

# Early Automobile Suburbs Development Guidelines

For the Silver Hill Historic Overlay Zone



# HISTORIC PRESERVATION HANDBOOK



CITY OF ALBUQUERQUE

LANDMARKS & URBAN CONSERVATION COMMISSION



This handbook was produced by the City of Albuquerque Planning department. The development guidelines incorporated into this handbook were adopted 2010 by the Landmarks and Urban Conservation Commission for the Silver Hill Historic Overlay Zone.

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# Historic Preservation Handbook

**H**istoric Preservation is the act of saving historic structures, sites, objects and man made landscapes from deterioration or destruction. Saving these community assets takes many forms:

**Official Recognition** and Public Information creates awareness of the rich heritage of Albuquerque. The nation, state and city have determined that historic preservation merits support at each level of government.

**Technical Advice** and Assistance can encourage and guide rehabilitation and restoration.

**Tax Benefits** support rehabilitation or restoration.

**Laws** can control changes to, or prevent demolition of, historic properties. They may allow greater flexibility in zoning or building code requirements for “registered” properties.

- The National Historic Preservation Act of 1966 set the policies which guide not only federal but many state programs.
- New Mexico passed the Cultural Properties Act in 1969 to implement provisions of the national law.
- The Albuquerque City Council approved the Landmarks and Urban Conservation Ordinance in 1978 to enable protection of significant districts and individual properties.
- Ten years later, the Albuquerque/Bernalillo County Comprehensive Plan reiterated local support for prehistoric and historic preservation thru goals for historic, cultural and archaeological resources.
- In 1986, Silver Hill was designated a State Historic District and in 2009 it sought and was granted Historic Overlay Zone status.

**T**he purpose of this handbook is to provide guidance for improvements to historic properties. The development guidelines included in this manual provide the framework for selecting the most “appropriate” treatment when planning an exterior project on a historic property. They emphasize retaining, maintaining, and repairing building materials and features, often the least costly approach for property owners. This handbook serves as an educational and planning tool for property owners and their design professionals who seek to make improvements that may affect historic resources.

# Why Preserve?

The sequence of Albuquerque's development is reflected by the houses, businesses, public buildings and industrial structures in the city's fabric. Albuquerque was one of the first cities in the country to enact historic preservation controls, when the Historic Old Town Zone was created with the adoption of the first Zoning Code for the City of Albuquerque in 1959. The old villa that represented the founding of the city by Spanish colonists two-hundred and fifty years earlier was recognized as a special place within Albuquerque, and the H-1 zone was created to manage development within Old Town.

As the city grew in the decades after World War II, many older buildings around town were demolished. The loss of pre-World War II buildings impacts Albuquerque, where such buildings are relatively scarce compared to other cities of similar size. When prominent local landmarks including the Alvarado Hotel and Huning Castle were destroyed, public concern about the loss of these resources escalated. People's memories and experiences are often tied to specific places. People realized that such places had meaning for the community and were important cultural properties that contributed to Albuquerque's unique identity.

Paralleling developments in historic preservation efforts nationally in the 1970's, the City undertook a Historic Landmarks Survey in 1973. The survey inventoried the remaining historic buildings in the city and nearby unincorporated areas. In 1978, the results of that field survey, *Historic Albuquerque Today* was published.

To protect remaining buildings and sites, the Landmarks and Urban Conservation Ordinance was adopted by the City Council in 1978. The purpose of the ordinance is to "preserve, protect, enhance, perpetuate and promote the use of structures and areas of historical, cultural, architectural, engineering, archaeological, or geographic significance located in the city; to strengthen the city's economic base by stimulating the tourist industry; to enhance the identity of the city by protecting the city's heritage and prohibiting the unnecessary destruction or defacement of its cultural assets; and to conserve existing urban developments as viable economic and social entities."

The ordinance provides for the designation of some properties as City Landmarks and for the creation of historic zones where development is subject to careful consideration and approval by a commission appointed for that purpose.

The Albuquerque/Bernalillo County Comprehensive Plan, adopted in 1988, is Albuquerque's course of action for urban conservation and development and for environmental management. Unlike earlier general plans that emphasized infill development and urban renewal, often at the expense of the existing building and community fabric, the 1988 Comprehensive Plan included Environmental Protection and Heritage Conservation topics. Protection, reuse and enhancement of significant historic districts and buildings are included in the goals and policies established by the plan. The plan also recognizes neighborhoods as distinct "communities" that are "meaningful to people because of their special combination of natural environment, social life, history, architecture and demographic composition."

As wise stewards of our cultural properties we recognize that change occurs over time. We can be respectful in our treatment of our neighborhoods and historic buildings and protect their character or "spirit of place" through our planning processes. We have learned that the benefits to the community are scenic, economic, ecological, social, recreational and educational.

# What is a Historic Property?

**The State Register of Cultural Properties** is the official inventory of properties in New Mexico determined to be historically significant. These properties may be either individual sites or a group of properties forming a district. It is maintained by the State of New Mexico Cultural Affairs Department under the Historic Preservation Division.

**The National Register of Historic Places** is the official inventory of the Nation's historic places worthy of preservation, and it contains both individual properties and districts. The National Register is administered by the National Park Service under the Secretary of the Interior.

**City of Albuquerque Historic Overlay Zones or Landmarks** are those registered districts or properties designated by the City Council to protect areas of historical, architectural or cultural significance. Historic Overlay Zones and Landmarks have a city zoning overlay that requires design review of changes to buildings or new construction in the district by the Landmarks and Urban Conservation Commission.

## Financial Assistance thru Tax Credits

State and Federal tax incentives are designed to encourage the rehabilitation of historic buildings. Buildings listed on the State Register of Cultural Properties or contributing buildings in a state registered historic district are eligible for a State of New Mexico Investment tax credit for rehabilitation and improvements that promote the building's preservation. A tax credit covering 50% of qualified expenses up to fifty thousand dollars may be awarded. The State of New Mexico also has a preservation Revolving Loan Fund providing below market rate loans for rehabilitation. Many homeowners take advantage of these benefits for various improvements to their properties including re-roofing, mechanical systems, plumbing, electrical and restoration costs. Projects will be reviewed using The Secretary of the Interior's Standards for Rehabilitation (see appendices). The review process may take up to several months, so a property owner must plan in advance to take advantage of this financial incentive. More information and applications can be found on Historic Preservation Division website at [www.nmpreservation.org](http://www.nmpreservation.org).

Income-producing properties within Albuquerque's registered historic districts or buildings listed individually on the National Register of Historic Places may be eligible for a 20% federal income tax credit for qualified rehabilitation expenses.

## How Does This Handbook Work?

The development guidelines contained in this handbook encourage rehabilitation techniques that will enable property owners in historic districts to utilize state rehabilitation tax credits when improving their properties. These guidelines also address additions to buildings and new construction in historic districts. The standards for new construction offer direction for design solutions that harmonize with existing qualities and elements found in historic districts.

***Projects within City Historic Overlay Zones or to City Landmarks require review and approval by the Landmarks and Urban Conservation Commission.*** (See page 90 and 95). The design standards in this manual provide a basis for making consistent decisions for Certificates of Appropriateness. The purpose of the standards and the review process is to promote preservation of the historic and architectural heritage of the city. These resources are vulnerable to inappropriate alteration and demolition.

# Registered Historic Districts In Albuquerque

National Register of Historic Places and/or New Mexico Register of Cultural Properties:

1. Aldo Leopold Neighborhood Historic District (first block of 14th SW, south of Central)
2. Atchison, Topeka & Santa Fe Railroad Locomotive Shops Historic District (2nd St. SW)
3. Barelás-South Fourth Street Historic District (along 4th between Stover and Bridge SW)
4. **Eighth Street/Forrester Historic District/HOZ\*** (northwest of downtown)
5. **Fourth Ward Historic District/HOZ\*** (west of downtown between Central and Lomas)
6. **Huning Highland Historic District/HOZ\*** (east of downtown)
7. Los Alamos Addition Historic District (in North Valley north of Montano between 4th and 2nd)
8. Los Griegos Historic District (in North Valley along Griegos Road and Guadalupe Trail)
9. Manzano Court Historic District (between Lomas and Mountain Road, east of 11th)
10. Menaul School Historic District (NE corner of Menaul and Broadway)
11. Monte Vista & College View Historic District (just east of UNM main campus)
12. **Old Albuquerque Historic District\* /HOZ\*** (Old Town)
13. Orilla de la Acequia Historic District (east of Old Town)
14. **Silver Hill Historic District/HOZ\*** (between UNM main campus and CNM)
15. Spruce Park Historic District (just west of UNM)
16. Veterans Administration Medical Center Historic District (near Kirtland Air Force Base south of Gibson Blvd.)
17. Watson Historic District (east of Old Town, north of Lomas)
18. Sigma Chi Historic District (west of University between Lomas and Las Lomas)
19. Vista Larga Historic District (South of Indian School Road and east of University)

## City of Albuquerque Historic Overlay Zones

Historic Districts with review by LUCC

1. **Eighth Street and Forrester Historic District/HOZ**
2. **Fourth Ward Historic District/HOZ**
3. **Huning Highland Highland District/HOZ**
4. **Old Albuquerque (Old Town) Historic District/HOZ**
5. **Silver Hill Historic District/HOZ**

*Please consult City Planning Department staff for more specific information about district boundaries and building status.*

# City of Albuquerque Landmarks

1. Albuquerque Sunport Terminal Building (Facade and Great Hall)
2. Atchison, Topeka, and Santa Fe Railway Fire Station, 1920, E.A. Harrison, architect. First and Second Streets SW
3. Atchison, Topeka, and Santa Fe Railway locomotive #2926, 1944.
4. Bataan Memorial Park
5. De Anza Motor Lodge, 1939, 4301 Central Ave. NE
6. El Vado Auto Court, 1939. 2500 Central Ave. SW
7. Ernie Pyle House/Library, 1940, Mount and McCollum, contractors. 900 Girard Blvd. SE
8. Franklin D. Roosevelt Park, 1933, C. Edmund "Bud" Hollied, landscape architect. Coal/Spruce/Sycamore SE
9. Heights Community Center, 1938-42, Alvin Emerick, building foreman. 823 Buena Vista SE
10. Highland/Hudson Hotel Building, 1905, Francis W. Spencer, architect. 202 Central Ave. SE
11. Jones Motor Co., 1939, Tom Danahy, architect. 3226 Central Ave. SE
12. KiMo Theatre, 1927, Boller Brothers, architects. 423 Central Ave. NW
13. La Posada de Albuquerque (old Hilton Hotel), 1939, Anton Korn, architect. 125 Second St. NW
14. Las Mananitas 1800 Rio Grande Blvd. NW
15. Occidental Life Insurance Building, 1917, Henry C. Trost, architect. 305 Gold Ave. SW
16. Old Airport Terminal, 1939, Ernest Blumenthal, architect. 2920 Yale Blvd. SE
17. Old Albuquerque High School, 1914, 1927, 1938-39-40 Henry C. Trost, George Williamson and Louis Hesseldon, architects. Central Ave. and Broadway NE
18. Old Main Library, 1925, Arthur Rossiter, architect. 423 Central Ave. SW
19. Rosenwald Brothers Building, 1910, Henry C. Trost, architect. 320 Central Ave. SW
20. Skinner Grocery Building, 1931, A.W. Boehning, architect. 722 Central Ave. SW
21. Sunshine Building, 1924, Henry C. Trost, architect. 120 Central Ave. SW
22. Whittlesey House, 1903, Charles Whittlesey, architect. 201 Highland Park Circle SE

*Note: For additional information on these Landmarks, see the City of Albuquerque Planning Department website at [www.cabq.gov/planning/lucc](http://www.cabq.gov/planning/lucc)*



## Landmarks & Urban Conservation Commission

The Landmarks and Urban Conservation Commission (LUCC) was established in 1978 by an act of the City Council along with the adoption of the Landmarks and Urban Conservation Ordinance (Article 12, Chapter 14, R.O.A., 1994). The Commission consists of seven members, appointed by the Mayor with the City Council's confirmation, with expertise in areas related to historic preservation including architecture, history, real estate, construction or archaeology. Two members own property in a historic zone.

The Commission's responsibilities as set forth in the ordinance are to:

- Identify and evaluate structures and areas worthy of conservation, and to review the status of structures and zones already designated.
- Recommend to the Mayor and City Council landmarks to be designated.
- Conduct public hearings and make recommendations to City Council on applications for Historic and Urban Conservation Overlay Zones.
- Adopt development guidelines for designated Landmarks and Historic Zones.
- Review and make decisions regarding applications for alteration, new construction or demolition within Historic Zones or on Landmarks sites.
- Disseminate information to the public and seek input from interested groups and individuals concerning historic preservation and conservation.
- Make recommendations to the Mayor and City Council on methods for achieving historic preservation and conservation.
- Advise the Mayor, City Council and the Environmental Planning Commission on any proposed public improvements affecting the exterior appearance of Landmarks or significant structures in Historic Zones.

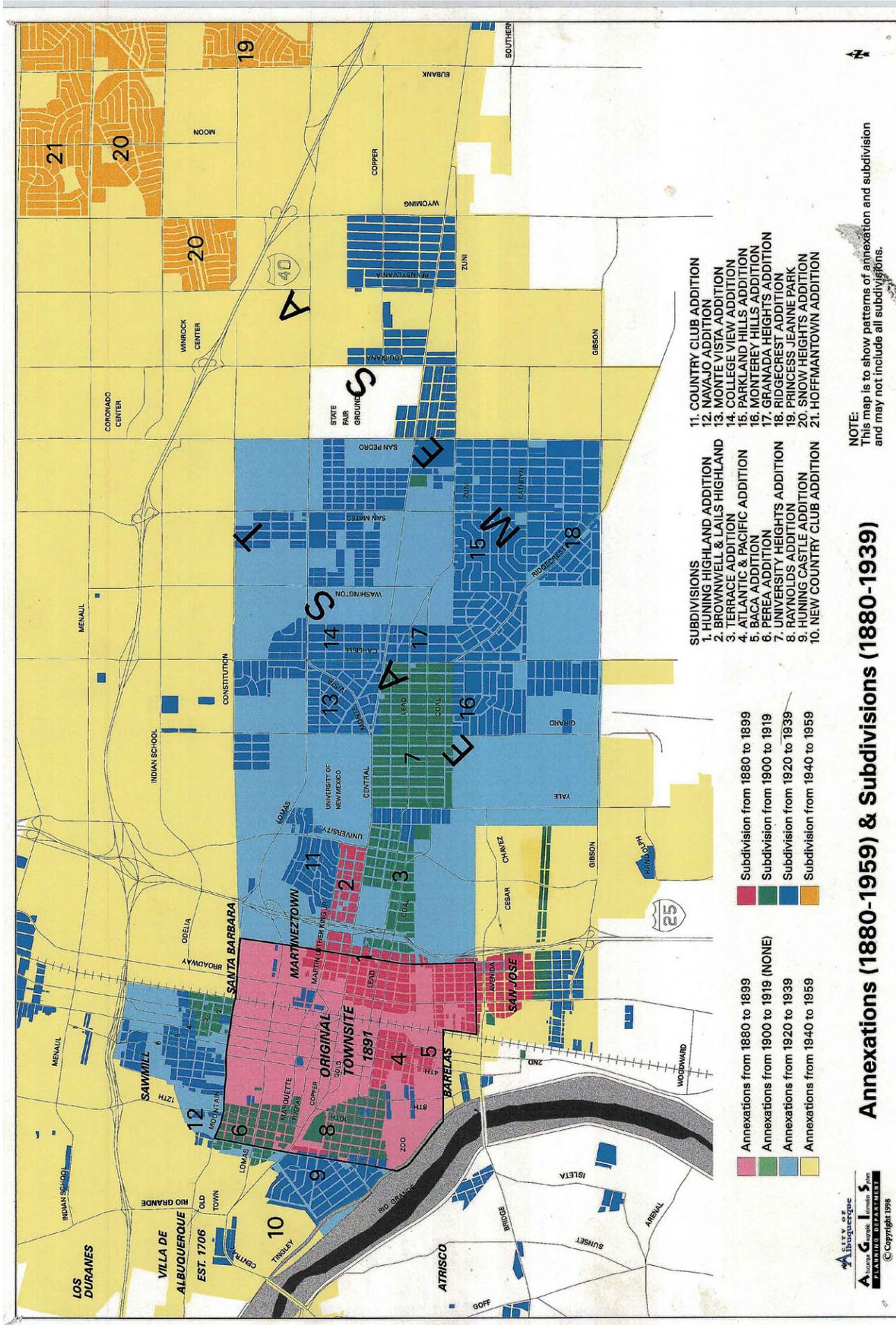
# Albuquerque's Early Automobile Suburbs

Following its reinvention as a railroad town in 1880, Albuquerque experienced continuous growth. During its first two decades much of that growth occurred within the 3 square miles of the original town site with the earliest residential sections appearing on all sides of a small commercial core located in the blocks just west of the new town's depot. East of the rail tracks on the low sandy hills leading up to the East Mesa grew Huning's Highland Addition with its homes embracing many of the architectural styles imported with the coming of the railroad. Although several small subdivisions were added to this urban nucleus over the next two decades, Albuquerque remained a walkable town until just after the turn of the century. In 1904, an electric streetcar line replaced the horse-drawn trolley that ran from the new railroad town to Old Albuquerque plaza, site of the original Spanish settlement in 1706. Over the next quarter century, this streetcar system extended in all directions, giving real estate developers and the town's promoters opportunities to create new suburbs, especially on the East Mesa, the direction of much of the town's growth.

Until the early 1920's, development reflected an infill of the streetcar suburbs shaped by the alignment of the streetcar line closer to the town core. By the mid 1920's, increased use of private automobiles would contribute to new patterns of growth east of the city. The city purchased heavy machinery for road building in 1918 and in the decades that followed conducted an aggressive campaign of paving streets, including those leading to the East Mesa. With the grand opening of a new concrete viaduct at Lead Ave. at the railroad tracks in the mid-1930's, another impediment to development eastward was eliminated and Mayor Clyde Tingley proclaimed "It's like opening new country to settlement."

Through an aggressive policy of annexation beginning in the mid-1920's city leaders began a pattern of spatial growth that has continued to the present. In 1960, however, the patterns of growth which had marked earlier suburbs greatly altered, replaced by large outside development companies moving outside the city limits to develop remote suburban communities.

In recent decades, the City of Albuquerque and many of the residents of the older suburbs have sought to preserve those areas' character, valuing the quality of life they offer and their relationship to the city's earlier patterns of growth. Several older neighborhoods such as Spruce Park, Silver Hill and the Monte Vista /College View subdivisions in Nob Hill are now registered historic districts.



# Annexations (1880-1959) & Subdivisions (1880-1939)

# The Architecture of the Neighborhoods

The suburbs that developed along the eastern sandhills and on the East Mesa itself varied greatly in development patterns, housing styles and the residents they attracted. Older neighborhoods such as Silver Hill, closer to downtown and nearby to established health facilities, developed slowly in the early decades of the twentieth century. These neighborhoods contain numerous brick, adobe and clapboard faced bungalows and hipped cottages, still typical building forms before 1930 at which point their popularity waned in favor of newer, more regionally-inspired styles such as Pueblo Vernacular. Detached garages for autos were built at the rear of the property, most often accessed from the alley.

The new architectural styles employed flat roofs with decorative parapets, light and earth-toned cement stucco coatings textured to suggest adobe plaster construction, arched entries at porches and doorways, and clay or pressed metal tile to accentuate windows and doors. The new Mediterranean style houses utilized pitched roofs. New materials such as structural clay tile, manufactured locally by the Kinney Brick Company, became available in the early 1930's and quickly replaced adobe, wood frame and rock lath for construction.

