard the material's natural ability to dry.

## 8. Accessory Features

### 8.1 Original & Early Signs

The city has several districts created in association with particular industries or activities. Retention of original or early signs becomes an important consideration in maintaining the traditional character.

Signs associated with original or early businesses may survive in the form of carved stonework, decorative architectural panels or motifs, painted wall signs, fascia, panels, or projecting signs. Where the sign no longer survives, the original brackets or fittings may provide current reference and detailed information related to the early character of the former sign and the building's use. These early manifestations of enterprise in the district may be directly related to building styles and usually contribute to the visual character of the area. They should generally be retained and restored.

Painted wall signs provide reference to the previous uses and commerce associated with a traditional building. Retaining a sign in its 'ghost' form is the appropriate conservation technique for these types of signs.



*Ghost and neon signs retain past associations and enrich local character.*



*Echoes of past economic vitality and current character.*

### Guideline 8.1.1

**Retain, repair and restore original or early signs and their supports.**

- a) Signs may be easily upgraded to meet existing code standards without compromising their traditional integrity.
- b) Repair rather than replace original or early signs ensuring that the character unique to the specific building and enterprise are retained.
- c) Retain original or early sign brackets. The quality of design and craftsmanship of these sign brackets contribute to the visual character of traditional signs.

## 2. PRINCIPLES AND GUIDELINES

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*Traditional lighting may provide distinctive design details.*



*External traditional lighting can enhance the street facade.*



*Lighting may embellish principal first floor features.*

### **Guideline 8.1.2**

#### **Retain original or early wall signs.**

- a) Avoid removing traditional painted wall signs.
- b) Restoration of the original sign may be appropriate in very limited instances.

### **8.2 Traditional Building Lighting**

The character, illumination intensity, and forms of lighting used on a building will affect how it is perceived and appreciated, as well as how it relates to other buildings along the streetscape. Traditionally, exterior lights are simple in character and used to highlight signs, entrances, and street level details. Commercial buildings designed using more modern architectural styles often made effective and creative use of neon. This and other forms of lighting help to create and distinguish the character of particular districts within Oklahoma City, and the traditional character of lighting in the City should be retained. Many forms of illumination now available present greater opportunities to illuminate signs and architectural details using discreet fittings.

Traditional lighting forms and units should be retained on buildings where they presently exist. Lighting fixtures and features often contribute to the character of the street frontage and may be designed using styles compatible with the building. New or replacement lighting fixtures in compatible styles are available and can be chosen using photographic or physical evidence for reference. Contemporary light fixtures should be chosen to complement the design of the building and may be appropriate in limited quantities for supplemental lighting.

### **Guideline 8.2.1**

#### **Retain and restore original or early light fixtures.**

- a) Upgrade inner workings of traditional lighting units to meet contemporary standards and code requirements.
- b) Ensure proper care to retain, restore, and refurbish decorative lighting, which is designed to complement the style and detail of the building.

## 2. PRINCIPLES AND GUIDELINES

### Guideline 8.2.2

**Exterior architectural lighting should accent, not dominate, a building façade.**

- a) Primary building entrances should be the main source of illumination.
- b) Effectively use secondary lighting to illuminate other areas of public and functional importance, secondary entrances, architectural details and signs, steps, and walks located along the side of a building.
- c) Retain or restore the use of recessed down lighting in canopies, which is a traditional treatment.
- d) Ensure lighting quantities and character remain consistent with the traditional character documented to have existed for a specific traditional building.
- e) Do not use excessively high levels of lighting that significantly change the traditional visual character of the building.

### Guideline 8.2.3

**Minimize the visual impacts of site and architectural lighting.**

- a) Use exterior light sources with low luminescence levels.
- b) Do not wash an entire building façade in light.
- c) Use lighting fixtures that are compatible with and complementary to the building and its surroundings in terms of style, scale, and intensity of illumination.