Unlike the earlier subdivisions such as the Terrace Addition and University Heights that were developed slowly by individual craftsmen, one at a time, over 600 houses were built in the Country Club Addition just east of the University of New Mexico between 1920 and 1930. Along with the newer regionally inspired styles, these houses were often designed by architects in an eclectic range of building styles from the various period revivals including the Thatched Cottage and Provencial styles. Spruce Park historic district has several examples of these unique styles.

In the mid 1930s, new opportunities in building financing introduced by the Federal Housing Administration eventually led to a standardization of suburban house plans. Builders might now construct more than one house at a time, and often developed a few sets of plans that they used, sometimes with slight variations, in their speculative developments. As manufacturers of milled lumber products such as door units and trusses, roofing materials such as asbestos and asphalt shingles, and cement and paints became more competitive and sought greater efficiencies, the products available to builders also became more standard.

Further east, Nob Hill neighborhoods were heavily developed between 1930 and 1955 and as a result, the workmanship, materials, design and use of decorative elements suggesting the popular regional styles prevail. The Monte Vista and College View subdivisions are replete with one-story, flat roofed, five or six room houses in the Southwest Vernacular, Spanish Pueblo and Territorial Revival styles constructed by local builders. Many fine houses with clay-tiled pitched roofs in Mediterranean and Mission Revival styles also dot the neighborhoods. While initially detached garages were positioned at the rear of the lot, their position shifted to being adjacent to, but slightly behind house facades, often connected with a wall broken by an entry arch to the backyard.

After WWII, houses became larger, and the low, one-story Ranch house was introduced in the 1950's on previously undeveloped lots. With the introduction of the Ranch house, the requisite automobile garage had become integral to the massing of the house.

# Medieval Mode

(English/Thatched Cottage, French Eclectic, Tudor Revival, Provincial)

c 1915 – c 1945

The style draws from English Medieval prototypes. This is a residential style which combines elements from a variety of styles into a picturesque amalgam. False thatched roofs or steeply pitched roofs, conically roofed towers, field stone and rough textured brick picturesquely combined with stucco and half timbering are arranged in asymmetrically massed designs.



The style always features **gable roofs**, typically with a front entry gable. **Chimneys** are often prominent and sometime capped with a chimney pot.

The picturesque and asymmetrical character allowed for versatility in design. Rooms could be oriented in any direction, Wings of a single room or two stories in height could be easily incorporated into the plan..



Decorative Eave



Steeply pitched roofs



Simulated thatched roof



Field stone



Conical roof tower

# Bungalow

c 1907 – c 1930s

Like the Mission and Mediterranean styles, the roots of the Bungalow, or Craftsman style lead to California. Beginning in Pasadena during the 1890s the architect brothers Charles and Henry Greene designed a series of homes for wealthy patrons that united oriental influences with those of the English Arts and Crafts Movement, and to a lesser extent, the Prairie School, to create an architecture that spoke to the informal lifestyle that Americans were adopting in the early 20th Century. Through publications in numerous journals and pattern books the style was popularized as an affordable house type for all income levels, and quickly spread throughout the United States. The style lost favor by 1930.



**Large porches** frequently extend across the entire front of the house, with expressive porch supports and railings. On houses where the primary roof is parallel to the street, a **large dormer** centered on the street façade forms the porch.

Wall surfaces of the gable end are frequently expressed through the use of **half-timbering** or texturing of the plaster and separated from the wall below by a **horizontal band of trim**.

**Wide eaves** protect the walls. **Exposed rafter tails** are visible at the sides, while **projecting roof beams** and **knee braces** are expressive design elements at the rakes.

On both their interiors and exteriors, the houses express a sense of openness and connection to the earth. Generally one, or one and one-half stories, the houses have a dominant **single gable roof**, extending either parallel or perpendicular to the principal façade.



Pier columns



False half-timbering



Window



Wide eave



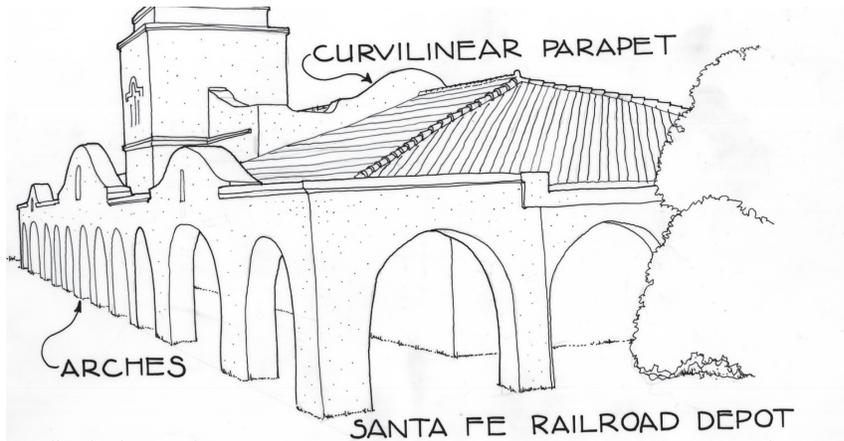
Knee brace

# Mission

## (California Mission)

c 1915 – c 1945

Originating in California during the last decade of the 19th Century, the style sought to recreate an architecture that reflected that state's early Spanish mission history. The style spread into the Southwest, and to a lesser extent, other parts of the United States. The style was widely employed by the Santa Fe Railway in the buildings that it built across the Southwest, including Albuquerque's Alvarado Hotel and the Castaneda Hotel in Las Vegas, New Mexico. The style is often confused with the Mediterranean. Houses in this style typically employed the bungalow house plan as described on page 15.



Porches are often expressed as a major sub-element of the composition with cutout arched openings or **massive pier columns** to support the roof.

Stucco wall surfaces are either smooth or heavily textured (pebble-dash).

Generally, the houses have a compact one- or two-floor massing and there is a greater tendency toward **symmetrical facades** than found in the Mediterranean style.

True Mission style buildings virtually all have (or originally had) **tile roofs with wide overhangs**, generally with a steeper pitch than found on the Mediterranean style. In Albuquerque, Mission features are used along with flat roofs. Gables and dormers have parapets with elaborately curved coping profiles.



x Arched windows and door x Diamond pane windows x Textured walls x Arcade x Tower with pyramidal roof

# Mediterranean

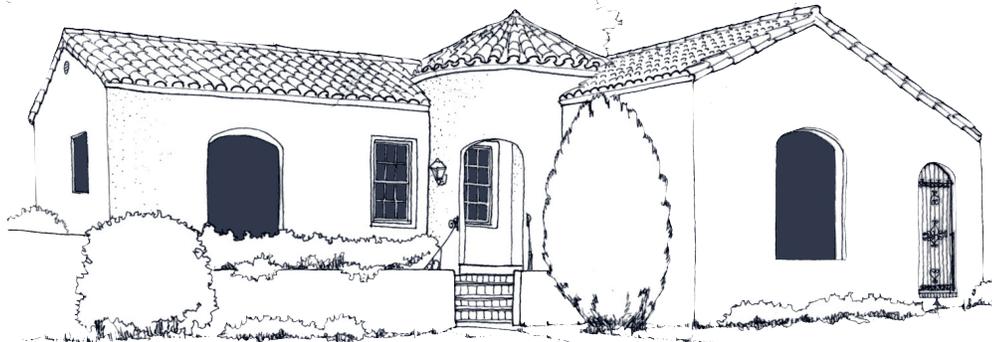
## (Spanish Colonial Revival, Spanish Eclectic)

1910 - 1950

Originating at the San Diego Panama-California Exposition of 1915, the style sought to accurately replicate a wide range of architecture found in Latin America as well as Spain. Development of the style is widely attributed to architect Bertram Goodhue, whose interpretations of Spanish Colonial architecture inspired his designs for the San Diego Exposition. The style was at the height of its popularity during the 1920's, but quickly lost favor by the 1930s.

Although the style utilizes the stucco walls and tile roofs associated with the Mission style, the houses tend to have lower pitched roofs with minimal overhangs, a more asymmetrical picturesque composition and multiple elements or wings.

The otherwise plain walls are accentuated by elaborate entry doors and surrounds, stucco or tile decorative vents in the gables, and extensive use of arches above windows and doors.



Arched windows are often set in groups of three with a larger window in the center.



Solomonic Column



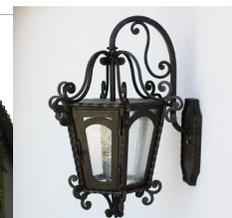
Decorative vent



Common window grouping



Ornamental Chimney vent



Wrought-iron fixture

# Spanish-Pueblo Revival (Pueblo, Santa Fe, and Pueblo Revival)

c1905 - present

Unique to the Southwest, this revivalist style is based upon a blending of the architecture of the Pueblo peoples with that of the Spanish culture. While the style was first exhibited in a building remodeling on the University of New Mexico Campus in 1905, the first major work in the style was the New Mexico Building at the 1915 Panama-California Exposition in San Diego. A replica of the building was later built as the Fine Arts Museum in Santa Fe. The style remains popular for new construction in New Mexico today, with earthen walls replaced by concrete block and wood frame and mud plaster by cement and acrylic stucco.

The plain earth tone wall masses dominate the facades, with the doors and windows reading as punched openings. The windows and doors frequently have **exposed lintels**. Windows are generally double hung, although casements are also used.

Projecting **viga ends**, particularly above porches, and projecting wood **canales** serve to further breakup the wall surfaces and to animate the facades.

**Carved woodwork** and **ironwork**, used for hardware and light fixtures, convey a sense of the handmade.

Porches are supported on unpainted wood posts with carved **corbels** supporting wood lintels. Porch ceilings are formed by vigas supporting **latillas**.

The hallmark feature of the style is **thick irregular rounded adobe walls**, or alternatively, materials that simulate the effect. The walls are often sloped inward, either from their bases or at the parapets. The parapets are generally rounded or irregular to simulate the effects of weathering.



Canale



Corbel



Battered wall



Lintel

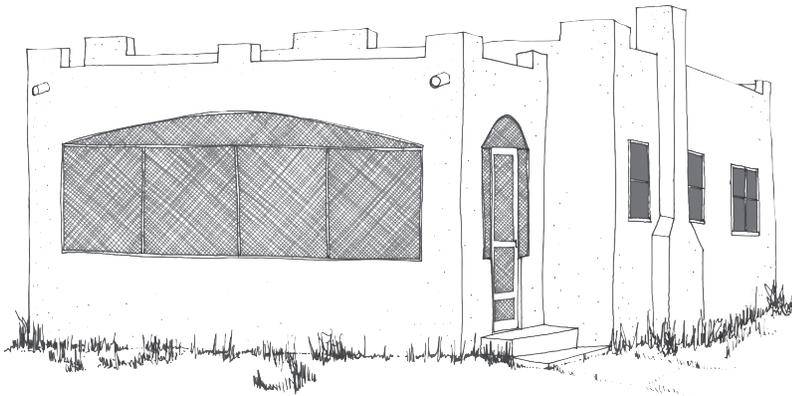


Latillas

# Southwest Vernacular (Flat Roofed Spanish Eclectic)

c1920 - present

Popularized by local home builders, this highly eclectic style adapted the Mediterranean style, as well as other “Southwestern” styles as Mission and Spanish Pueblo Revival to meet modest budgets. Individual builders developed variants of the style for which they became recognized. Drawing elements from the various Revival styles, it is sometimes hard to distinguish.



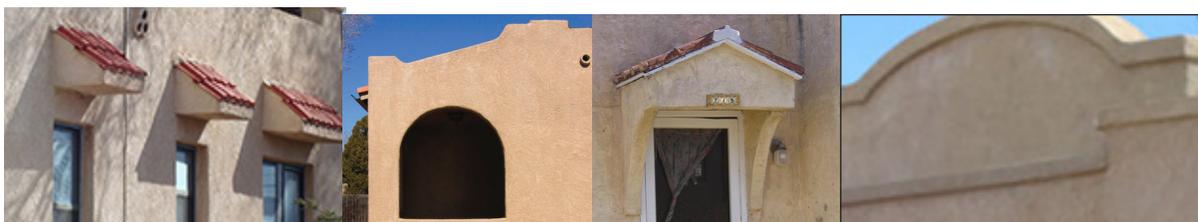
The houses are almost always **flat roofed** with **stepped parapets**, often with **projecting copings**.

Walls are in almost all instances finished with **stucco**. In many cases, constructed of adobe bricks

Often designed to fit on compact lots, the houses are generally small and have few setbacks or projecting wings. Porches are expressed as a solid building element with **cutout openings**, that are often arched or in other expressive forms.



**Clay tile accents** are frequently found on canopies over doors and windows or on small false roofs.



*Clay-tile window accent*

*Cutout opening*

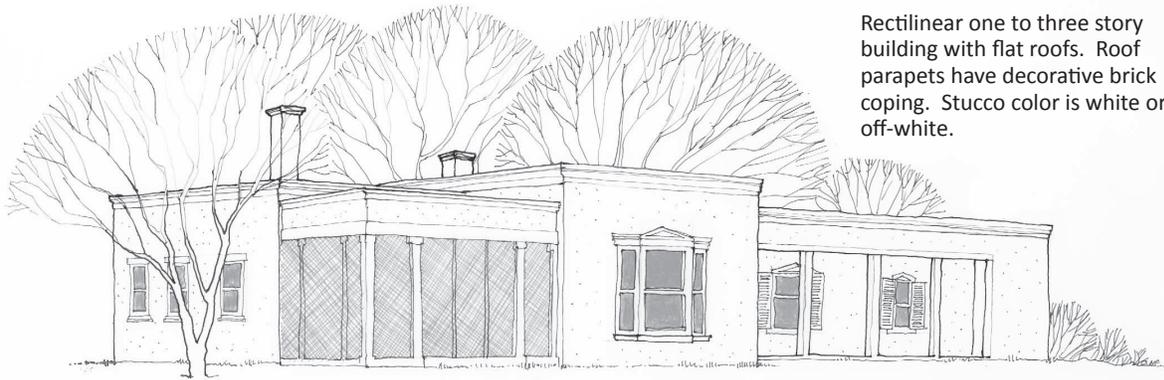
*Hood molding*

*Projecting coping*

# New Mexican Territorial Revival

c1935 – c1955

The Territorial Revival Style followed in the wake of the popular Spanish-Pueblo Revival Style. It is a revival of a building style unique to New Mexico's Territorial period (1848-1912), with its provincial Greek Revival architectural references. The Territorial Revival Style is, in a sense, a style of ornamentation applied to the modern building forms of the Mid-20th Century. During the late 1930's and the 1940's, Territorial Revival elements, especially brick dentil copings, were incorporated into essentially simplified Art Deco designs. Architects John Gaw Meem and Gordon Street adopted this style as a form of regional classicism for the New Deal (WPA) presence in New Mexico.

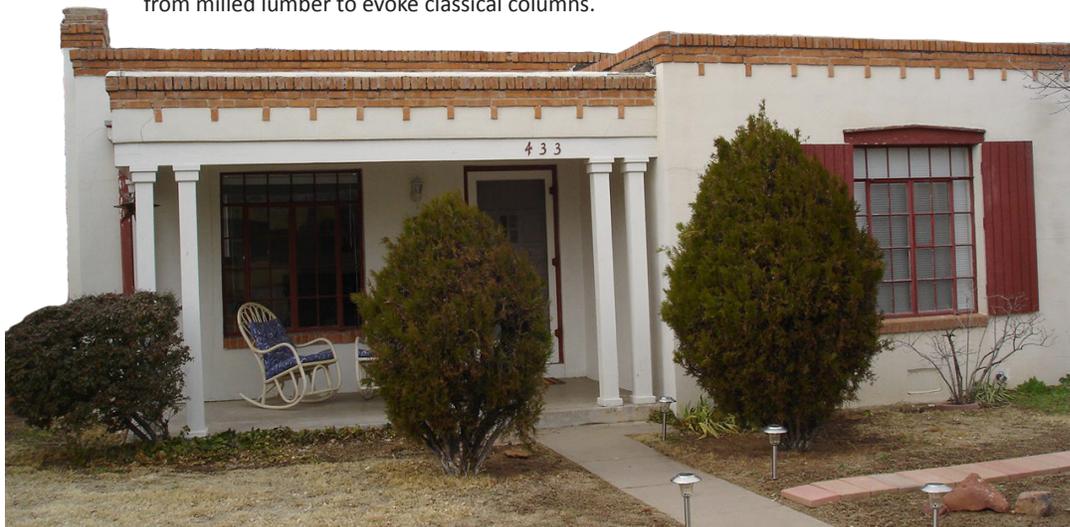


Rectilinear one to three story building with flat roofs. Roof parapets have decorative brick coping. Stucco color is white or off-white.

Square columns, sometimes in pairs, support flat roofed portals. The square posts have capitals made from milled lumber to evoke classical columns.

Windows and doors are topped by a wood pediment detail, reflective of Greek classical architecture.

Multi-light casement windows (often steel) are evenly spaced or centered on the façade. Four panel wood doors are flanked by sidelights and topped with a multi-light transom. Multi-light French doors are often employed.



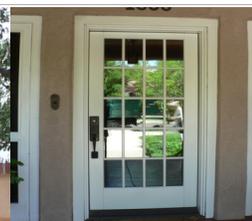
Casement Windows



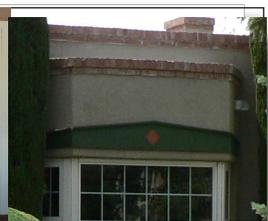
Square Columns



Dentilled brick parapet



Multi-light French Doors



Pedimented Trim

# Art/Streamline Moderne

C1930's – C 1950's (in New Mexico)

This modernistic style followed the Art Deco style that found popularity in the 1920's following the Paris Exhibition of 1925—the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*. Without the sharp angles, zigzag lines and ornamentation that characterize Art Deco, this later style was influenced by the emergence of an aerodynamic streamlined industrial design for ships, airplanes, and automobiles. The style emphasizes smooth surfaces, curved corners, and a horizontal emphasis, often with Art Deco influences. Nautical influences include metal pipe railings and porthole windows. Although the style was employed less commonly in houses than in commercial buildings, some examples do exist.



Windows are frequently continuous around corners.

Glass blocks are often used in windows or as sections of the wall.



Curvilinear forms were frequently used in Art Moderne structures, both in glass block and window walls.

Buildings often used ship motif accents: metal pipe rails and port holes.



Porthole Windows

Corner-wrap Windows

Pipe Columns

Metal Pipe Rails

Glass Block

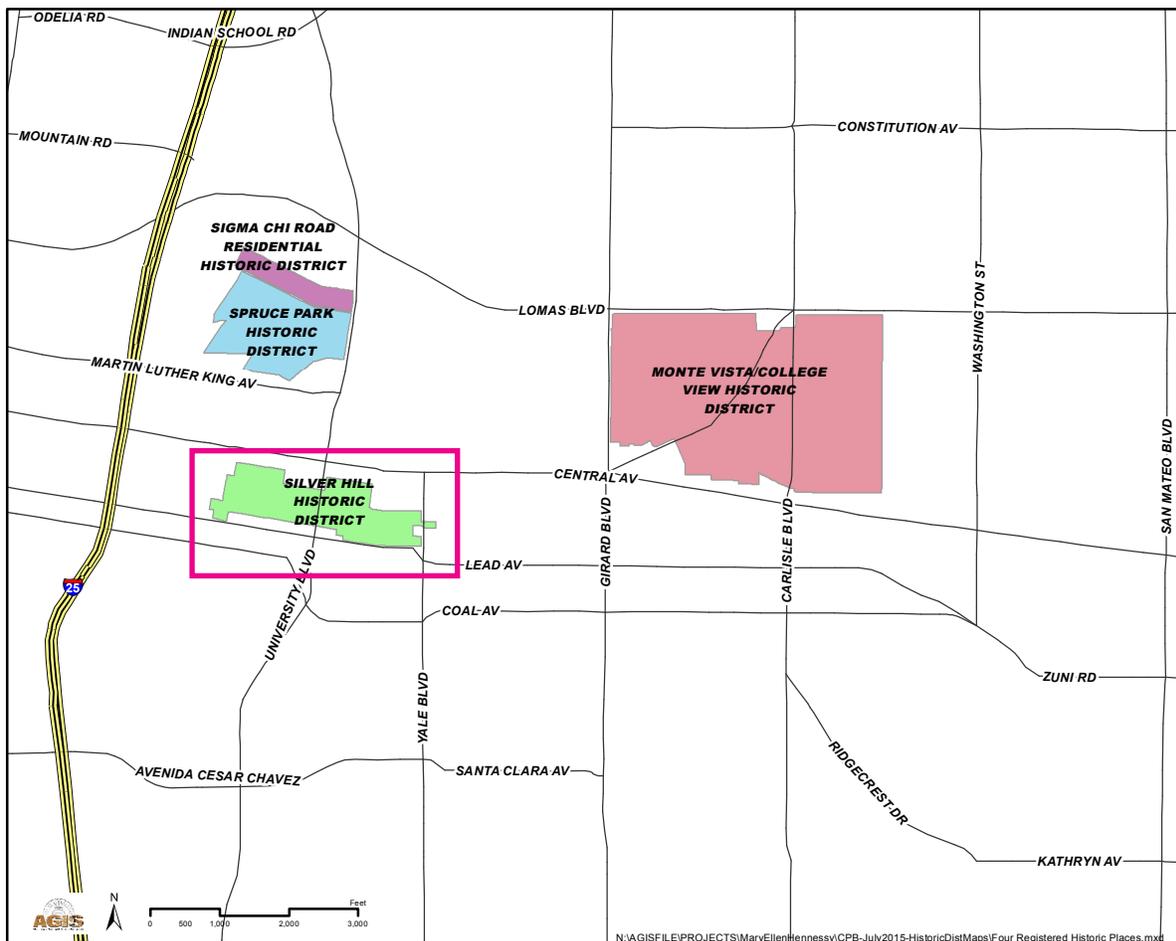
Curvilinear walls



# Historic Districts

The National Register of Historic places is the official list of the Nation's historic places worthy of preservation. Authorized by the National Historic Preservation Act of 1966, the National Park Service's National Registry of Historic Places is part of a national program to coordinate archeological resources. Similarly, the State Register of Cultural Properties is the official list of historic properties worthy of preservation in New Mexico. A historic district is a significant concentration, linkage, or continuity of sites, buildings, structures or objects united historically or aesthetically by plan or physical development.

The Spruce Park, Silver Hill and Monte Vista/College View historic districts are registered historic districts that reflect Albuquerque's Early Automobile Suburbs. The rising popularity of private automobiles in the 1920's supported residential development in these neighborhoods, as well as in the larger area now generally called "Nob Hill". The Sigma Chi historic district, although located adjacent to Spruce Park, did not develop until mid-century and reflects architectural styles of that period.



Owners of listed historic buildings and sites and contributing buildings in Registered Historic Districts may qualify for a state tax credit of 50-percent of eligible rehabilitation costs with caps on state income taxes and a 20-percent credit with no cap on federal income taxes for income producing properties. Owners of private property listed in the State and National Registers are free to maintain, manage, or dispose of their property as they choose provided that no Federal monies are involved, UNLESS their property is in an HOZ, in which case "Guidelines" apply.

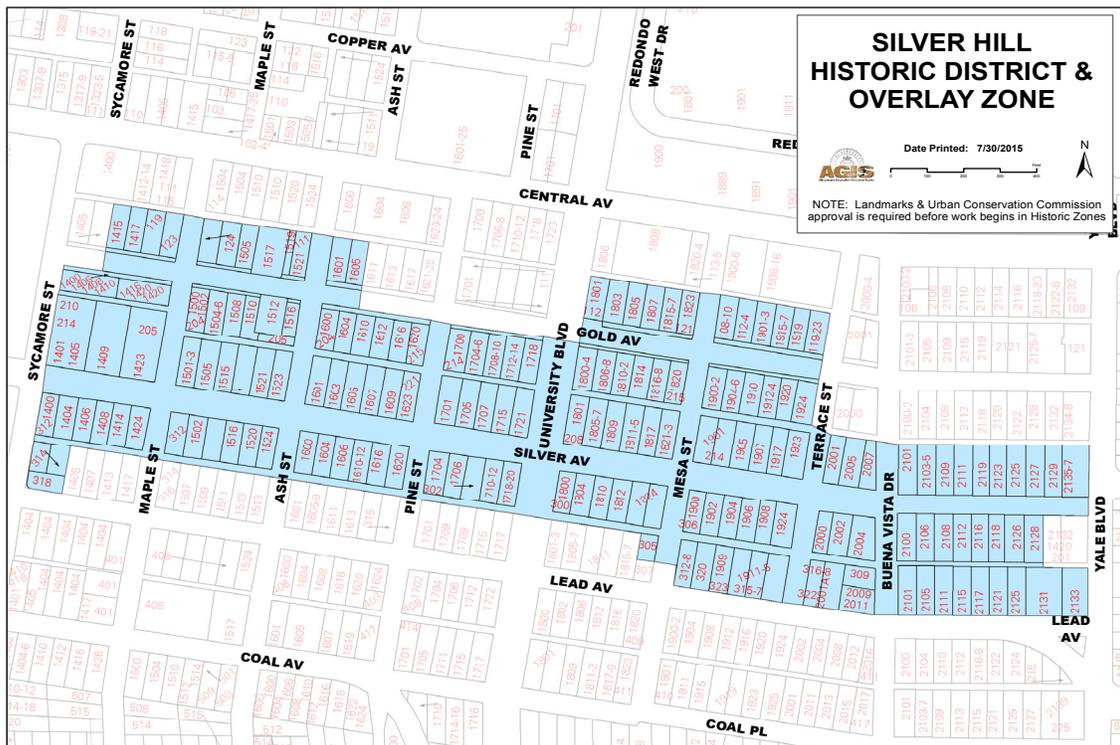
# Silver Hill Historic District



In 1891, aspiring developer M. P. Stamm joined with other local businessmen in platting the Terrace Addition along the south side of Central Avenue just east of Huning Highland Addition (see map page 12). The streets of the subdivision continued the orientation of streets in New Town with the north-south streets named after trees. The lack of services and distance from the city's center ensured that it would be decades before the speculative subdivision would be developed. Stamm later platted a waterworks in the southeast corner of the subdivision and deeded two blocks to the city for Highland Park, at the edge of the established Huning Highland area.

The establishment of the Presbyterian Tuberculosis Sanatorium at Central and Oak in 1908 followed by the Albuquerque Sanatorium at Central and Sycamore was the first notable development in the area since the establishment of the University of New Mexico in 1889 on what was, at the time, the desolate sand hills. Fifteen years after the Terrace Addition was first platted, only a handful of houses could be found along Central Avenue near the sanatoriums. By the teens, development had pushed past Sycamore, and by 1924 the neighborhood boasted 64 homes, including half of the lots on Silver Avenue from Sycamore to Buena Vista.

Expansion onto the east mesa took a dramatic turn in 1925, when a new state law allowed the city to annex areas with the consent of the majority of landowners. Mayor Clyde Tingley, who was the chairman of the city commission but recognized as mayor and the leading political figure in the city, pushed for the annexation of the Terrace Addition, which was passed on June 16, 1925. Shortly after, Tingley purchased the existing water system for use by the City from Mr. Stamm. In 1926 the city paved Silver Avenue and installed curbs, gutters, sidewalks and a wide median making the street even more attractive. With all these amenities in place development boomed, and by 1931 the area was ninety-percent complete. In contrast to the earlier attempts to attract residents to an area that was likely an hour ride away from downtown by horse and buggy, the rise in automobile ownership by middle class people had opened new opportunities for the Terrace Addition and resulted in Albuquerque's first automobile suburb.



Many of the residents of these homes came from out of state; many were recovered health seekers or surviving spouses of those who had succumbed to tuberculosis. Physicians at the nearby tuberculosis sanatoriums built many of the fine early houses in the neighborhood. While those living on Silver Avenue tended to be professionals or business people, people living on Lead Avenue, Gold Avenue and the side streets, where duplex houses were concentrated, were more often teachers, salesmen, builders, managers and clerks. Duplex houses were concentrated on Lead and the most famous resident of course was Clyde Tingley, then Governor, who built his gracious home on Silver Avenue in 1929.

The Silver Hill Historic District encompasses the majority of the Terrace Addition. As noted by architectural historian Chris Wilson, the development in Silver Hill reflected the early twentieth century domestic image of the American Dream—the bungalow. Uniformly spaced on their standard fifty-foot wide lot with side setbacks and landscaped twenty-foot front yards, accomplished without deed covenants or zoning regulation, the houses reflect a shared vision among the first residents.

The succession of architectural styles in the Silver Hill neighborhood reveals the development of a regional identity that was only gradually adopted by the middle-class, Anglo-American newcomers to the largely Hispanic city. The earliest houses are in the Craftsman Bungalow style being built across the country, with their unfinished building materials and rough textures. By the 1920's, builders were following California's lead in adopting a Mediterranean style vocabulary of stucco, tile roofs and cut out arches. In the 1930's, the Pueblo style of architecture, first defined in Santa Fe and later adopted by the University of New Mexico as its official architectural style became increasingly in favor in the neighborhood.

The Silver Hill Historic District was listed on the New Mexico State Register of Cultural Properties and the National Register of Historic Places in 1986. The landscaped median along Silver is one of only 3 historic medians in Albuquerque. In 2010, with prompting from neighborhood residents concerned about new development out of character with the historic district, the city of Albuquerque designated the district as an historic overlay zone.

## Roosevelt Park City Landmark



The idea of constructing a park in the vicinity of Albuquerque's growing eastern suburbs attracted the support of then Mayor Clyde Tingley, who had committed himself to bringing 1,200 Civil Works Administration jobs to Albuquerque. Tingley persuaded George Hammond, developer of the Terrace Addition, to donate a block of land for a park, tentatively named Terrace Park. Then Tingley obtained a long-term lease from Albuquerque Public Schools for land to the south to form a fourteen acre parcel for the park. The park would be located on terrain which was difficult to develop; part of the parcel had been an arroyo dumpsite.



Beginning in 1933, crews of up to three hundred men using little more than shovels and wheelbarrows had moved tons of gravel and sand to reshape the terrain into a series of hollows and graded slopes. The work was planned and supervised by C.E. "Bud" Hollied, a tuberculosis sufferer who had moved to New Mexico from Cornell University where he had been superintendent of greenhouses. Workers next added loads of nursery stock, especially Siberian Elm trees which Hollied had found thrived in the state's arid climate. The result was an exceptional frontier pastoral landscape with grassy slopes, groves of shade trees and a scenic drive. Masonry walls along the edge were constructed using stone from the former Fourth Ward School and the Bernalillo County Courthouse.

The park was completed in 1935 and was re-named for President Franklin Roosevelt whose New Deal work programs contributed to the public landscape in New Mexico. When Roosevelt Park was completed, development on the escarpment rising to the East Mesa was incomplete, and few houses were situated immediately around it. As nearby development continued, the drive around the park's eastern, northern and western periphery became part of the neighborhood street system.



## Heights Community Center City Landmark

823 Buena Vista SE

Heights Community Center was the first community recreation center in the city and has served generations of Albuquerque citizens. It was constructed between 1938 and 1942 as a National Youth Administration Project, one of several New Deal programs active in Albuquerque during the Great Depression. Much of the work for the center was carried out by volunteers using donated or salvaged materials.

These were the early days in the growth of the first suburbs on the east mesa and few public facilities were available other than the Heights Grade School at Buena Vista and Oxford Streets. 12 acres were leased from the public schools south of the grade school. The local National Youth Administration office provided a building crew, realizing that a community playground was a perfect project for the mandate to provide employment and serve the city. By fall of 1937, the playground, including basketball courts, a baseball field, a grandstand and a children's play area was complete.



Since its opening, the center has been a popular location for community events. During World War II, servicemen stationed in Albuquerque for training flocked to dances at the center. Folk and swing-dancing groups still actively use the Center's wooden dance floor which many consider the best in the area.



The Pueblo Revival style building features an inner courtyard ringed by a portal with rough-hewn log posts, heavy beams, corbel brackets and vigas. Southwestern design details can also be found along the front facade and throughout the building's interior, particularly in the ballroom which includes corner fireplaces bancos, and exposed vigas, as well as the wooden dance floor.

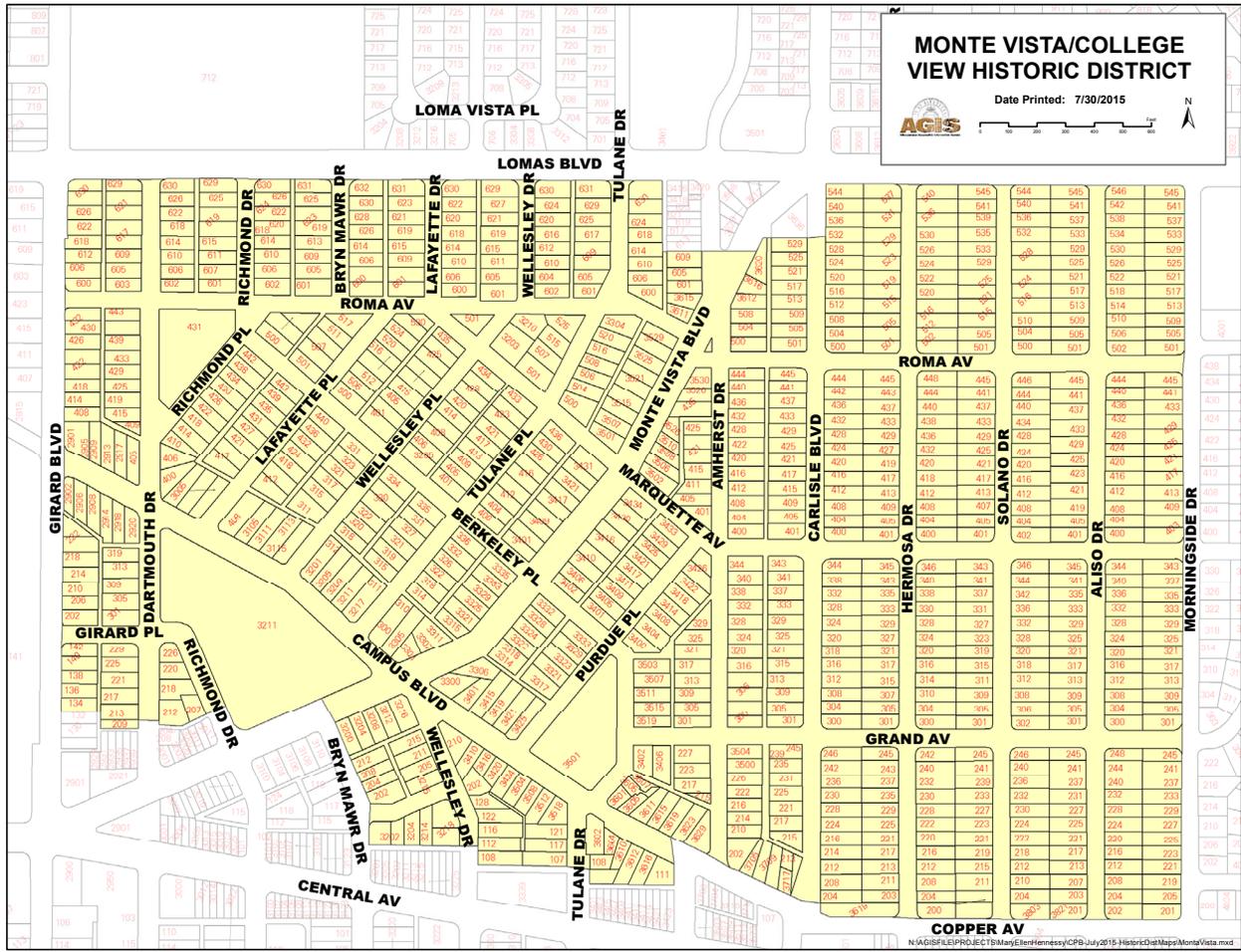
# Monte Vista and College View Historic District



The historic district consists of the Monte Vista and College View Additions both of which were platted in 1926, the year following a major annexation to Albuquerque's east side in which the size of the city more than tripled. The first subdivisions on the east mesa to be platted and then quickly developed, the Monte Vista and College View Additions represented a significant step in determining the city's future growth eastward based upon the development of the automobile-oriented suburbs. With its restrictions regarding minimum housing costs, the dedication of a parcel of land for construction of a school, and efforts to limit potential flooding damage through an innovative street plan, the Monte Vista Addition anticipated developers' efforts to develop land use plans in subsequent generations of subdivisions.

With developer Charles McDuffie's precedent-setting efforts to make widespread use of Federal Housing Administration loans in the mid-1930's, the College View Addition anticipated the means by which expanding suburban housing would lead to greater numbers of homeowners. Although both additions' developers, Charles McDuffie and William Leverett Sr., played significant roles in constructing individual houses, independent builders continued to construct many of the district's houses. Plans were available in pamphlets distributed by the local home builders association, in articles published in *New Mexico Magazine*, and in the repertory of designs of most home builders, plans incorporating Southwest Vernacular, Spanish-Pueblo Revival, Mediterranean, then Territorial Revival styles were plentiful. The builders use of standard materials, plans that were comparative in design, and a range of regionally-inspired stylistic elements applied to the houses imbued the district with the appearance of a distinctly southwestern suburb.

Other developments on the East Mesa added to Duffie's and Leverett's efforts to promote the two subdivisions. The growth of such institutions as UNM, the Veteran's Hospital, the State Fair Grounds, Albuquerque Municipal Airport and, then, the Albuquerque Army Air Base led to the creation of nearby jobs. Other New Deal projects, especially WPA and FWA projects such as curbs and sidewalks, street paving, additional miles of water and sewer lines, neighborhood schools, and a fire station near the district's southern boundary contributed to the vitality of these suburbs. With the re-alignments of U.S. 66 onto Central Avenue in 1937, an automobile-oriented commercial district began to appear along Central Avenue. While the strip is quickly associated with automobile tourism, the majority of businesses catered to nearby suburban residents, offering convenient access to goods and services previously only available downtown. During the post-World War II years, additional commercial nodes also appeared along other portions of the additions' edges.



Considered significant for its close association with the design and development of Albuquerque's eastern automobile-oriented suburbs and the simultaneous shift in popular architectural styles that produced such a high concentration of regionally inspired houses, the district was listed on the State Register of Cultural Properties in 1998 and the National Register of Historic Properties in 2001. At the time of its listing, this large district included 702 historic buildings.