### Guideline 8.2.4

**Use a shielded and focused light source to prevent glare.**

- a) Provide light shading that directs light downward.
- b) Do not use high intensity light sources or cast light directly upward.
- c) Shield lighting associated with service areas, parking lots and parking structures.

### Guideline 8.2.5

**Extensive canopy, awning, and porch lighting is inappropriate.**

- a) Lighting on the underside of a canopy is appropriate when it does not dominate the



*Architectural lighting can be discreetly designed and placed, such as those on the molding of the building.*



*Traditional lighting designed to emphasize the entrance.*

- b) Attach light fixtures to the building façade rather than the underside of a canopy or awning.

## 2. PRINCIPLES AND GUIDELINES

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*The canopy provides distinctive detailing appreciated at street level.*



*The strength and profile of the canopy emphasize the entrance.*



*A traditional canopy distinguishes between storefront and parapet detail.*

### 8.3 Canopies and Awnings

A canopy may be ornate or simple in design, form, and detail, reflecting the character, use, and style of a building. Canopies may be significant embellishments of the primary building façade. Usually horizontal, canopies provide shelter and shade for the entrance or along the store frontage of the building. Support is frequently provided by a series of angled brackets tying back to the exterior building wall. These supports may form a conspicuous, and often relatively ethereal, part of the feature. Original or early canopies should be retained, repaired, or restored. A new canopy should be designed to complement the character of the building. An awning is characteristic of many building types and styles.

Fabric awnings provide characteristic shade for many traditional buildings and storefronts. They are generally simple in design, angled, and set into the window opening they serve. Traditionally, awnings are angled and retractable to accommodate changing weather patterns. Although primarily associated today with shade and shelter for street level windows, they were also widely used in the past as sun shades for upper windows. Awnings still have contemporary energy control advantages in this respect, and have been reinvented in a variety of recent architectural forms. An original awning should be retained and repaired. A new awning should respect the architectural framework and detail of the composition and avoid obscuring or damaging design details.

#### Guideline 8.3.1

##### **Retain and repair existing original or early canopies.**

- a) Maintain and repair the elements of a traditional canopy. Repairs should match the original or existing elements.
- b) Ensure that support bracket systems are fulfilling their role and that anchor points are well maintained.
- c) Maintain surface coatings and drainage arrangements, features, and components.
- d) Replace only those parts which are beyond repair. Replacement parts, features, and components should match the materials, details, and profiles of original or early parts, features, and components.

## 2. PRINCIPLES AND GUIDELINES

### Guideline 8.3.2

**If a canopy has been altered, restore it to the original design.**

- a) Include reinstatement of a traditional canopy as a part of other rehabilitation work that may be planned for a building if the traditional canopy is missing.
- b) An alternative design that is an interpretation of a traditional canopy may be appropriate if the original canopy does not exist.
- c) Design a canopy to compliment the character of canopies typically used for traditional buildings of the same type, age, and style.
- d) Use a simplified design to complement the building's traditional appearance where documentation of previous canopies is not available.
- e) A canopy should not obscure character-defining features or damage the original or early building materials.

### Guideline 8.3.3

**Retain original or early awnings.**

- a) Replace only those parts of existing awnings that are beyond repair.
- b) Use traditional materials and finishes for repair and restoration.
- c) Consult photographs of traditional awnings for further design reference.

### Guideline 8.3.4

**Design and place an awning to respect the architectural framework of the building frontage.**

- a) Ensure that the scale of the awning is in proportion to the individual window and door openings of the building.
- b) Do not damage the architectural details of the building with the placement of awnings and fastening materials and methods.
- c) Do not place an awning to where it would obscure character-defining features of the building.



*An awning should be set within existing window openings.*

## 2. PRINCIPLES AND GUIDELINES

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### Guideline 8.3.5

**The design of a new awning should be in the form of a simple traditional sloping plane.**

- a) Use material that is a traditional canvas or synthetic canvas of similar appearance for awnings.
- b) Awnings should have a matte finish. Glossy finishes are inappropriate.
- c) Traditional colors of dark and rich tones are most appropriate.