# Spruce Park



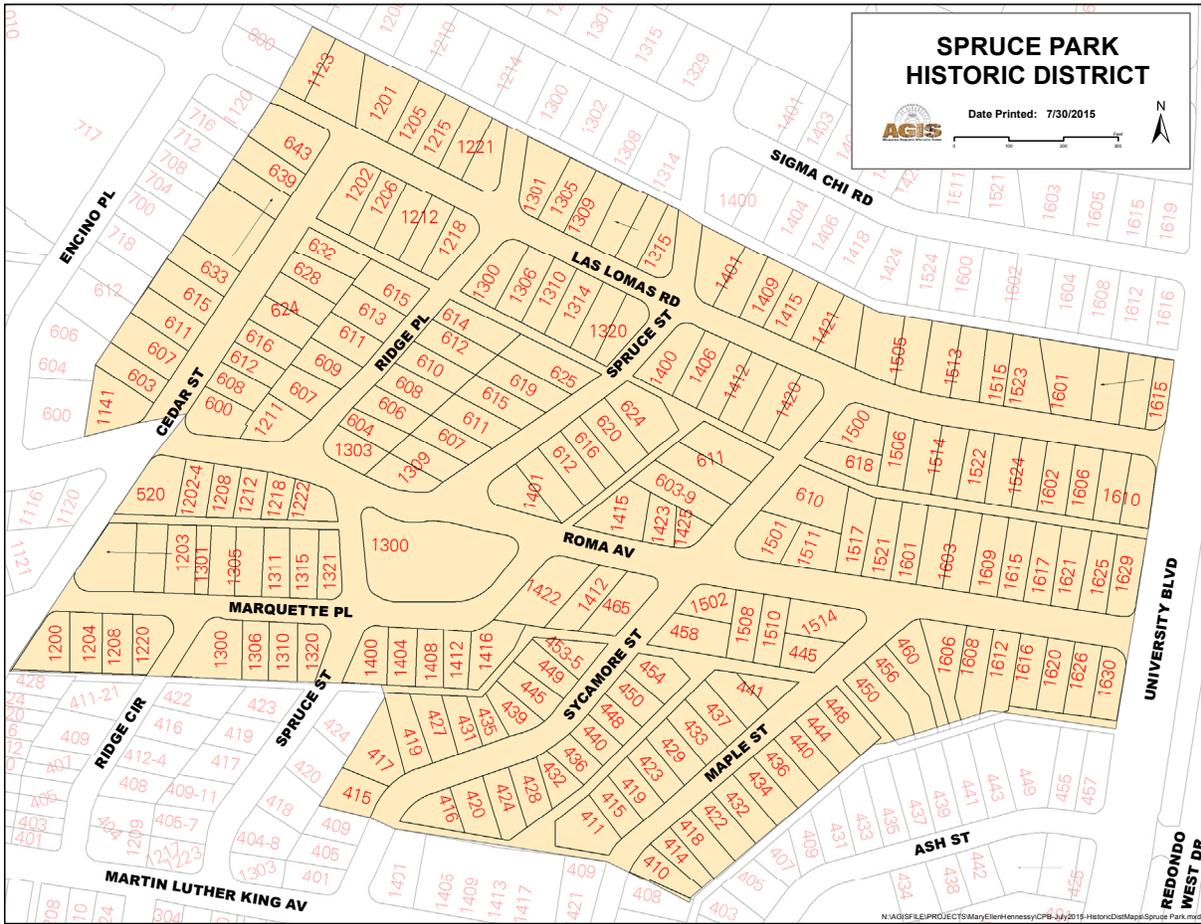
The Spruce Park historic district comprises fifty acres located between downtown Albuquerque and the University of New Mexico. The area was platted as the Country Club Addition in 1923 and named for the original Albuquerque Country Club which then stood just east of the new subdivision. The club moved to a new site by the Rio Grande in 1928 and although the Country Club Addition kept its name on the record books, the area is now called the Spruce Park neighborhood, to distinguish it from the district surrounding the new Country Club. The neighborhood filled in rapidly during the next two decades to become the city's densest and most varied concentration of residential architecture featuring styles popular in the period between the wars. By 1940, seventy percent of the homes in the historic district were in place.

Streets in the district were laid out not in a grid pattern as was the standard for the city, but in response to the topography. Las Lomas Road across the north end of the district lies along the top of the highest ridge. Running south from Las Lomas, Cedar Ridge, Spruce and Sycamore Streets curve down the gentle slope of an old broad arroyo to intersect with Roma Avenue which generally follows the descending course of the arroyo. In the heart of the district lies Spruce Park, a small green park which climbs up to the other side of the arroyo.

The predominant architectural style in the district is Mediterranean, characterized by moderately pitched roofs of red barrel tile or metal imitations thereof, often with a small decorative round medallion or louver in the gable peak, arched windows and/or doorways, irregular massing and pale brown or white stucco walls. Second in popularity was the Southwest Vernacular style which features some elements of the Mediterranean—usually red barrel tile accents on a small porch roof or a window canopy and arched windows—combined with a flat roof with parapets, which are often crenelated or curvilinear. These two architectural styles were especially popular in the first ten to fifteen years of building in the neighborhood, and along with a number of early Spanish Pueblo Revival houses, they established the Spruce Park historic district's distinctively southwestern character.

Another popular southwestern style, the Territorial Revival, is represented in the neighborhood only by houses built after World War II, even though this style was popular in the city throughout the 1930's. Along with these popular regionally inspired styles, Spruce Park historic district is noted for its more eclectic styles—the charming Period Revival houses such as Thatched Cottages and other Provincial styles. Toward the end of the 1930's, Streamlined Moderne style houses were added to the streetscape.

Together the result of this blend of architectural styles results in a harmonious but varied streetscape, quite different from the large developments of almost identical houses built after the World War II. Another important character defining aspect of the Spruce Park historic district is its landscaping. Street



trees, many of them tall and well-maintained elms, line most of the major streets. Spruce Park is heavily planted, most of the houses are well-landscaped with carefully tended lawns and greenery.

The Spruce Park Historic District was listed on the State Register of Cultural Properties and the National Register of Historic Places in 1982.

# Sigma Chi Road



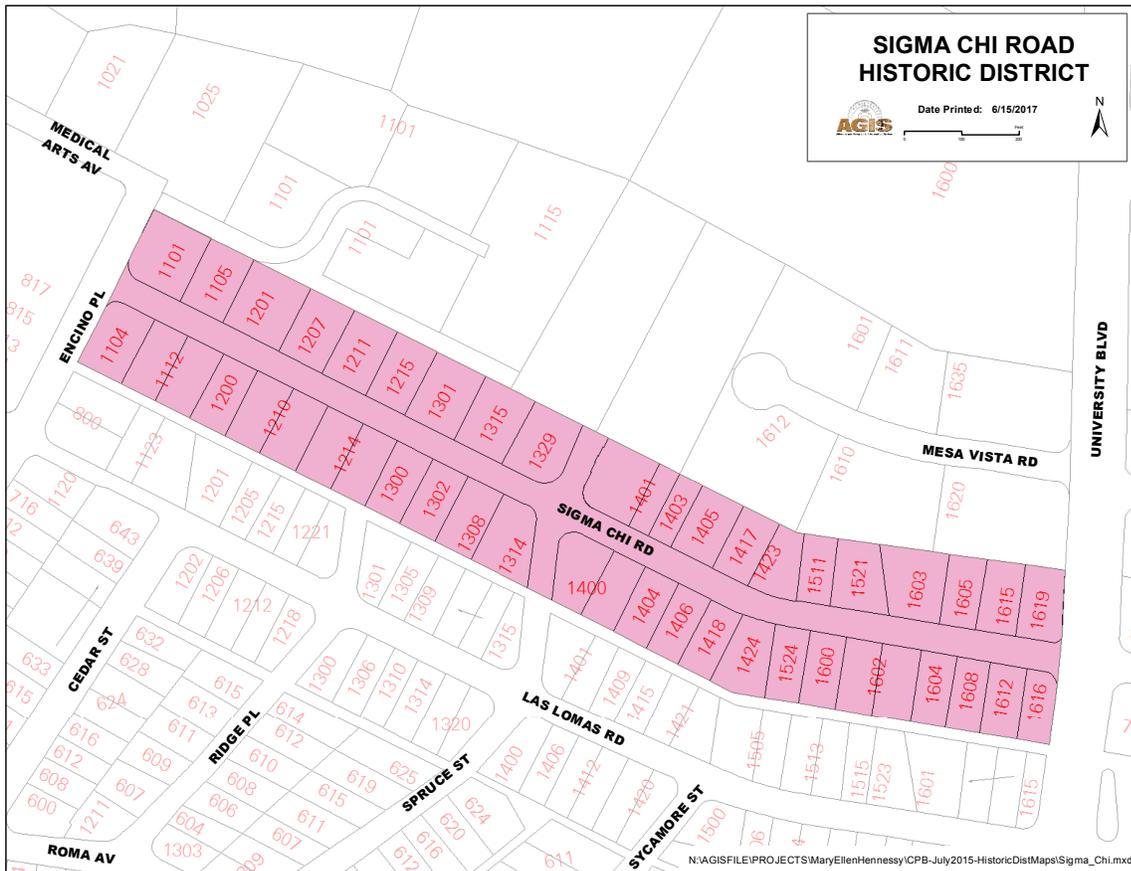
The Sigma Chi Road Residential Historic District includes two blocks of Sigma Chi Road between University Boulevard and Encino Place in Albuquerque. With the first home completed in 1939 and the last in the mid-1970's, the most rapid period of development occurred in the 1950's. For the most part, homes were architect designed for well-to-do owners. Residential architectural styles include Mediterranean, Territorial Revival, Spanish-Pueblo Revival, Spanish Eclectic and Minimal Traditional as well as the "modern styles"-Ranch, Split-Level and Contemporary. The street presents a sample of residential styles popular in the 1940's and 1950's. Of the 41 homes in the neighborhood, 35 are considered contributing along with a few detached garages, designed landscape features and several specimen trees. In response to issues of energy efficiency and water conservation, some of the homes have been updated, primarily with new windows and an occasional new roof. Increasingly the wide, treeless front lawns are being replaced with xeriscaping, but Sigma Chi Road remains surprisingly intact, retaining integrity of location, design, materials, setting and feeling.

Sigma Chi Road was the last street platted in the Spruce Park Neighborhood, and although a few homes were constructed on lots before World War II, most development occurred in the late 1940's and 1950's. Thus in 1982, when the Spruce Park Historic District was designated, most of the homes on Sigma Chi Road were too new to be included in the nomination, and the street was excluded altogether. Houses in Spruce Park are representative of residential architecture popular between the wars, with an emphasis on styles considered typical of the southwest. These include Mediterranean, Spanish-Pueblo Revival, Southwest vernacular as well as Period Revival, International and Streamline Moderne.

Some of these styles are evident on Sigma Chi Road as well, but the streetscape --the *feel*--of Sigma Chi Road is quite different from that of the Spruce Park Historic District. The streets around Spruce Park are narrow and were platted in response to the topography. Sigma Chi Road, by contrast, is wide and almost straight, east to west. The large trees, often elms, form a canopy over streets in Spruce Park, while the wide front lawns of Sigma Chi Road have few trees, and there is no line of trees planted along the street.

The homes built on Sigma Chi Road before 1946 are clumped together at the east end of the street and while classified as Spanish Eclectic or Minimal Traditional, several of these early homes clearly look like small Ranch-style houses. A walk down Sigma Chi Road from east to west traces the development of the Ranch style --, the dominant style in American domestic home-building in the 1950s. Other modern styles are also evident on Sigma Chi Road. The split-level, with its half-story wing and sunken garage, is closely related to the Ranch style. The Contemporary, perhaps the least common of the modern styles, is well-represented on Sigma Chi Road. Characterized by flat roofs and wide eave overhangs, these homes may have exposed supporting beams, contrasting exterior wall materials and large, often unusual windows in size and placement.





The rising importance of the automobile is evident on Sigma Chi. Again walking east to west, single-car garages which had been detached and placed behind the house, give way to two-car garages attached to the house toward the rear but partially visible from the street. Finally, the two-car garages moved to prominence as they are attached to one end of the house adding to the elongated facade.



Contributing properties include those resources that contribute to the district's overall character, and reflect and retain the essence of their historic integrity of American styles of architecture from the 1940s through the 1950s. The character of the district is typified by homes that are architect-designed, and often exhibit state-of-the-art exterior and interior details for the period. They typically exhibit a deep setback from the street and a wide front yard expanse. Structures built after 1959 are considered contributing if they are consistent with the overall character of the district.







# Development Guidelines for Historic Buildings

At the time the neighborhoods were listed on the State and National Registers of Historic Places as Historic Districts, their buildings were surveyed to determine whether or not they contributed to the historic significance of the district, and are thus indicated on neighborhood maps as “Significant”, “Contributing” or “Non-contributing”. Significant buildings are those which have played a role in local events and/or a local community, or its architect or resident was noteworthy. Contributing buildings are generally ones that date to the neighborhood’s period of historic significance, and that retain a reasonable level of their original architectural design and materials.

Non-Contributing buildings are historic buildings that have been altered to an extent that they no longer retain a significant level of their original architectural integrity, or they may be buildings that were built after the neighborhood’s period of historic significance.

The following guidelines for historic buildings will be used by the LUCC in design review for significant and contributing buildings within the Historic Overlay Zones.

# Exterior Walls

Exterior walls define architectural style. Variations in materials, finished, vertical and horizontal aspects, projecting and receding features, and texture all contribute to the form and character of historic buildings. They also provide opportunities for stylistic detailing and ornamentation. Features such as projecting bays, chimneys, towers and pediments influence the shapes of exterior walls. In addition, quoins, corner boards, cornices and brackets all embellish the connections between wall planes and from exterior wall to other building elements.

## Board Siding



*Clapboard siding*



*False half-timber*



*Wood shingles*

*Wood materials on exterior walls are generally only found on Bungalows, the earliest architectural style in Albuquerque's first automobile suburbs.*

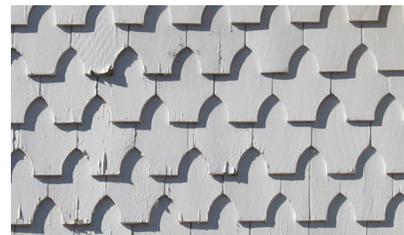
## Wood Shingles



*Butt-sawn*



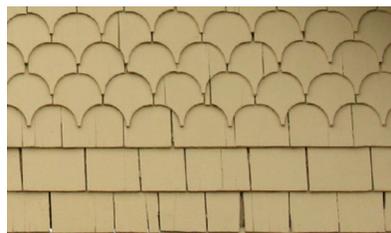
*Split shingles, coursed*



*Halfcove*



*Fishscale*

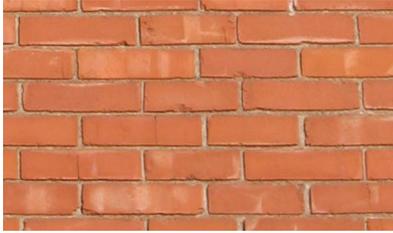


*Mixed coursed*



*Diamond pattern*

## Masonry



*Hard bricks were available after 1899.*



*Structural Clay Blocks*



*Before concrete blocks were available locally, molds could be purchased to make cast stone.*



*Adobe blocks found in many structures.*

### Did you know...

Structural terra cotta blocks are made from natural clay, or clay produced from pulverized shale, that is extruded through a form (like children's play clay spaghetti). The clay is then baked in a kiln to create a hard building block. The hollow interior is divided into cells by a web which gives it strength. The grooves, or ribbing, on all four sides help mortar, plaster and stucco adhere to the surface.

Above grade, plaster is applied directly to the interior side of the structural terra cotta blocks. The exterior is often coated with stucco, hence the popularity of the building material in Mission and Mediterranean Revival style homes. Terra cotta blocks can also be used as a structural wall behind anchored brick veneer.

Often called "Pen tile" locally, the clay blocks were made by prisoners at the old New Mexico Territorial Penitentiary on Pen Road in Santa Fe from 1885 to 1955. This structural block became the material of choice between the wars and in the post war era.

### Cast stone

Throughout Albuquerque's historic neighborhoods, you will notice a masonry block that looks like stone. Upon examination, you will find that all of the blocks have the same pattern on the split face. These are known as cast stone, and are a concrete block that was cast to look like smooth or rough faced stone. They were produced locally from 1906 through the early 1920's at a manufactory located at Copper and Arno in Huning's Highland.

## Natural Stone



*River rock*



*Cut & mortared stone*

## Stucco



*Smooth finish*



*Banana plaster*



*Skip trowel Finish*



*Pebble dash*

## POLICY

Primary historic building materials shall be preserved in place whenever feasible. When the material is damaged, then limited replacement, matching the original, may be considered. Primary historic building materials should never be covered or subjected to harsh cleaning treatments.

## GUIDELINES

### 1. Retain and preserve exterior wall materials and details.

- It is not appropriate to cover or replace historic wall materials, including shingles, stucco, brick and stonework with coatings or contemporary substitute materials. Synthetic materials such as stucco, synthetic stucco, panelized brick, masonite, vinyl, aluminum or other composite siding materials should not be applied as a covering over, or in place of, historic masonry materials or over any significant architectural feature.

### 2. It is not appropriate to remove or cover any detail associated with exterior walls, including decorative shingles, panels, brackets, bargeboards and corner boards.

### 3. If replacement of deteriorated wall materials or details is necessary, replace only the deteriorated portion in kind rather than the entire feature. Match the original in design, dimension, detail, texture, pattern and material. Consider a compatible substitute material only if using the original is not feasible.

### 4. Synthetic siding may be appropriate if:

- The substitute materials are installed on a new addition or on a secondary façade not visible from the public right-of-way without irreversibly damaging or obscuring the architectural features and trim of the building.
- The substitute material is similar to the original material in design, dimension, detail, texture and pattern.

### 5. The painting of unpainted brick and masonry does require a certificate of Appropriateness. Painting brick or masonry is not considered a change of color, but a change to the character of the building and will not be permitted except under special circumstances:

- A building was first painted prior to the establishment of the Historic Overlay Zone.
- An instance where a building has poorly matched additions or repair work and the painting is designed to unify the disparate parts of the building.



- 6. When a stuccoed building is to be restuccoed, the original textures, if known, are recommended.**
- 7. If masonry requires repair or repointing, any new units or mortar shall match the original as closely as possible in appearance and more importantly strength.**
- 8. If masonry requires cleaning, the gentlest possible method shall be used so as not to harm masonry units. Sandblasting is not appropriate as it is likely to cause damage to the masonry.**

*For more information see:*

- Preservation Brief #8: Aluminum and Vinyl Siding of Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*
- Preservation Brief #16: The Use of Substitute Materials on Historic Building Exteriors*

# Foundations

Foundations are essential to the structural integrity of a building. Foundations of historic buildings typically consist of a footing located beneath the soil, piers or columns of brick or stone masonry rising from the footing, and a foundation wall extending above the ground surface. Foundation wall materials vary; they may be concrete, stone, or brick. Occasionally modest buildings are constructed directly on the ground with little or no foundation. Modern foundation systems eliminate the need for piers and the entire building rests upon a concrete slab or a continuous footing and foundation wall. Because moisture damage can be destructive to a foundation, proper maintenance is essential to insure the structural integrity of a historic building.



*Fieldstone foundation*



*Stucco covered foundation wall*

## POLICY

**Where the foundation is a character defining feature of a building, this should continue. Exposed materials should remain exposed.**

### **1. Retain and preserve original foundations.**

- To prevent weakening of the structural system, it is not appropriate to remove or alter the original foundation.
- It is not appropriate to enclose or infill between original pier foundations with concrete block, brick, vinyl, metal or other material that would not have been used historically. If solid infill is necessary, the infill should be recessed at least four (4) inches from the front of the pier and should consist of a smooth finish and painted a dark color to diminish its visual impact.
- Consider lattice panels as infill between piers. Wood lattice should not touch the ground. Vinyl or composite lattice may be considered as alternatives.

### **2. Protect and maintain original foundations.**

- Vines and plant materials should not be allowed to grow on foundation walls since plants tend to retain moisture and keep the wall from properly drying.
- Soil or pavement next to a foundation should slope away from the wall.
- Gutters and downspouts should carry water away from the foundation.
- Masonry foundation systems should be inspected, cleaned and re-pointed as needed according to masonry guidelines.

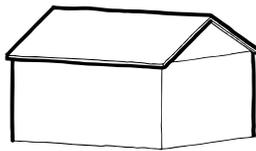
### **3. Repair deteriorated or damaged foundations through recognized maintenance and preservation methods.**

- Repair deteriorated materials in kind, matching the original in scale, configuration, detail and material. Consider a compatible substitute material only if using the original is not feasible.

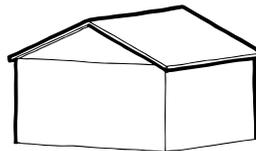
# Roofs and Roof Features

Although the function of a roof is to protect a building from the elements, it also contributes to the overall character of a resource. The form and pitch of a roof, whether flat, hipped, shed, gable, gambrel or a combination of these forms, contributes significantly to the architectural character of a building. Pattern, scale, orientation and texture of roofing materials further define the character, as do features such as dormers, gables, vents, and chimneys. Unlike the architecture of the New Town neighborhoods that reflect imported architectural styles that universally employed pitched roof forms, as regionally inspired vernacular styles took precedence, as they did in the Automobile Oriented suburbs, the flat roof did as well.

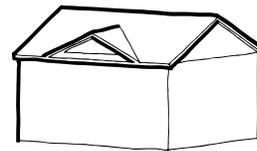
## Roof Types



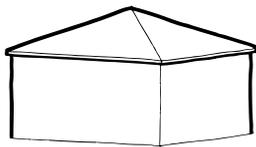
*Side gable*



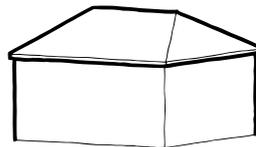
*Front gable*



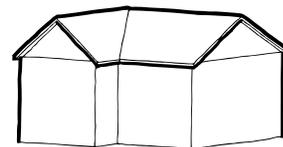
*Center gabled / Gabled roof*



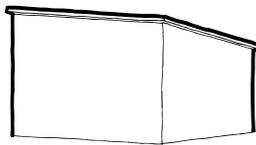
*Hipped - pyramidal*



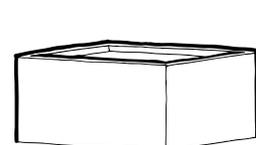
*Hipped with ridge*



*Cross gable*



*Shed*



*Flat with parapets*

Bungalow houses employ pitched roofs exclusively. Mediterranean Revival, Period Revival and Mission Revival style houses also employ pitched roof forms, or sometimes a flat roof with a pitch roof element. Pueblo Revival, Territorial Revival and Southwest Vernacular houses use flat roofs with parapets exclusively.

In repairing or altering a historic roof it is important to preserve its historic character. For instance, one should not alter the pitch of the historic roof—the perceived line of the roof from the street—or the orientation of the roof to the street. The historic depth of overhang of the eaves, which is often based on the style of the house, should also be preserved. Exposed rafters should not be enclosed.

When repairing or altering a historic roof, you should not remove historic roofing materials that are in good condition. Where replacement is necessary, such as when the roofing material fails to properly drain or is deteriorated beyond use, you should use a material that is similar to the original in style and texture. The overall pattern of the roofing material also determines whether or not certain materials are appropriate. For instance, cedar and asphalt shingles have a uniform texture, while standing seam metal roofs cause a vertical pattern.

The color of the repaired roof section should also be similar to the historic roof material. Wood and asphalt shingles are appropriate replacement materials for most pitched roofs. A specialty roofing material such as tile or slate should be replaced with a matching material whenever feasible. Roofing materials are often associated with the architectural style of a building. For example, a corrugated metal roof might be appropriate for a New Mexican Vernacular building, but it would not be an appropriate replacement material for wood shingles. Unless the existence of a former metal roof can be demonstrated, either by existing material or through historic documentation such as photographs, the use of metal roofs on contributing structures is not advised because of their texture, application and reflectivity.



Southwest Vernacular with undulating parapets



Mediterranean Revival using hand -made clay tiles



Wide overhangs to be maintained



Pueblo Revival with vigas and niches



Improper gable repair



Bungalow pitched roof details



Territorial Style - brick coursing at parapet.



Mission Revival decorative Parapets



Bracket details to be maintained



Asphalt shingles - diagonal or "French Method"



Asphalt shingles - Random



Metal tiles



Wood shingles or shakes



Clay tiles



Undulating roof shingles

# Roof Deterioration

One of the most important aspects of preservation is ensuring that a building has a sound roof. All components of the roofing system are vulnerable to leaking and damage. When the roof begins to experience failure, many other parts of the house may also be affected. For example, a leak in the roof may lead to damage of attic rafters or even wall surfaces. Common sources of roof leaks include:

- Cracks in chimney masonry
- Loose flashing around chimneys and ridges
- Loose or missing roof shingles
- Cracks in roof membranes caused by settling rafters
- Water backup from plugged gutters



*Loose and damaged shingles*



*Loose flashing at chimney*



*Cracks in chimney*



*Backed up gutters and blocked drains*

# Roofs on Additions

## Roof top, side or rear additions

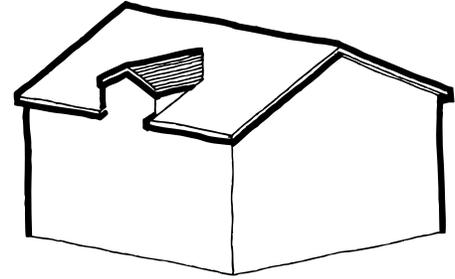
The roof of an addition building should be compatible with the roof form of the historic building. In planning additions, it is not appropriate altering the angle of the roof. Instead, maintain the historic roofline as seen from the street.

## Dormers

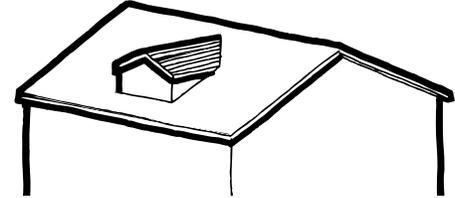
In certain styles of houses, a dormer was sometimes added to create additional head room in attic spaces. It would typically have a vertical orientation. They are found as single units or in pairs. A dormer does not dominate the roof form and is subordinate in scale to the primary roof planes. Likewise, a new dormer should always appear as a subordinate element. The style of the new dormer should be in keeping with the style of the house and should be set back from the roof edge and below the ridge.



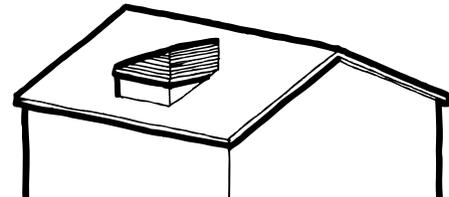
### Dormer Types



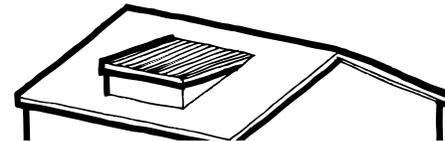
A "wall dormer" is a dormer that occurs as an extension of one of the building's main walls.



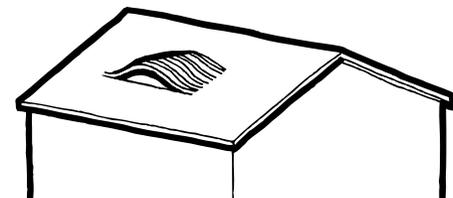
Gabled dormer



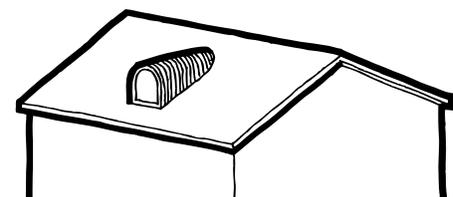
Hipped dormer



Shed dormer - common on bungalows



Eyebrow dormer



Arched dormer

**POLICY**

**The character of a historical roof shall be preserved, including its form. Materials should be preserved whenever feasible.**

**1. Retain and preserve the original roof forms.**

- It is not appropriate to alter the pitch of a historic roof.
- Preserve the original eave depth. It is not appropriate to alter, cover, or remove the traditional roof overhang.
- Retain and preserve original details, features and materials.
- It is not appropriate to remove character-defining roof features such as dormers, gables, vents, turrets and chimneys.
- Chimneys should be retained, particularly on primary facades. Unstable or damaged chimneys located behind the roof peak visually as seen from the street may be removed.
- Original roof materials should be retained and preserved when feasible. If replacement of a roof feature or material is necessary, the new material shall be similar to the original material in appearance and consistent with the architectural style of the building. Asphalt shingles are an acceptable replacement for wood shingles.

**2. It is not appropriate to introduce new roof features or details to a historic building that may result in creating a false sense of history. New features may be approved if historically appropriate to a building's style.****3. Introduce new gutters and downspouts as needed, with care so that no architectural features are damaged or lost.**

- Routinely clear clogged gutters and downspouts to prevent moisture damage to the building. Properly design downspouts so that water is diverted away from the building.

**4. Minimize the visual impact of skylights and other roof top devices so as not be easily visible from the street.**

- The addition of features such as skylights and solar panels should be installed so as not to be easily visible from the street

- It is not appropriate to introduce new roof features in locations that compromise the architectural integrity of the building.
- Flush mounted or flat skylights may be appropriate on the sides or rear roof planes.
- Solar panels and accessory components should be designed to integrate the panels into the overall building pattern with emphasis on preserving roof slope and shape. (See site Features: Solar Panels for additional guidance.)

*For more information see:*

- *Preservation Brief #4: Roofing for Historic Buildings*
- *Preservation Brief #19: The Repair and Replacement of Historic Wood Shingle Roofs*
- *Preservation Brief #30: The Preservation & Repair of Historic Clay Tile Roofs*

# Porches and Entrances

Porches and associated entrances are often the focus of historic buildings, particularly on primary elevations. Traditional front porches contribute to the overall historic integrity of buildings within a historic district. Porches serve a functional purpose, protecting entrances from rain, wind, and sun. They also display stylistic details and are often an integral part of an architectural style. Entrances draw attention to doorways with such features as sidelights, transoms, pilasters and pediments. Because of their historic importance and prominence, careful consideration of the original intent and contribution to the overall architectural style and form of a building should be evaluated to maintain these features.



*Generous open or screened porches are characteristic of the bungalow house. Health seekers settling on the East Mesa found the style with its porches and generous fenestration conducive to the climatological therapy advocated at the time.*



*Original porches on some bungalows have been enclosed with solid materials. If enclosing a porch is necessary, transparent glazing is a better choice. The original structure is still distinguished and does not detract from the historic feeling that the house conveys..*



*As the new regionally inspired architectural styles became popular, front porches were reduced in size, but still an important architectural feature.*

Did you know...

People came to Albuquerque to seek “the cure” for tuberculosis, which depended on an abundance of fresh air. Front porches and sleeping porches allowed patients an ideal setting for a climatological therapy that prescribed fresh air and sun.

At first, because of the absence of trees, other foliage, and fences that created privacy, many of the “sleeping porches” were rigged with a canvas screens and pulleys. According to longtime residents of the area, the need of the health seekers to achieve privacy and protection from the winds for their prescribed sunbathing contributed to the transformation of the once treeless mesa into the extensively landscaped suburb it soon became (Blair 1987). In those instances when someone succumbed to the disease, family members sometimes enclosed one or both porches.



*Projecting entrance or sitting porches were incorporated into early regional architectural styling.*



Suburban house plans became more standardized as the ideal of the suburban house evolved. Most small builders developed a few sets of plans they used repeatedly, sometimes with slight variation, in their speculative construction projects. Some of these were derived from published plans, such as those appearing periodically in *New Mexico Magazine*. Most of these plans emphasized a connection between outdoor and indoor spaces through the use of patios and small surrounding gardens.

As they attempted to link modern requirements with regional design, the builders contributed to some significant changes from earlier suburban housing, especially with regard to front porches and the placement of the garage. Expansive front porches, often extending nearly the width of the facade that had characterized earlier bungalows, gave way to smaller porches. As more family activities became focused in backyards and patios to the rear of the house and as the number of health seekers sleeping year-round on porches diminished, the range of front porch functions decreased. Gradually builders began to reduce its size, sometimes recessing it centrally or in a small corner cutout, but usually standing in front of the house's mass. Eventually, some residents then chose to enclose these smaller front porches, especially those flanked by two forward wings of the house. Thus, by World War II, the function of many of the smaller porches had become limited to providing a small shelter at the entry and to providing a small ornamental detail, such as a step up to the central massing of the house, associated with the popular regional revival styles.

— David Kammer, 2000 citation

## POLICY

Where a porch is a primary character-defining feature of a front facade, it should be retained in its original form. If a new (replacement) porch is proposed, it should be in character with the historic building in terms of scale, materials and detailing.

### Guidelines

#### 1. Retain and preserve porches and related entrances.

- Existing materials, location, configuration, and dimensions of porches and entrances should not be altered, covered, or removed.
- Deteriorated materials should be replaced to match the original in design, dimension and material. Consider a compatible substitute material only if using the original material is not feasible.
- If replacement of an entire porch or entrance is necessary because of deterioration, replace it in kind, matching the original in design, form, dimension, details, texture and material. Consider a compatible substitute material only if using the original material is not feasible.
- Where a historic porch does not meet current code requirements and alterations are required, sensitive modifications can be considered. Do not replace an original porch that can otherwise be modified to meet code requirements.
- Consider the enclosure of a historic porch to accommodate a new use only if the enclosure can be designed to preserve the historic character of the porch and façade. All porch enclosures should be plausibly reversible.
- When a porch is enclosed or screened, it should be done with a clear, transparent material. Enclosing a porch with opaque materials that destroys the openness and transparency of the porch is not allowed.
- The original roof and supporting structure should remain visible and define the enclosure. The material should be placed behind the supporting structure and should have a minimum number of vertical and horizontal framing members.

#### 2. Retain and preserve functional and decorative details, such as porch columns, balustrades, brackets, steps, piers, rails, ceilings, floors, entrance sidelights, transoms, pilasters and pediments.

- Original decorative elements such as spindle work, latticework, or bead board should not be altered or removed unless accurate restoration requires it.

- If replacement of a deteriorated detail of an entrance or porch is necessary, replace only the deteriorated detail in kind. New details should match the original in design, material, dimension and historic placement on the building.
- It is not appropriate to introduce new features or details that do not complement the historic architectural style or may result in creating a false sense of history.

**3. Protect and maintain historic materials.**

- Porches and entrances should be inspected regularly for signs of moisture damage, rust, structural damage or settlement and fungal or insect infestation.
- Porches and entrances should be adequately maintained through recognized preservation methods.

**4. A rear porch may be a significant feature. Historically, these served a variety of utilitarian functions and helped define the scale of a back yard. Preservation of a rear porch should be considered as an option, when feasible; at the same time it is recognized that such a location is often the preferred position for an addition.**

**5. When no documentation of a historic porch or entrance exists, a new feature may be considered that is similar in character to those found on comparable buildings.**

- Design of the feature and materials utilized should complement the original building.
- Buildings that historically did not have porches or pronounced entrance, should not introduce a new feature on a primary or secondary façade that may result in creating a false sense of history.

**6. When installation of new features for accessibility are necessary, see guidelines on site features.**

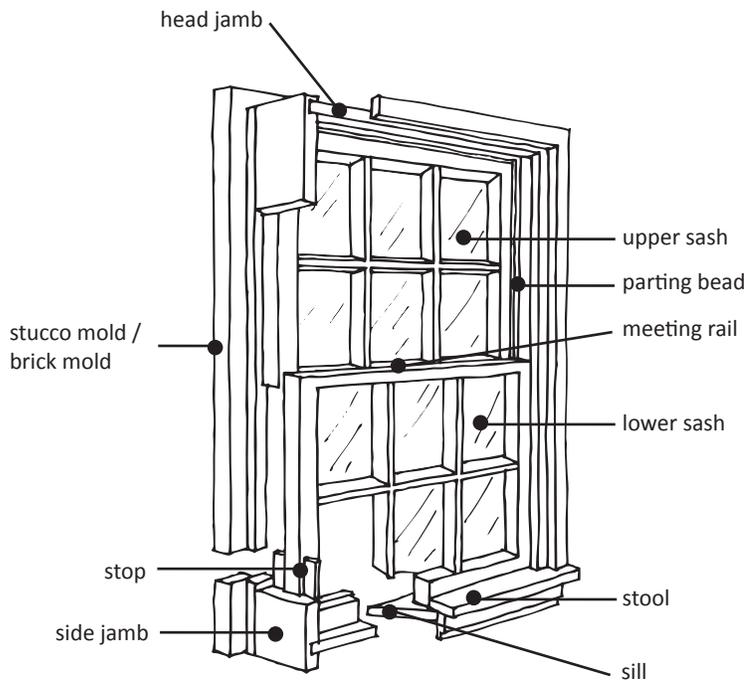
*For more information see: Preservation Brief #45: Preserving Historic Wooden Porches*

# Windows & Doors

The arrangement of windows and doors, their size, and their proportional relationship to each other and to the mass of the building, provide scale and visual interest to historic architecture. In addition to being ornamental, windows and doors historically served the function of controlling ventilation and daylight. Details and the ornamentation associated with their components contribute to defining a building's architectural style.

Many types of historic windows are found in early Albuquerque buildings, however wood sash or casement windows were used almost exclusively in Railroad Period houses and in most Silver Hill buildings. Depending upon the style and the age of the building, each sash is usually divided by muntins into individual "lights", or panes. Character defining features of a window include its glass, frame, sash, muntins, mullions, sills, heads, jambs, and molding. The design of the surrounding window casings, the depth and profile of window sash elements, their operation, and the materials of which they were constructed are also important features.

Historic styles are often defined by windows that are inset into relatively deep openings or have surrounding casings and sash components of substantial dimensions that cast shadows. The manner in which windows are combined or arranged on a building face also may be distinctly associated with a building style.



Parts of a Window

## Window Types



*Double-hung*



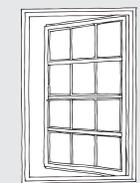
*Single-hung*



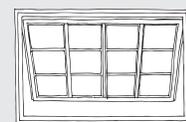
*Fixed*



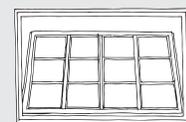
*Casement (wood)*



*Casement (steel)*

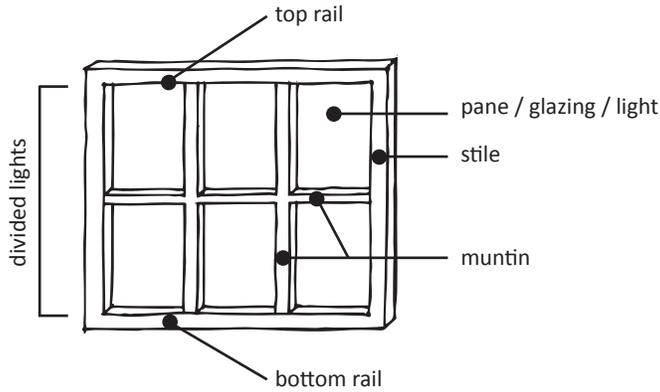


*Awning*



*Hopper*

# Sash patterns



Parts of a Sash

## Did you know...

Details of the windows on a historic building often varied, reflecting issues of cost and appearance. In the 1920's a 1/1 window was more costly than a 2/2 or 6/6 window. Before the mechanization of glass manufacturing, the added cost of a large piece of glass exceeded the cost of the wooden muntin structure that supported multiple smaller pieces of glass. Thus, a large, mid - 19th century house might have 2/2 windows on major elevations; yet have 6/6 windows on a rear wing.