### 8.4 Rooftop Uses

Rooftop uses such as patios, decks, and outdoor dining may be attractive as residential, restaurant, and entertainment amenities. They can contribute to the attractions of reinvestment and help stimulate revitalization in an urban area. Alterations to the building and the provision of rooftop shelter, planting, and furniture should not adversely effect the physical integrity, nor detract from the traditional visual character of the building.

#### Guideline 8.4.1

**Minimize the impact of rooftop uses on the integrity of a traditional building.**

- a) Reference the character of the traditional building in order to design appropriately for rooftop uses.
- b) Retain the character-defining features, details, and materials of the original building.
- c) Locate new rooftop amenities toward the rear of the building so as to minimize the visual impact of the traditional appearance.

### 8.5 Mechanical Equipment and Service Utilities

External mechanical equipment can detract from the appearance of a building and the appreciation of the streetscape. Equipment should be located where it is not visible from the public right-of-way or public spaces. Screening enclosures and color should be used to minimize visibility. Both can help to integrate the equipment into the design of the building and its traditional roofscape profile. Building occupants or occupants of neighboring buildings may be disturbed by noisy mechanical equipment. Noise from mechanical equipment should be minimized.



*Position service equipment away from public view. Here, the dish detracts from the character of the building.*

#### Guideline 8.5.1

**Position mechanical service equipment where it will not be readily seen from the public right-of-way.**

- a) Choose equipment of minimal bulk.
- b) Design and position the arrangement of the equipment towards the rear of the building.
- c) Use parapets and roof profiles to screen the additions and enclosure of mechanical equipment.
- d) Blend equipment color with the appearance and roofscape of the building.
- e) Avoid positioning mechanical equipment on any building façade.

#### Guideline 8.5.2

**Use screening enclosures to integrate rooftop equipment into the roofscape of the building.**

- a) Screen roof mounted equipment where it would otherwise be visible.
- b) Design screening to be minimal in size and to be integrated with the appearance of the roofscape.
- c) Color mechanical equipment screening to blend with the appearance and roofscape of the building.

#### Guideline 8.5.3

**Minimize the visibility of satellite dishes and other telecommunication devices.**

- a) Features such as satellite dishes or other roof top devices should be installed to avoid interruption or visual interference of the building profile or roofline.

## 2. PRINCIPLES AND GUIDELINES

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- b) Position items towards the rear of the building as much as possible.

### **Guideline 8.5.4**

#### **Minimize noise generated by mechanical equipment and service utilities.**

- a) Choose equipment to minimize noise.
- b) Locate equipment away from nearby residential properties.
- c) Use additional noise attenuation measures if the equipment noise is likely to affect nearby occupants.
- d) Additional noise attenuation measures may be required to meet local, state, and federal permissible standards.

### **Guideline 8.5.5**

#### **Design and locate standpipes and other service equipment to avoid detracting from the appearance of the building and original façade materials.**

- a) Position equipment away from principal façades of the building.
- b) Piping should be located within the building interior to the greatest extent possible.
- c) Locate standpipes and other service equipment on a recessed wall plane on a rear façade
- d) Avoid cutting into original or early building materials to locate, recess or install any equipment.
- e) Architectural features, profiles, and details should not be damaged by the locating and installation of equipment.

## **8.6 Automated Teller Machines (ATMs)**

An ATM should be located inside a building or a building entrance way. Where this is not possible, the ATM should be sited on a secondary façade. It should be positioned to integrate with the design of the façade. The visual impact of an ATM should be minimized.

### **Guideline 8.6.1**

#### **An ATM should be located inside a building or a building entrance way.**

- a) Position an ATM on a secondary building

elevation if the ATM cannot be located on the inside of the traditional building.

- b) The siting of an ATM should respect and complementing the façade.
- c) Position an ATM to avoid damage to architectural features, details, or materials.
- d) Match the ATM color and finish to complement the existing traditional building.

### **Guideline 8.6.2**

#### **Minimize the visual impact of a freestanding ATM machine.**

- a) Locate a freestanding ATM away from the street frontage.
- b) Use a low-profile unit.
- c) Large scale freestanding enclosures with canopies are unlikely to minimize the visual impact of an ATM and may be inappropriate within a traditional area.
- d) Bold contrasting colors on an ATM or on its enclosure are inappropriate.





## Architectural Styles

### Late Victorian 1890-1911

Although few remain, some buildings constructed in Oklahoma City between 1890 and 1911 were built in a Late Victorian Style. Generally, buildings of this style have large display windows and small recessed entrances. Sometimes sidewalk canopies and clerestory windows are present.

Characteristics include:

- Distinctly separate vertical sections that are commonly referred to as a base, middle, and cap
- Decorative design and craftsmanship using stone, brick, metal, or wood
- Towers or turrets with conical roofs
- Large display windows

### Early Twentieth Century

#### Commercial 1912-1920

The Early Twentieth Century Commercial Style reflects advances in technology and increased economic development. A healthy local economy encouraged construction of larger, more impressive buildings. Many buildings erected in this style made use of reinforced concrete framing with decorative brickwork façade.

Characteristics include:

- Flat façades
- Rectangular fenestration patterns - often grouped
- Reinforced concrete frame construction
- Flat roof - generally with profiled decorative parapet
- Store front windows

#### Commercial Storefront 1900-1930

The vernacular commercial storefront of the late nineteenth and early twentieth centuries is characteristic of the downtown and other districts of Oklahoma City. The first floor is usually transparent for the display of goods, while the upper floors are generally reserved for office, residential or warehousing functions. At the storefront, a knee wall is found



below the display window with a transoms above. The main door is frequently recessed. Brick façades are common. Ornamental brickwork detailing is characteristic

Characteristics include:

- Large display windows
- Transoms
- Bulkhead
- Recessed entry
- Tall, typically double-hung, second-story windows
- Parapet and cornice

### Art Moderne 1930-1950

The Art Moderne style incorporates a machine aesthetic into architecture, in the sense that buildings could emulate motion and efficiency. It is also referred to as Streamlined Moderne, and sought to carry the aura of the futuristic. It relies upon repetition of surface decorations in a relatively sleek form.

Characteristics include:

- Rounded corners and curved details
- Mirrored panels
- Carrara glass
- Glass block

# APPENDIX

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- Metal sash windows - often placed at corners that have been curved with curved glass
- Horizontal bands and smooth wall finishes
- Flat roofs

## **Art Deco 1925-1950**

Related to Art Moderne in its decoration of surfaces, Art Deco lines are angular rather than curvilinear. Ornament includes stylized floral motifs and repetitive geometric forms incorporating sharp angles and segments of circles. Zigzags, chevrons and diamond patterns are typical, decorative moldings or integral to masonry patterns. Rounded or angular corner windows were often used. Building entrances were embellished with decoration extending to hardware and light fixtures reflecting the style. Glass brick panels were often lit from behind with colored lights.

Characteristics include:

- Stepped or set-back façades
- Variety in color and texture - to convey a human scale and accentuate vertical and horizontal lines
- Stucco, colored brick and tile combined
- Canopies and awnings were common at street level
- Metal panels or grills
- Stylized floral or sunrise patterns
- Repetitive geometric forms used as bands



## **Post 1950s Architecture**

In the decades following World War II, buildings were built using techniques and materials that may or may not stand the test of time.

Some of the major building categories include:

- Post War II subdivisions
- Googie highway strip commercial
- Modernist commercial buildings
- Public facilities
- Custom-designed homes

Properties may be significant because:

- They represent the emergence of an automobile-oriented society;
- They represent the way of life in America during a period of significant growth and change;
- They represent key movements in architectural design, such as Modernism and the International Style;
- They represent experiments in new materials, building technologies and manufacturing processes; and/or
- They represent important events in history.