6/1



18/18



6/6



Diamond pattern divided lights



4/2



# Maintenance and Repair of Historic Windows

One of the values of historic windows is the quality of the wood from which they were constructed. Historic wood windows incorporate both hardwoods and softwoods that were often harvested from early-growth timber stock with a different grain structure than is generally available today from second growth forest or fertilized tree farms. Greater concern was given to milling methods such as quarter or radial sawing. Windows were fitted to the opening with craftsmanship resulting in a window that performs with greater stability than its modern counterpart. No amount of today's staples, glue, finger-splices and heat welds can match the performance of traditional joinery. Today's spring loaded balances and plastic locking hardware cannot compete with the lasting performance and durability of pulley systems and cast-metal hardware.

Properly maintained, original windows can provide excellent service for centuries. Most problems result from a lack of maintenance. Accumulation of layers of paint may make operation difficult, but the removal of built-up layers of old paint and proper painting techniques can resolve this problem. Water damage can occur when surfaces are not properly drained and when water can infiltrate damaged or cracked paint causing decay. A good coat of paint should be maintained to prevent water infiltration.

Whenever possible, historic windows should be repaired rather than replaced. In many cases it is easier and more economical to repair an existing window rather than replace it. Old wood window sash can be removed from the window openings, paint and putty buildup can be stripped, missing and damaged parts replaced or repaired, and the sash reinstalled in good working order. Repairing the existing sash is always the Commission's first choice of window treatment.

## Replacing Windows

When deciding whether to repair or replace an existing window consider the window's architectural significance - is it a key character-defining feature? Typically, windows on the front façade of a building and on sides designed to be visible from the street are key character defining elements. A window on the rear or on obscure sides may not be, and greater flexibility in the treatment or replacement of such secondary windows may be considered.

Many metal and vinyl frame windows differ in their proportions and dimensions from traditional wood windows and can distort the appearance of a house. Vinyl windows are generally available only in lighter colors that are inappropriate for most historic houses, which traditionally had dark window sash. Vinyl windows are not made in dark colors because the material could be deformed by excessive heat or exposure to sunlight.

Some rehabilitation projects begin with a building that has no historic windows. Whether new windows will replace ones that have previously been replaced or will fill openings where windows are entirely missing, the new windows must be consistent with the historic character of the building. The existence of inappropriate replacement windows does not justify further replacements that are not compatible with the building.

The ideal basis for the design of a replacement window is the original historic window. Information can come from either physical evidence or from historic photographs. Evidence can be misleading however - all windows in a building may not have been the same. A single surviving historic window can provide a basis for replacement windows that improves the overall historic character of a building, but evidence must be evaluated in the context of the design of the building itself.

# Window Configuration types



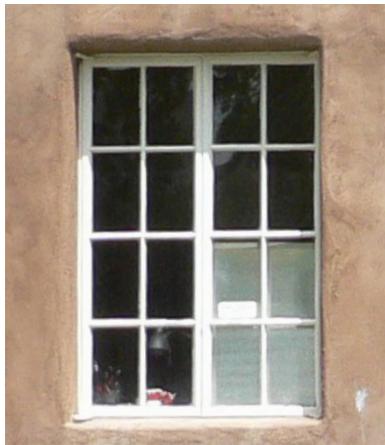
*Prairie Style windows, often in groups.*



*Single hung wood windows*



*Composite:*



*Steel Casement*



*Glass block*



*Decorative cobalt glass*



*Curvilinear Ribbon: Three or more contiguous windows. Common for Art Moderne style. All post-1900 eclectic styles may include ribbon windows, but not typically curvilinear or on the front.*



*Large plate glass with side flanking steel casements*

## POLICY

The character-defining features of historic windows & doors and their distinct arrangement shall be preserved. In addition, new windows & doors should be in character with the historic building. This is especially important on primary facades.

### Guidelines

**1. Retain and preserve the position, number, size and arrangement of historic windows and doors.**

- It is not appropriate to enclose, cover or fill in a historic window or door opening.
- If additional openings are necessary for a new use, install them on a rear or non-character defining façade of the building.
- New window and door openings on front facades shall be permitted only in locations where there is evidence that original openings have been filled with other material.
- New openings should never compromise the architectural integrity of the building. The design of new window units shall be compatible with the overall character of the building, but should be distinguished as a later feature.
- Original depth shall be preserved

**2. Replacement of windows and doors that have been altered and no longer match the historic appearance is recommended.**

- If a window or a door is completely missing, replace it with a new unit based on accurate documentation or a new design compatible with the original opening and the historic and architectural character of the building.

**3. Retain and preserve functional and decorative features such as transoms and sidelights.**

**4. Retention and repair of original windows is the preferred option. If replacement of a historic window or door feature is necessary, consider replacing only the deteriorated feature in kind rather than the entire unit.**

- If replacement of a historic window or door feature is necessary, the replacement window or door shall match the original as closely as possible in size.

proportion, operation (i.e. sash or casement) mullion pattern and material. The size of the opening shall not be altered.

- Snap-in muntins and mullions may be acceptable for new or replacement window units on facades not visible from the public right-of-way. Snap in features should convey the scale and finish of true muntins and mullions. Snap-in muntins and mullions should be used on both the interior and exterior of the window.
- The use of plastic, vinyl, metal or other unsympathetic materials is discouraged; excepting that wood windows with exterior aluminum cladding may be approved. Metal window frames may be used when replacing historic metal windows.
- When replacing windows with multiple lites, simplified sash patterns may be approved on rear and secondary facades.
- Reglazing and adding additional layers of glass is acceptable provided the glazing is within the profile of the original window.

**5. Storm windows and doors are appropriate for energy conservation, provided that the existing window or door remains visible from the exterior.**

- Features should be made of wood (painted or unpainted) or anodized metal. Metal screen, storm or security doors without paint or an anodized finish are not appropriate.

**6. Exterior shutters, operable or otherwise, shall not be added unless appropriate to the style of the building and sized and placed to fit the window openings they flank.**

*For more information see:*

- *Preservation Brief #9: The Repair of Historic Wooden Windows*
- *Preservation Brief #10: Exterior Paint Problems on Historic Woodwork*
- *Preservation Brief #13: The Repair & Upgrading of Historic Steel Windows*
- *Appendix: Resources / information*

# Details & Ornamentation

Architectural details enrich the historic character of a building. They add visual interest, define certain building styles and types, and they exemplify superior craftsmanship and architectural design. There is diversity in architectural details and ornamentation throughout the historic neighborhoods. Common features include window and entrance hoods, columns, bargeboards, porch rails, shaped shingles, patterned brick chimneys, exposed roof rafters, brackets and distinctive window and door surrounds. They exhibit materials and finishes often associated with particular styles and are not interchangeable from house to house.

When replacement is required, only those portions of a feature that are deteriorated beyond repair should be removed. Even if an architectural detail is replaced with an exact replica of the original detail, the integrity of the building as a historic resource is diminished and therefore preservation of the original material is preferred.

Using a material to match the original is always the best approach. However, a substitute material may be considered when it appears similar in composition, design, color and texture to the original. Many new materials today are used to replicate historic detail, but these materials should only be used when it is absolutely necessary to replace original materials with stronger, more durable substitutes. Substitute materials may be considered when the original is not easily available, where the original is known to be susceptible to decay, or where maintenance may be difficult. The appropriateness of substitute materials depends on their location and degree of exposure. For example, lighter weight materials may be inappropriate for an architectural detail that would be exposed to intense wear. It is not appropriate to use a fiberglass column on a front porch where it may be accidentally damaged, whereas the use of fiberglass to reproduce a cornice on a second story may be successful.



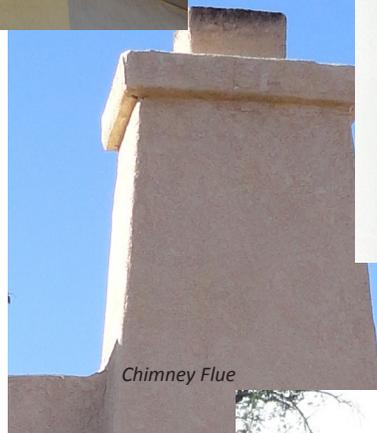
*Decorative brackets*



*Decorative bargeboards*



*Window Hoods and Chimney*



*Chimney Flue*



*Inlaid tile*



*Ornamental brickwork*



*Painted Trim*

## POLICY

Details are important because they contribute to a historic building's distinct visual character and should be preserved whenever feasible. If ornamental or architectural details are damaged beyond repair, replacement matching the original detailing is recommended.

### 1. Protect and maintain significant stylistic elements.

- Distinctive stylistic features and examples of skilled craftsmanship should be treated with sensitivity. The best preservation procedure is to maintain historic features from the outset so that intervention is not required. Protection includes maintenance through rust removal, caulking, limited paint removal and reapplication of paint.

### 2. If replacement is necessary, design the new element using accurate information about original features.

- The design should be substantiated by physical or pictorial evidence. In historic districts, intact structures of similar age may offer clues about the appearance of specific architectural details or features. Replacement details should match the original in scale, proportion, finish and appearance.

### 3. Develop a new design for the replacement feature that is a simplified interpretation when the original element is missing and cannot be documented.

- The new element should relate to comparable features in general size, shape, scale and finish. Such a replacement should be identifiable as being new. Use materials similar to those that were used historically, if feasible.

*For more information see:*

- *Preservation Brief #16: The Use of Substitute Material*
- *Preservation Brief #17: Architectural Character-Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.*

# Additions to Historic Buildings

New additions to contributing historic buildings may be necessary to accommodate changes in occupancy, use, and lifestyle, and to ensure the stability of the historic district. If not planned properly, new additions have the ability to overwhelm a historic resource and compromise a building's integrity. Therefore, applicants are encouraged to work with the Landmarks and Urban Conservation Commission and city code officials early in the planning process to develop creative design solutions while preserving the architectural and historic integrity of the property.

In most cases, loss of architectural character can be minimized by locating additions to the rear, which allows the original proportions and character of the building to remain prominent. The overall design should be in keeping with the character of the original building. At the same time, it should be distinguishable from the original historic portion so that the evolution of the building can be understood.

Keeping the size of a new addition small in relation to the original building will also minimize visual impacts. If an addition must be larger, it should be set back from the historic building and connected with a small element. This will help maintain the scale and proportion of the original historic building.

It is important not to obscure significant features of the historic building. It is also important to consider the effect the addition may have on the character of the district, as seen from the public right-of-way. Side additions may interrupt the rhythm of established side yard setbacks on the block. Roof pitch, materials, window design and general form should be compatible with the building's context.

## Existing additions

Some early additions may have taken on their own historic significance. An addition that was constructed in a manner compatible with the original historic building and which is associated with the period of significance may merit preservation. Such an addition should be carefully evaluated before developing plans for its alteration.

Alternately, more recent additions usually have no historic significance. Some later additions detract from the character of the building and may obscure significant features, particularly enclosed porches. Removing such non-contributing additions should be considered.

### Additions



Before



Maybe



No

## POLICY

**Additions to significant and contributing historic buildings have a responsibility to complement the original structure, ensuring that the original character is maintained. They should reflect the design, scale and architectural type of the original building. Older additions that have significance in their own right should be considered for preservation.**

### Guidelines

#### **1. Retain and preserve original features and elements.**

- Minimize damage to the historic building by constructing additions to be structurally self-supporting and attach the addition to the original building carefully to minimize the loss of historic fabric.
- Consider the reuse of original features and elements in the new construction where removal was required to accommodate an addition.

#### **2. Design new additions to be in proportion, but subordinate to, the original building's mass, scale and form.**

- Additions should be constructed on secondary facades and to the rear of the original building. Additions constructed on secondary facades should be set back from the primary façade.
- The addition's height, mass and scale shall maintain an overall relationship to other contributing buildings on the block.
- Additions should not visually overpower the original building.
- Additions should not exceed 50% of the original building's square footage.
- Design an addition to complement existing elements and features, such as roof shape and slope. Shed roofs may be appropriate on some additions.
- Additions should not convert a secondary façade into a primary façade.
- Roof additions, such as dormers, should be added to rear and secondary facades.

#### **3. Design new additions to be compatible yet discernible from the original building.**

- Additions should have similar materials and details, however; there should be a clear distinction between the historic building and new addition.
- Consider simplifying details or slightly changing materials.
- Additions should not reflect historic styles that pre-date the original building.
- Contemporary design for an addition may be appropriate if the original building's characteristic historic and architectural features are retained and the addition's exte-

rior materials are similar to or the same as those of the original building.

**4. Exterior materials used on new additions should complement those materials found on contributing buildings in the neighborhood.**

**5. Windows should be similar in character to the historic building.**

- New windows should be of a similar type and materials.
- On primary facades of an addition, the solid to void ratio (percentage of windows to walls) should be similar to the historic building.

**6. Existing additions to historic buildings may be removed if not associated with the period of significance, or if they detract from the architectural character of the building.**

*For more information see:*

– *See Preservation Brief #14: New Exterior Additions to Historic Buildings*

# Development Guidelines to protect Neighborhood Character

Non-contributing Buildings  
New Buildings  
Accessory Buildings  
Site Features and Streetscapes  
Demolition



# Character of Albuquerque's Automobile Neighborhoods 1920s - 1950

Pioneer developers had tried since the turn of the century to plant a residential image of the East Mesa in prospective buyers' minds. Safe attractive streets, uncrowded neighborhood schools, and an assurance that residents' investments in their homes would be protected defined the suburban ideal. Admittedly, selling this ideal image was not easy at first, especially as transplanted easterners accustomed to tree-lined streets and green lawns ventured out onto the East Mesa. Even as developers drove them through the new subdivisions, buyers had to contend with reconciling their expectations with the stark landscape of the empty, arid treeless mesa stretching to the east. While newspaper reports of wild horses and cattle digging up the newly planted lawns of the first few houses scattered across the new subdivisions did little to assuage their anxieties, the relatively cheap prices of mesa lots generally proved compelling.

As the city's growth continued, the idealizations of suburban living on the East Mesa proved attractive for many. The paved streets, many soon lined with fast-growing Lombardy Poplars, honey locusts and catalpas did much to offset blowing sandstorms. Moreover, a growing number of houses increasingly reflected the use of regionally-inspired building styles set against an eastern backdrop of the Sandia Mountains. This combination contributed to a sense of place in the Southwest that proved attractive to many newcomers to Albuquerque as well as many local residents who moved from the Valley to the Heights.

Beginning in the street, the realm of layered spaces included a public landscaped strip and sidewalk, and then the semi-private front yard and front porch, and ended with the private interior of the house. Though this hierarchy of spaces still remains in many instances, it has been weakened by addition of fences and walls, the closing in of porches, the realignment of parking to front driveways and even front yards and the intrusion of modern oversized new buildings.

A major character defining feature in these neighborhoods is a landscape, or planting strip between the sidewalk and curb. These areas have traditionally been planted with arching shade trees that, in addition to providing relief from the heat in the summer, have come to characterize these residential streets.

The "pedestrian scale" of Albuquerque's historic neighborhoods is defined by both the size of the relatively small building lots and by the distances that people could easily walk to jobs, shopping or school, or to transit. The repetition of the basic building block, the free-standing house, provided a rhythm to the street, much like meter does in music.

Though the size and architectural styles of the houses within individual neighborhoods varies greatly, even between adjoining properties, they maintain a relatively consistent scale and massing and setback from the street that unifies them. To fit within their historic context, alterations and new construction should respect and maintain the scale and massing that defines the existing neighborhood.

The legislation establishing the historic overlay zones specifically cites the significance of both their historic properties and of their overall historic neighborhood character. The neighborhoods are defined by both the private residences and by the public realm of the street. Preserving the historic character of these neighborhoods is thus a joint responsibility of the city and of the individual property owners.

## Did you know...

### Scale and Massing

Scale refers to the proportional relationship between the elements within the buildings, such as doors and windows, as well as the relationship between neighboring houses and to the street itself.

Massing refers to the overall size and shape of the building, as well as to how it is broken down into units that are "in scale" with other elements of the house and neighborhood.

# Non-contributing Buildings

Buildings are classified as non-contributing to the historic character of the district when their construction date is outside of the district's period of significance, or when they have been altered to an extent that they no longer reflect their historic architectural character. Consult City Planning staff to determine the status of a building in the historic district. Non-contributing buildings are not eligible for tax credit rehabilitation programs.

While buildings may be considered as non-contributing to the historic character of the district, like new construction, they have a responsibility to blend in with the historic character and scale of the historic district in which they are located. A Certificate of Appropriateness is required for alteration and additions to non-contributing buildings in order to further their compatibility within the historic district's streetscape. Such alterations should be compatible with other buildings in the district, but should not copy or re-create, in detail or in whole, historic building design.

Generally, it is intended that alterations to non-contributing buildings be compatible with any historic features that they may retain, as well as with neighboring contributing buildings and with the overall neighborhood character.

Some non-contributing buildings can be rehabilitated to reflect their historic architectural character. Alterations can offer an opportunity to remove unsympathetic later additions and "modernizations" that may result in the building being re-classified as contributing.

The guidelines for New Construction apply to alterations and additions to non-contributing buildings. The guidelines for Site Features also apply to non-contributing buildings and sites.

# New Buildings

Albuquerque's historic districts convey a certain sense of time and place associated with their history, but they are also dynamic neighborhoods. Over time, existing buildings are altered and new buildings are constructed on vacant lots. The goal is not to freeze a historic district in time, but to attempt to ensure that when new construction does occur, it does so in a manner that reinforces the basic visual characteristics of the area.

New buildings need not attempt to look old. Imitating historic styles is generally discouraged by the Secretary of the Interior's Standards. It is preferable to be able to "read" the evolution of the street, identifying the age of buildings by their architectural style and method of construction. However, while it is neither necessary nor desirable to imitate historic styles, new construction in historic districts has an obligation to blend in with the historic character and scale of the district in which it is located. New buildings should not appear so "different" that they interrupt the harmony of the neighborhood. Designs of infill projects and other new construction should be carefully considered and designed with the surroundings in mind.

**Zoning** determines a building's maximum size with height, setback and density standards. New buildings are anticipated that may be larger than earlier structures due to changing standards of living, however; new buildings can strive to be compatible with the surrounding historic buildings by reflecting established shapes, patterns and details.

A building's mass is determined by the proportion of solid surfaces (walls) to voids (window and door openings).

Scale is characterized by how a building's size appears to a pedestrian (height, width and depth).

Form is a building's overall shape and footprint.

These elements can be incorporated into new buildings to provide continuity in the streetscape.

## Begin by observing

In order to maintain harmony within the historic context, it is essential to plan properly for new construction. When planning, analyze the setting for the new building. Notice the siting, scale, and mass of other buildings in the neighborhood. Notice the setbacks, heights, parking arrangements, and building shapes. Also observe the building forms and materials of surrounding buildings. Be aware of the elements that are repeated: roof pitches, window shapes, siding, and window trims that have been used traditionally. These are the fundamental visual characteristics that can lend compatibility with the historic district.