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## Glossary

**Alignment.** The arrangement of objects along a straight line.

**Appurtenances.** A subordinate object, feature, or detail added to a building.

**Architectural Metals.** Metal panel systems either coated or anodized, metal sheets with expressed seams, metal framing systems, or cut, stamped, or case ornamental metal panels. Not included in this definition are ribbed or corrugated metal panel systems.

**Asphalt Shingles.** A type of roofing material composed of layers of saturated felt, cloth, paper, or fiber glass and coated with asphalt (or tar) and granules.

**Back of Curb.** That portion of the back side of a street curb, typically located six (6") inches from the face of the curb and where the sidewalk or tree lawn begins. The face of the curb is the point where the curb meets the street gutter line.

**Belt Course.** A horizontal band across or around a building usually enhanced with decorative molding.

**Blockface.** The properties abutting each other on one (1) side of the street, and lying between the two (2) nearest intersecting or intercepting streets, or nearest intersecting or intercepting street and railroad right-of-way, public parks, cemeteries, corporate boundary line or watercourse.

**Board and Batten.** Vertical plank siding with joints covered by narrow wood strips.

**Bracket.** A supporting member for a projecting element or shelf, sometimes in the shape of an inverted L, a triangle, or a solid piece of material (usually wood or stone).

**Building Façade.** The exterior elevation of a building, extending from grade to the top of the parapet, wall or eaves, extending the entire length of the building and

fronting on public or private streets (not including alleys).

**Build-to Line.** A line established herein, generally parallel with the street line, along which a building must be built. Front porches and handicap ramps shall be exempt from build-to line requirements, but must be located behind the property line.

**Building Materials.** The physical characteristics that create the aesthetic and structural appearance of the building, including, but not limited to the texture and style of the components and their combinations, such as glass, brick, stone, steel, metal, concrete or stucco.

**Canopy.** Any structure, other than an awning, made of cloth, metal or other materials with a frame either attached to, or projecting from, a building, and carried by a frame supported by the ground or sidewalk.

**Character.** Attributes, qualities and features that make up and distinguish a particular place or development and give such place a sense of definition, purpose and uniqueness.

**Context.** Specific conditions and placement of a project as it relates to conditions and placement of existing neighboring land uses, structures and open spaces.

**Coping.** The protective row of masonry, or layer of other material, at the top of a wall or parapet.

**Cornice.** A horizontal projection at the top of a wall or other feature, such as a door frame.

**Design Guidelines.** Statements and graphics intended to direct the planning and development of the building environment in a particular manner or style so that the end result contributes positively to the overall development.

# APPENDIX

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**Double-Hung Window.** A window with two sashes (the framework in which window panes are set), each moveable by a means of cords and weights.

**Eave.** The projecting lower edges of a roof, overhanging the wall of a building.

**Elevation.** Any one of the faces of a building.

**Façade.** Front or principal face of a building, any side of a building that faces a street or other open space.

**Fascia.** A wide flat vertical surface that forms a band around the outside edge of a flat roof, or along the horizontal side of a pitched roof.

**Fenestration.** The arrangement of windows and other exterior openings on a building.

**Form.** The overall shape of a structure (i.e., most structures are rectangular in form).

**Frame.** A window component.

**Gable.** The portion, above eave level, of an end wall of a building with a pitched or gambrel roof.

**Glazing.** (noun) glass or other clear or translucent material; (verb) the act of filling a prepared opening with glass.

**Head.** The top horizontal member over a door or window opening.

**Historical Resources.** Sites, districts, structures, buildings or monuments that represent facets of history in the locality, State or nation; places where significant historical or unusual events occurred; places associated with a personality or group important to the past.

**In-Kind Replacement.** To replace a feature, detail, or component part of a building with materials having the same characteristics as the missing or deteriorated detail or component part; including but not limited to detail, dimensions, form, finish, material, texture, and color.

**Integrity.** The measure of the authenticity of a property or building that remains and connects the property or building to its early or original time of construction.

**Masonry.** Stone, brick, clay units, terra cotta, architectural precast concrete blocks, or cast stone. Characterized by individual units that when assembled the weight of one rests on another. Usually installed with mortar at the points or surfaces that touch.