The fundamental characteristics are often more important than the decorative details applied, but well designed stylistic and decorative elements, as well as building materials, can help a new building to blend in with other buildings in the district. When these variables are arranged in a new building to be similar to those traditionally found in the neighborhood, the new construction will be visually compatible with its surroundings.

The Landmarks and Urban Conservation Commission will review all the details of new construction as part of their evaluation of a new building in historic overlay zones.

## POLICY

**New construction should add visual interest and a sense of scale to the streetscape and be compatible with the general characteristics of contributing buildings in the vicinity. New buildings should reflect designs traditionally used in the area.**

### Guidelines

- 1. Design new buildings to appear similar in scale to other buildings on the block.**
  - Break large masses into smaller segments similar to other buildings.
  - The perceived mass of buildings from the street shall be reduced by details such as windows, doors and entry porches.
- 2. Design the front elevation to appear similar in scale to contributing buildings on the block.**
- 3. Use building forms that are similar to those of contributing buildings on the block.**
  - Rectangular masses are the typical building form.
- 4. Use roof forms that are similar to contributing buildings on the block.**
  - Hip and gabled roofs are appropriate in most settings.
  - Flat roofs should be used only where appropriate to the context and should have a parapet.
- 5. Exterior materials used on new buildings should complement those materials found on contributing buildings in the neighborhood.**
  - The use of wood, masonry and stucco is encouraged. If wood is used, it must be laid in a historic manner such as beveled (clapboard) or drop (shiplap).
  - Synthetic siding materials, such as cementitious products, may be appropriate if they are similar to traditional materials.
  - Wood is the preferred choice for window and doors. Metal window frames are discouraged other than exterior cladding for wood windows.
  - Roofing materials shall be similar in appearance to other buildings in the district.

**6. On a two-story building there should be a one-story element such as a porch. Design a new building to reinforce a sense of human scale. This can be achieved with the use of:**

- Building materials of traditional dimensions
- One-story porches
- Solid to void ratios that are similar to traditional buildings.
- Windows should be recessed and similar in size to surrounding buildings.

**7. Infill construction should enhance the pedestrian character of the district.**

- Entrances to new buildings shall be oriented towards the street.
- Maintain patterns of window and door proportions and placement found in the vicinity.
- Maintain the front setback most common on the block.
- The space between adjacent buildings should be the same as the average space between other buildings on the block.
- Parking and garages should be located towards the rear of the property whenever possible.

**8. Imitation of older historic styles is discouraged.**

- Interpretations of historic styles may be appropriate if they are subtly distinguishable as new buildings.
- Incorporate details and ornamentation found on historic buildings within the context of new construction.

**9. Contemporary interpretations of traditional detail are encouraged.**

- New designs for details such as window and door trim, porch railings, columns add interest while remaining compatible with the historic buildings.

**10. See Site Features and Streetscape section for additional guidelines in parking areas, site grading and lot patterns.**

# Garages and Accessory Buildings

Although the primary building makes the strongest contribution to the character of a historic district, accessory buildings also have a significant impact on the streetscape. Accessory buildings include garages, carriage houses or sheds. Both the carriage house and the garage were built to shelter transportation. When the automobile first arrived, it was often stored in the carriage house. Later, as the auto became more prevalent, the garage took on a building form of its own. Like its earlier counterpart, it was detached from and located some distance from the main house. In this case, that was due to concerns about flammability.

Traditionally, garages and storage buildings were oriented towards the alleys at the rear of properties. Materials, details and construction techniques often matched the primary building. Originally, garage doors were similar to those found on barns – double doors that slide horizontally. By the 1920’s, safety was less of a concern and garages were built to the side of the house.

In some cases, an older accessory building on a property may be designated as a contributing building. Consult city staff for more information on the status of older accessory buildings.

For new accessory buildings, zoning determines the maximum size and setback, however the following guidelines will help in designing new buildings that preserve the historic and architectural value of the historic district.



## POLICY

**Historic accessory buildings should be preserved when feasible. This may include preserving the structure in its present condition, rehabilitating it or executing an adaptive use.**

### Guidelines

- 1 Contributing accessory buildings should be preserved when feasible. The Landmarks and Urban Conservation Commission recognizes that these buildings may be inadequate to serve the needs of today's families and businesses. Rehabilitation and adaptive use to serve a new function is encouraged. A Certificate of Appropriateness is required for demolition (see demolition section).**
- 2. Alterations to contributing accessory buildings are to follow guidelines for historic buildings.**
- 3. New garages and accessory buildings should complement the historic resource.**
  - Accessory buildings must be subordinate to the main building.
  - The main building should inspire design for new garages with building details derived from the main building.
  - Building materials and finishes should be compatible with the main building, although some contemporary materials are acceptable substitutes for wood siding. Unfinished concrete block and plywood are not appropriate materials for new accessory buildings.
- 4. New accessory buildings should be sited towards the rear of the property and should not be located in front or side yards.**
- 5. Access to these structures such as driveways shall be consistent with other existing driveways in the neighborhood.**
- 6. Garage doors that are substantially visible from the public street must be of a style and material appropriate to the main building and the district.**
  - Stamped metal or vinyls are not considered to be appropriate materials.
  - Two single doors on two car garages are preferable to a single door. This presents a less "blank" appearance.

- 7. Carports may be considered if they complement the primary structure in building materials and design. All other guidelines apply including location. Carports attached to the main building are considered additions to the building and follow guidelines for additions.**
  
- 8. Prefabricated storage sheds should be located in the rear yard in locations where they are not substantially visible from any street.**

# Site Features & Streetscapes

A variety of site features appeared in early Albuquerque neighborhoods. Fences were popular and often defined property boundaries; masonry walls were used to retain steeply sloping sites and various paving materials, particularly concrete and sandstone, were used for walkways. A variety of plantings, including trees, lawns and shrubbery also was seen. In a few cases, distinctive lawn ornaments or sculpture were introduced. Each of these elements contributed to the historic character of a neighborhood. They also added variety in scale, texture and materials to the street scene, providing interest to pedestrians.

In many historic areas of Albuquerque, the streetscape contains planting strips, the band of grass between the curb and the sidewalk. These may contain rows of street trees if the planting strip is wide enough to support the root system. The coupling of planting strips and street trees provides a rhythm along the block, as well as shade for pedestrians and must be preserved. They are a wonderful opportunity to add distinction to a historic property.

The City of Albuquerque's Street Tree and Landscaping Ordinances govern these planting areas in the public right-of-way. Planting or removal of trees in these areas requires a permit from the City Forester. Anyone who injures or damages a tree on public property will be required to repair or replace, sometimes with penalties.

Originally, painted wood picket fences were used to enclose many front yards. The vertical slats were set apart, with spaces between, and the overall height of the fence was generally less than three feet. Wrought iron, cast iron and wire fences also were used in early domestic landscapes. Where such fences survive, they should be preserved. More frequently, however, original fences are missing. Replacement with a fence similar in character to those used historically is encouraged in such conditions.

## Fences

The proposed location of a new fence is important. Placement of fences along lot lines reinforces the historic lot patterns of neighborhoods. Fences placed along arbitrary lines, or off the lot lines, can create dead spaces and false alleys that detract from the visual continuity of the streetscape.

Fence heights that are the maximum height allowed by the zoning code (generally 8' in the rear and side yards and 3' in the front yards) are allowed. Although the City of Albuquerque's Comprehensive Zoning Code provides for a Special Exception approval process to exceed allowable fence height, this is discouraged in the historic districts. Lower front yard fences better enhance both the individual house and the streetscape. Taller fences placed in rear yards where visibility from the street is limited are often appropriate when a homeowner seeks privacy, pet control or security.

Although the use of wooden and metal fencing is recommended, coyote fencing, split rail fencing and chain link fencing are not compatible with the architectural styles of Albuquerque's "New Town" period and not appropriate for these neighborhoods.



The use of modern fencing material also presents special problems in the historic districts. Promoted by manufacturers as “maintenance free”, they may seem like a practical alternative to traditional wood or iron fencing.

Extruded vinyl fencing, usually only available in white or tan color, has a glossy finish that is easily distinguished from wood fencing. Cellular vinyl material, which contains large amounts of “wood flour” can be painted and more closely matches the appearance of a traditional wood fence. Bamboo fencing has no historic precedent.

As new fencing materials become available, they should be evaluated for their visual resemblance to historic fences. Many of the fence designs and material that can be obtained at home improvement centers do not replicate the look and feel of historic materials and “detracts” from the landscape.

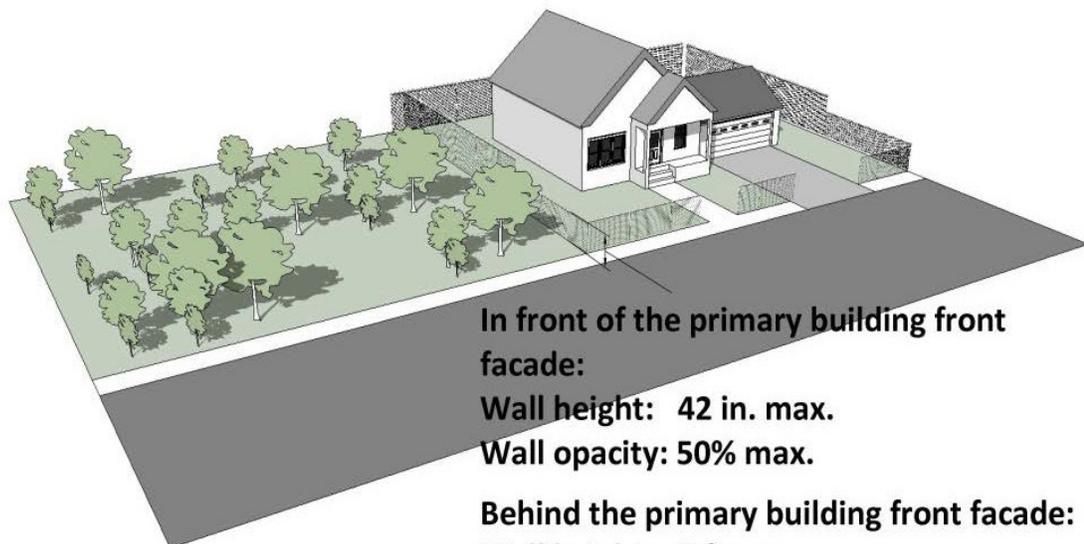
Trellises, exterior decks, gazebos and other site features can have an impact on the historic character of the site and the streetscape and should be planned sensitively. Modern conveniences can be accommodated in historic districts, however, property owners should keep these guidelines in mind when planning for such objects.

**Please note that a Certificate of Appropriateness is required for new site features or extensive repair of existing features.**

“While not often found at the front of a city lot, the fence is frequently a delightful feature of the back of the premises, where it may enclose the kitchen garden or perhaps screen a quiet resting spot, for backyards can be used for storing peace and comfort and beauty as well as garbage cans, clothes lines, and rubbish. Fences for such a purpose are usually wood lattice or mesh wire, overgrown with flowering vines. They screen the garden not only from the street, but from the next door neighbor and with their wealth of climbing vines and blossoms give pleasure to all who look upon them.”

- “Fences, Walls & Hedges”, American Homes & Gardens. September 1910. Vol. VII, No. 9

The wood lattice of the past was not the same as modern diagonal lattice. The slats were perpendicular and the square openings either small or large.



**In front of the primary building front facade:**

**Wall height: 42 in. max.**

**Wall opacity: 50% max.**

**Behind the primary building front facade:**

**Wall height: 8 ft. max.**

**Wall opacity: 100% max.**

## POLICY

**Historic site features should be retained. New site features should be compatible with the architectural character of the historic district.**

### Guidelines

#### **1. Preserve historically significant site features which may include:**

- Historic retaining walls, gardens, driveways and walkways, some fences and street trees are examples of original site features that should be preserved.
- Sidewalks, planting strips, street trees and street lighting are examples of historic streetscape elements that should be considered in all civic projects.
- Street medians and other landscaped, public rights-of-way shall be maintained by the City of Albuquerque. Routine maintenance and repair do not require a Certificate of Appropriateness. Any alteration of the public rights-of-way is subject to approval by the Landmarks and Urban Conservation Commission.

#### *Site Grading and Lot Pattern*

#### **2. The historic lot pattern creates a rhythm of buildings and the spaces between them and should be maintained.**

- Lots should not be consolidated or subdivided except, where lots have been consolidated in the past; replatting to traditional lot size is desirable.

#### **3. Preserve the historic grading design of the site.**

- Altering the overall appearance of the historic grading is not appropriate. While some changes may be considered, these should remain subordinate and the overall historic grading character shall be preserved.
- Any change of more than one foot in existing grade at any point within the front yard setback requires a Certificate of Appropriateness. In cases where a site's grading is a character-defining feature that establishes the visual shape and visual appearance of the historic district, significantly altering or removing the grade is prohibited.

**4. Grading and drainage plans required for new construction shall show both existing and proposed grades.**

*Parking (Planting) Strips*

**5. Maintain the planting strip.**

- Impervious materials such as brick pavers, concrete pavers and concrete are prohibited.
- City Ordinance prohibits the planting or removal of street trees in the parking strip or other public right-of-way without a permit from the City Forester. Refer to Chapter 6-6-1 (R.O.A. 1994)

*Fences and Free Standing Walls*

**6. Preserve historic fences and yard walls when feasible.**

- Replace only those portions that are deteriorated beyond repair.

**7. When constructing new fences, use materials that appear similar to those used historically.**

- Simple designs consistent with historic iron fencing, wood picket fencing and other historic types are recommended over more contemporary styles. In all cases, the fence components should be similar in scale to those seen historically in the neighborhood.
- Where an ornate style of fencing can be documented as having been present at the property, that historic fencing may be replicated.
- A painted wood picket fence is an appropriate replacement in most locations.
- A simple metal fence, similar to traditional “wrought iron” or wire may be appropriate.
- Coyote fencing, split rail fencing and chain link fencing are not appropriate materials for these historic districts and are prohibited.
- Vinyl and other synthetic fencing is reviewed on a case-by-case basis. In some instances, it may be allowed if it is not seen from the street, if the style of the fence is compatible with the house and if the vinyl fence is not replacing a historic fence or landscape feature.
- The use of extruded vinyl fencing material is not permitted in the front yard.
- Cellular vinyl fencing may be appropriate if painted.

**8. A front yard fence should have a “transparent” quality, allowing views into the yard from the street.**

- Using a solid fence, with no spacing between the boards, is not appropriate in a front yard.
- A front yard fence should not obscure the character defining features of the house.

**9. Fences taller than three feet may be appropriate in side or rear yards. However, the fence should not begin before the midpoint of the house.**

**10. CMU block walls shall be stuccoed and architecturally integrated into the building.**

#### ***Retaining Walls***

**11. Any existing retaining wall within the front yard setback area that faces a public right-of-way shall be maintained, repaired or restored in place, except that existing retaining walls constructed of materials not common to the period of construction may be replaced with more appropriate materials. Railroad ties are not an appropriate material for new retaining walls or fencing.**

**12. Maintain the historic height of a retaining wall.**

- Increasing the height of a wall is not appropriate. If a fence is needed for security, consider using a wrought iron one that is mounted on top of the wall. This will preserve the wall, allow views into the yard and minimize the overall visual impact of the new fence.

**13. Preserve the materials and the historic finish of a historic masonry retaining wall when feasible.**

- If portions of the wall are deteriorated, consider replacing only those portions that are beyond repair if a suitable material is available. Any replacement material shall match the original in color, texture and finish. Masonry units of a size similar to that used historically shall be employed.
- If repointing is necessary, use a mortar mix that is similar to that used historically and apply it in a joint design that matches the original.
- Painting a historic masonry retaining wall, or covering it with stucco or other cementitious coating, is not appropriate. Painting of previously unpainted masonry requires a Certificate of Appropriateness.

#### ***14. Trellises and decks***

- A new trellis or deck should be located at the side or rear of the house.
- A new trellis or deck should be compatible with the historic resource in material and design.
- It is not appropriate to introduce a new feature that may introduce a false sense of history. New features should be easily distinguished.

#### ***15. Mechanical equipment such as HVAC systems***

- Rear yards are the preferred location for mechanical units.
- Mechanical units are not allowed in the front yards of residential buildings unless the LUCC determines that there is no feasible alternative.
- Mechanical units are permitted in side yards, but only if screened from the street and adjoining properties.

#### 16. *Satellite Dishes*

- Property owners should utilize the smallest dish possible to meet their needs

17. Play equipment constructed for use by children do not require a Certificate of Appropriateness. Also see definition of accessory building.

#### ***Parking areas and driveways***

#### **18. Avoid large expanses of parking**

- Divide large parking lots with planting areas. Large parking areas are those with more than five cars.
- Locate parking areas to the rear of the property when physical conditions permit.
- An alley should serve as the primary access to parking when physical conditions permit.
- Parking shall not be located in the front yard, except in driveways. Existing driveways should not be widened or expanded. Paving in the front yard set-back other than for driveways is prohibited.

#### **19. Screen parking areas from view of the street.**

- Automobile headlight illumination should be screened from adjacent lots and the street. Fences, walls and planting, or a combination of these should be used to screen parking.

#### ***Accessibility***

#### **20. When accessibility accommodations are contemplated for contributing buildings, the new work shall be designed and installed to be a complement to the existing structure and not a detraction.**

- Designs for new ramps or other structures should be simple and done in a manner that is reversible, and the work should be removed when the need is passed.
- Design should be sensitive to the character and massing of the existing building, however; it should not mimic the historic design.
- Landscaping, choice of building materials and compatible color choices are ways of minimizing the visual impact of a new feature.
- Installation of new ramps or other structures should be Extensive modification of existing porches and stoops should be avoided.

#### **21. Accessibility requirements for commercial and multi-family buildings shall incorporate materials and styling that complement the building. Commercial quality landscaping may be required.**

### ***Solar Panels and Equipment***

- 22. Place solar panels in areas that minimize their visibility from the public right-of-way such as below a parapet, behind a dormer or on a rear facing roof. The primary facade of a historic building is generally the most distinctive and thus most important elevation. To the greatest extent possible, avoid placing panels on street-facing facades and roofs, including front and side street elevations.**
- 23. Installations should not result in the permanent loss of significant character-defining features on historic buildings. Solar panels should not be located in areas that require alteration to character-defining features, such as changing an existing roof line or dormer. Also avoid solutions that obstruct views of significant features, such as windows and decorative detailing, or views of neighboring historic properties in a historic district.**
- 24. Installations should not require or result in the permanent alteration of historic fabric. Solar panel installations should be reversible. Use of solar roof tiles, laminates, glazing and other technologies that require the removal of historic fabric or would permanently damage such fabric should be avoided. Consider the type and or condition of the material upon which installation is proposed as well as the method of installation and removal later on. It may also be possible, through the use of brackets, to minimize the points of attachment to a structure.**
- 25. Low profile panels are encouraged. Solar panels should be flush or mounted no higher than a few inches above the roofing surface and should not be visible above the roof line of a primary facade.**
- 26. Flat roofs provide an ideal surface for solar arrays. To minimize visibility, set the panels back from the edge and adjust the angle and height of the panels as necessary.**
- 27. Disjointed and multi-roof solutions are not appropriate. Panels should be set at angles consistent with the slope of the supporting roof. For example, avoid solutions that would set panels at 70-degree angles when the roof slopes at a 45-degree angle.**
- 28. Panels should be located on a single roof and arranged in a pattern that matches the configuration of the roof upon which they are mounted.**
- 29. Ensure that panels, support structures and conduits blend into the resource. The visibility of solar panels and support structures can be substantially reduced if the color matches the historic building and reflectivity is minimized.**

# Demolition

The Landmarks and Urban Conservation Ordinance Chapter 14-12-8 (B)(7) states that demolition of buildings within a historic overlay zone requires a Certificate of Appropriateness unless exempted by the specific development guidelines. The following standards apply to the demolition of buildings in the historic overlay zones:

- Demolition of contributing buildings shall only be permitted if the LUCC determines, based on evidence from the property owner, that the property is incapable of producing a reasonable economic return as presently controlled and that no means of preserving the structure has been found.
- In making a determination of reasonable economic return, the LUCC may consider the estimated market value of the building, land and any proposed replacement structures and financial details of the property as cited in the Ordinance.
- Demolition of non-contributing primary buildings is permitted without a Certificate of Appropriateness *if* plans for a replacement building have been approved by the LUCC and a building permit has been issued for the new construction.
- Demolition of non-contributing buildings without approved plans for a replacement building shall only be permitted if the LUCC determines, based on evidence from the property owner, that the property is incapable of producing a reasonable economic return as presently controlled and that no mean of preserving the structure has been found.
- Demolition of a non-contributing accessory building (as defined in the glossary of terms) is permitted without a Certificate of Appropriateness.