**Mass.** The physical size and bulk of a structure.

**Material.** The substance of which a thing is made. May refer to many similar pieces joined together for a specific larger thing, for example a shingle roof.

**Mixed-Use.** The incorporation of more than one (1) principal land use type within a single structure (i.e.: a building with retail uses on the ground floor, and offices or residential on the upper floors), or a similar set of uses organized in close proximity and planned as a unified complimentary whole on a single site (horizontal mixed use).

**Molding.** A decorative band or strip of material with a constant profile or section. It is generally used in cornices and as trim around window and door openings.

**Muntin.** A bar member or molding separating panes of glass in a window or door.

**Ordinary Maintenance and Repair.** Any work meant to remedy damage or deterioration of site elements or a structure or its appurtenances that involves no change in materials, dimensions, design, configuration, texture, surface coating or visual appearances.

**Orientation.** The manner in which a building relates to compass points, the street, or other site features.

**Panel.** A raised or depressed portion of a door or other feature usually framed and surrounded by molding.

**Parapet.** An upward extension of a building wall above the roofline, may be solid, broken, or adulating line with or without ornamentation.

**Post.** A piece of wood, metal, stone, or other material usually of a slender proportion with a square or cylindrical shape, set as a column to provide structural support.

**Preservation.** The adaptive use, conservation, protection, reconstruction, restoration, rehabilitation or stabilization of sites, buildings, districts, structures or monuments significant to the heritage of the people of Oklahoma City.

**Project.** Any undertaking, development, redevelopment, or plan requiring the review or issuance of a building permit.

**Protection.** In terms of historic preservation, the security of a resource as it exists through the establishment of the mechanisms of this chapter.

**Reconstruction.** In terms of historic preservation, the act or process of duplicating the original structure, building form and materials by means of new construction based on documentation of the historic condition.

**Rehabilitation.** The act or process of making possible a compatible use for a property through repair, alterations and additions, while preserving those portions or features which convey its historic, cultural, or architectural values.

**Renovation.** The process of returning a building to a state of utility through repair or often major alterations for a contemporary use.

**Restoration.** The process of accurately recovering all, or 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 later work and by the replacement of missing earlier work.

**Sash.** The part of a window that holds the glass, often the movable or operable part.

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

**Setback.** The required distance between every structure and the lot line of the lot on which it is located. See “Yard, Corner Side,” “Yard, Front,” “Yard, Rear” and “Yard, Side.”

**Shape.** The physical configuration of structures of buildings or monuments, and their component parts including, but not limited to, roofs, doors, windows and façades.

**Sidewalk.** A surfaced pedestrian walkway located adjacent to the vehicular portion of a street right-of-way or public tree lawn.

**Sill.** The lowest horizontal member in a frame or opening, usually projecting, for a window or door.

**Size.** The three dimensional measure of a building in height, width, and depth, such as a building or building component.

**Stile.** A main piece in a panel or frame, as of a door, window, or section of paneling, usually vertical.

**Stabilization.** The process of applying measures designated 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.

**Store Front.** The façade of a commercial building, usually at ground level, and generally includes the following architectural elements: display window, transom, knee wall, entry, cornice molding, and upper story windows.

# APPENDIX

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**Streetscape.** Elements placed within the Streetscape Zone, typically including landscaping, tree lawns, signage, transit stops, and street light standards, designed to provide a pedestrian buffer from street traffic and aid in establishing the character of the community.

**Traditional.** Of or pertaining to the handing down from time to time or generation to generation.

**Transom Window.** A window or series of window panes above a door, or above another window.

**Tree Lawn.** That portion of the public right-of-way dedicated to landscape plant material such as sod, trees, or other vegetation typically located between the curb line and the sidewalk or property line.

**Vernacular.** Ordinary, for buildings, usually refers to common, modestly detailed building relative to a geographically defined area.

**Visual Continuity.** A visible sense of unity or belonging together that elements of the built environment exhibit because of visible similarities among them.