# Painting

## Maintenance

Paint serves to protect building materials from the elements. It seals out moisture and protects the material from damaging effects of the sun. Regular maintenance of a building should include painting appropriate surfaces every five to ten years. In between, paint can be refreshed with a garden hose, medium scrub brush and a mild detergent.

Preparing a building for painting can take more time than the painting itself. When left neglected for too many years, cracking, peeling or blistering of paint can occur. To get the best results and have the paint last longer, it is important to prepare the surface properly before applying the new paint. It is usually not necessary to strip painted surfaces before re-painting, this drastic measure can often be isolated to very deteriorated areas.

Whether you are painting yourself or hiring a contractor, be sure that the area is scraped, sanded, caulked and primed before applying the new paint. Look for evidence of water damage from gutters, leaky pipes or moldings. Address any of these issues prior to re-painting. Consult a home maintenance book, or city staff for more detailed information.

Materials such as brick or stone were not meant to be painted. Painting such surfaces will result in maintenance problems later. Seek qualified help when painting metal features. Metal also requires proper preparation to prevent rust and oxidation from occurring beneath the paint.

## Color

Proper color helps a historic building to look its best! Some colors palettes are associated with a particular architectural style, but it is difficult to generalize about historic paint colors. During the late Victorian period in America when Albuquerque's New Town was founded, houses were painted in dark colors, grays, reds, olives, yellow and greens were most popular. The bungalow houses of the first decades of the twentieth century, when the New Town neighborhoods were developing, were designed to harmonize with nature. Whites, greys, soft greens and browns were most popular in paints and stains.

A single paint color rarely complements a historic house - paint should be used to highlight a building's architectural detail. A two color scheme on a very simple house may be sufficient, or three or four colors might be warranted depending upon the architectural detail. Complementary colors work well to highlight a building's detail without creating a disjointed appearance.

For a historically sensitive color scheme you can consult books. Several paint manufacturers offer a line of historic paint colors. You may also consult with City planning staff for advice.

To determine the house's original color scheme you can examine the building. You can sand and/or scrape paint layers with a blade to investigate previous layers of paint color. However; paint color is not stable over time and you cannot guarantee that the color you're seeing accurately reflects the historic color. How much color changes depends on a large number of variables. You must also consider whether the earliest layer is a primer.

# Lead Paint

Many people are aware of federal regulations issued in 1978 that prohibit the use of lead-based paint in residential projects. Historic houses may contain lead based paint and you should be informed about where and how this can present health problems. In most cases, any potential hazard can be easily abated. Improper removal of such lead paint can pose health risks and should never be undertaken without proper information.

Take precautions before you or your contractor begin remodeling or renovating anything that disturbs painted surfaces (such as scraping off paint or tearing out walls):

- Have the area tested for lead-based paint.
- Do not use a belt-sander, propane torch, high temperature heat gun, dry scraper, or dry sandpaper to remove lead-based paint. These actions create large amounts of lead dust and fumes. Lead dust can remain in your home long after the work is done.
- Temporarily move your family (especially children and pregnant women) out of the apartment or house until the work is done and the area is properly cleaned. If you can't move your family, at least completely seal off the work area.
- Follow other safety measures to reduce lead hazards.

You can learn about other safety measures by calling 1-800-424-LEAD. Ask for the brochure "Reducing Lead Hazards When Remodeling Your Home." City preservation staff can also provide this brochure upon request. This brochure explains what to do before, during, and after renovations.

The federal government provides information about how to protect people from potential hazards. Consult the web site [http://www.hud.gov/offices/lead/library/lead/pyf\\_eng.pdf](http://www.hud.gov/offices/lead/library/lead/pyf_eng.pdf) or see the copy of the HUD pamphlet in the appendix to this publication. You can also visit the Environmental Protection Agency web site at [www.epa.gov/lead/](http://www.epa.gov/lead/). You can download the "Renovate Right" brochure that is also found in the Appendix to this publication.

- *For more information see:*
- *Preservation Brief #19: Exterior Paint Problems on Historic Woodwork*
- *Preservation Brief # 28: Painting Historic Interiors*
- *Century of Color: Exterior Decoration for American Buildings 1820/1920 by Roger Moss*

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# Appendices

Secretary of the Interior's Standards for the Treatment of

Historic Properties can be found at:

[www.nps.gov/tps/standards/treatment-guidelines-2017.pdf](http://www.nps.gov/tps/standards/treatment-guidelines-2017.pdf)

Preservation Briefs can be found at:

[www.cr.nps.gov/hps/tps/briefs/presbhom.htm](http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm)

Information on lead paint:

[www.hud.gov/offices/lead/library/lead/pyf\\_eng.pdf](http://www.hud.gov/offices/lead/library/lead/pyf_eng.pdf)

[www.epa.gov/lead/](http://www.epa.gov/lead/)

For printed copies of these materials contact the LUCC at City Planning Dept.

# Glossary of Terms

The following definitions shall apply to the historic overlay zone design guidelines:

Accessory building shall mean a building detached from and smaller than the main building on the same lot; the use of the building shall be appropriate, subordinate and incidental to the main use of the lot.

Adaptive Reuse: The process of converting a building to a new use other than that for which it was originally designed,(for example, changing a school into housing).

Additions shall mean the construction of new portions of a building, specifically adding additional square footage or height to an existing building.

Adobe An unfired, sun-dried brick made of clay and sand. A terrone is made of river sod, and was often cut directly from the banks of the Rio Grande.

Alterations shall mean any construction, modification, addition, moving or destruction to the exterior of an existing structure other than repair or painting.

Appropriate Especially suitable or compatible; fitting.

Architectural Character shall mean the basic detailing, architectural rhythm, architectural style, appearance and historic period of a building or group of buildings or structures, including the site and landscape development.

Architectural Detailing shall mean the exterior placement and/or construction of the different architectural features including all horizontal or vertical surfaces.

Architectural Elements see Architectural Feature

Architectural Feature shall mean a prominent or significant part or element of a building, structure, or site. Architectural features may include special lines, massing, projections, recesses, and texture.

Architectural Style shall mean the characteristic form and detail of buildings of a particular historic period.

Balustrade Part of a railing system that includes a hand- or top rail and its balusters. Sometimes a bottom rail is also included. A baluster is the post or spindle, which vertically supports a handrail on stairs or balcony railing.

Bargeboard A board, often ornamental, that conceals roof timbers projecting over gables.

Bays shall mean a regularly repeated spatial element, defined by beams or ribs and their supports, within a structure.

Bay Window A window or band of windows that protrudes from the face of a building within a structural bay.

Bracket Any overhanging member projecting from a wall or other body possibly to support weight acting outside the wall. In the styles found in this district, they are often more decorative than functional.

Buttress An exterior mass, typically masonry but may be wood, set at an angle to or bonded into a wall to strengthen or support the wall.

Canales Projecting gutters or spouts built to carry rainwater away from the face of a building. Prominent in Spanish and Pueblo styles.

Cantilever A projecting feature supported only at one end.

Capital The upper decorated portion of a column or pilaster on which the entablature rests.

Casement Window A window hung on one side that opens inward or outward. First appeared in wood

and later in steel.

Cast stone Found quite often in this district. Cast stone is a cement mortar and stone chip mixture molded into blocks to simulate stone. The New Mexico Cast Stone factory was in use from 1906-1910 and Sears sold mail-order machines.

Castellated Bearing the external fortification elements of a castle such as battlements, turrets, etc. similar to a medieval castle. Southwest Vernacular styled houses sometimes have a castellated parapet.

Certificate of Appropriateness shall mean the written authorization required for alteration, demolition or new construction in historic overlay zones as provided for in Chapter 14, Article 12, Landmarks and Urban Conservation, ROA 1994.

Clapboard Overlapping horizontally laid long wood boards used on wood framed houses.

Clerestory A series of windows placed along the upper edge of a wall.

Composition shall mean the assemblage of architectural features and details of a specific architectural style, or the use of materials that are based upon specific examples found in an area or time period.

Compatible Capable of existing or operating together in harmony.

Contributing building shall mean a building that is listed on the State or National Register as contributing to the historic and architectural character of the historic district.

Cornice Any molded projection which “finishes” or “crowns” the part to which it is attached.

Demolition shall mean the complete removal of a building.

Dentil Ornamentation in the form of a band of square, tooth-like blocks, usually found underneath the cornice. Brick is often used for this ornamentation on Territorial Revival buildings.

Detail A drawing indicating location, composition and correlation of the elements and materials.

Dormer A vertically set structure on a sloping roof containing a window or vent. There are several types of dormers which are named by their shape or roof type.

Dormer window

Double Hung Sash Window A window with two vertically sliding sashes, one above another, arranged to slide vertically past each other.

Eave The lower edge of the roof that projects beyond the wall.

Engaged column A column that is in direct contact with a wall; at least half of the column projects beyond the surface of the wall to which it is engaged.

Emergency Repairs shall mean any and all repairs necessary to create a watertight building or structure due to a recently occurring natural disaster, including but not limited to a flood, tornado, lightning, or hail.

Entablature In classical architecture and derivatives, the part of a building carried by the columns; consists of cornice, frieze and architrave.

Exterior Materials The outer finish of a structure which provides protection against weather and serves as a decorative element.

Façade shall mean that portion of any exterior elevation on the building extending from grade to the parapet, wall, or eaves and the entire width of the building elevation, that faces a public street, alleys excluded.

Fanlight A semi-circular or fan-shaped window with a radiating glazing bar system; usually found over entrance doors.

Fascia A plain horizontal band or the finished edge of an eave or rafters.

Feature A prominent architectural part or characteristic.

Fence shall mean any structure, not integral to any building, used as a barrier to define boundaries, screen off, or enclose a portion of a property.

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

Guideline An indication or outline (as by a government) of policy or conduct.

Human scale The relationship of people to their surroundings; a dimension that relates to our own size.

Integrity shall mean the ability of a building to communicate its historic significance.

Keystone The wedge shaped stone found at the center of an arch.

Leaded Glass A window comprised of small panes of glass held together by lead strips called cames.

Lines shall mean visual elements of the building, either within the façade or on the building edge, which are in a linear form either horizontally or vertically and may be composed of masonry, glass, or other related materials.

Lintel A horizontal member (such as a beam) that spans a window or door opening in order to carry the weight of the wall above it. Often made of wood and exposed in the Spanish -Pueblo Revival style.

LUC Ordinance The Landmarks and Urban Conservation Ordinance of the City of Albuquerque's Revised Ordinances, Chapter 14, Article 12. This ordinance provides for the intent of historic preservation in the city, creation and duties of the Landmarks and Urban Conservation Commission, establishment of City Landmarks, historic zones, and urban conservation overlay zones, procedures for alteration, new construction, demolition, public hearing notification and procedures, appeal procedures, limits and penalties.

Mass shall pertain to the volume, bulk of a building or structure.

Massing The arrangement of structural volumes in order to create an overall proportionally interrelated form or series of forms.

Masonry The shaping, arranging and uniting stone, brick, adobe or concrete block to form walls and other parts of a structure.

Mullion The primary vertical member separating and often supporting two window sashes or fixed panes of glass. Mullions and muntins are often confused.

Muntin Secondary member separating fixed panes of glass within a window sash.

National Register of Historic Places The official list of the Nation's cultural resources worthy of preservation. The National Register is administered by the National Parks Service under the Office of the Secretary of the Interior. The associated programs for the National Register are administered by the NM Historic Preservation Division. Properties listed on the Register include districts, sites, buildings, structures, and objects that are significant in United States History, architecture, archaeology, engineering, and culture. These resources contribute to the historical and cultural foundations of the Nation. The National Register does not control the use, alteration, or demolition of any privately owned property, unless Federal money is used in the project.

New Mexico Register of Cultural Properties The official State of New Mexico list of cultural resources worthy of conservation and preservation. This list and associated programs are managed and administered by the State of New Mexico Office of Cultural Affairs, Historic Preservation Division. The NM Register does not control the use, alteration, or demolition of any privately-owned property unless public money is used in the project.

Non-contributing building shall mean a building that is listed on the State or National Register as not contributing to the historic and architectural character of the historic district.

Orientation The direction the front facade of a building faces.

Original at the time of initial construction or developed over the course of history of the structure.

Palladian Window A three-part window grouping. The central window is arched, wider and often taller, and is flanked by two smaller windows, either flat or arched.

Parapet The extension or short wall above the roof line of a flat roof. In some styles, like Southwest Vernacular, found in creative shapes, like crenelated, stepped or undulating.

Period of Significance shall mean span of time in which a property attained the significance for which it meets the National or State Register Criteria.

Pilaster A rectangular column or shallow pier attached to a wall; quire frequently decoratively treated so as to represent a classical column with a base, shaft and capital.

Pitch The angle of a sloping roof. A low pitch is under 30°, normal pitch is 30-45°, a steep pitch is over 45°.

Porch shall mean a roofed structure that is open on at least two sides, one side being the street facing side, that projects from the exterior wall of a building and is used as an outdoor living area. Porch walls are a minimum of 50% open (and unenclosed) except for removable screens, screen doors, storm sashes or awnings.

Porte Cochere A covered entrance porch for carriages or cars to drive through. Also called a carport.

Portico A covered walk or porch supported by columns or pillars; a colonnaded porch.

Primary Structure A structure that functions as the primary living or working height to width.

Projections shall mean items such as sills, eaves, cornices, canopies, porches, and chimneys.

Proportion 1. Harmonious relation; balance; symmetry. 2. The relationship of the size, shape, and location of one building element to all the other elements; each architectural style typically has its own rules of proportion.

Public Right Of Way Publicly owned streets and walkways. For the sake of the guidelines, alleys are not considered a public right of way.

Quoin Units of masonry used to accentuate the corners of a building.

Rafter A roof support, sometimes exposed as a decorative detail.

Recesses shall mean portions of the building both in the horizontal and vertical planes that are setback from the building wall either for pedestrian articulation, to provide space for windows and/or doors or to create special architectural detailing.

Roof, Flat A roof with no pitch, or a slight pitch.

Roof, Gable A style of roof with one ridge. The gable is also the triangular wall area at the end of

Roof, Gambrel A ridged roof with two slopes on each side, the lower slope having the steeper pitch.

Roof, Hipped Roof A roof with four uniformly pitched sides.

Roof, Mansard Roof A roof with two slopes on all four sides

Roof Shed A pitched roof with no ridge.

Rhythm shall mean the recurrence at regular or uniform intervals of features especially windows, masonry, textures, etc. within a building or neighborhood.

Ridge The horizontal line formed when two roof surfaces meet.

Scale shall mean a proportional relationship of the size of parts to one another and to the human figure.

Security Bars (Wrought Irons): Bars placed on the interior or exterior of a house over windows and/or doors for security.

Segmental arch AN arch formed by an arc or the segment of a circle.

Setback The distance of a building from the road. Also, the situation in which the upper stories of a building are stepped back from the lower story.

Shall In this publication, shall means mandatory in accordance with these guidelines.

Should What must happen unless circumstances illustrate why an alternative may be appropriate in accordance with these guidelines.

Shiny metal Unpainted metal, particularly modern metal like aluminum.

Sidelight A typically long, fixed sash located beside a door or window, often used in pairs.

Single hung sash window A sash window with one fixed sash and one operable sash.

Standard Something set up and established by authority as a rule for the measure of quantity, weight, extent, value, or quality; criterion; rule; requirement; mandate.

Structural clay tile A hollow cellular masonry unit composed of burnt clay, shale, or fire clay; made in a variety of form and sizes; used for partitions and exterior walls.

Terra cotta A fine-grained fired clay product used ornamentally on the exterior of buildings; may be glazed or unglazed, molded or carved; usually brownish red in color, but may also be found in tints of gray, white, and bronze.

Terrones Blocks made of sun-baked river bottom soil; used locally as a building material in older houses. Terrones is distinguished from adobe by the roots and organic fibers.

Texture shall mean the quality of a surface, ranging from mirror finish, smooth, to coarse and unfinished.

Transom A small window or series of panes above a door or above a casement or double hung window.

Turret A circular or polygonal projecting bay or structure usually with a steep pointed roof.

Unusual Details that are not typical of the style or era due to exceptional originality or workmanship, making them especially valuable.

Vigas A projecting timber roof beam, now often decorative.

Visible from the Street That portion of a structure that is visible to a person standing on any publicly maintained street. For the purposes of design review, that portion of any structure that is not visible due only to vegetation is still considered visible from the public right of way.

Yard, front That part of a yard between the front lot line and the front façade of the principal building on the lot, and extended to the sides of the lot. Yard, rear That part of a lot between the rear lot line and the rear facades of the principal building on the lot and extended to both sides of the lot lines.

Yard, side That part of a lot not surrounded by buildings and not in the front or rear yard.

# Development (Design) Review

The guidelines contained in this manual focus on exterior changes, and the design review process applies only to projects within Historic Overlay Zones. Property owners are not required to rehabilitate their buildings, but when an owner proposes to make exterior improvements, these guidelines will apply.

Development Review is mandatory in historic overlay zones as shown on page 29. LUCC staff approves minor alterations, typically in one to ten days. Larger projects are considered by the LUCC at public hearings that are held once each month. All applications require a complete information package and specific illustrations of proposed changes. A pre-application meeting with LUCC staff is strongly encouraged and staff will determine the level of review required for the proposed project. Staff will assist with preparing the application.

The LUCC and its staff will use the guidelines and policies contained in this manual to evaluate proposed changes to the exterior of properties when a Certificate of Appropriateness is required. These guidelines incorporate the Secretary of the Interior's Standards for Rehabilitation and the LUCC will consult the Standards for additional interpretation when reviewing applications. (See Appendix). A project is deemed to merit a Certificate of Appropriateness when they determine that the guidelines have been adequately met. The majority of projects presented to the LUCC are either approved as submitted or approved with modifications. With proper planning and consultation with City staff, projects that are out of compliance with the guidelines can be avoided.

In the consideration of a Certificate of Appropriateness, the development standards contained herein are mandatory except as specifically provided. These guidelines include advice about proper maintenance of historic properties and features, however; the guidelines are applicable only when a Certificate of Appropriateness is requested.

The policy statements represent the intent of the guidelines and the guidelines provide additional details to support the policies.

Definitions of the terms used in this document are as contained in the Glossary which is incorporated by reference in these guidelines. Definitions not contained in the Glossary are as provided by the Comprehensive Zoning Code. The word "should" is used to convey the expected standard and in the event that it is not met, an applicant must demonstrate why the standard cannot be applied. The word "shall" is mandatory except that exceptions may be approved if the LUCC determines:

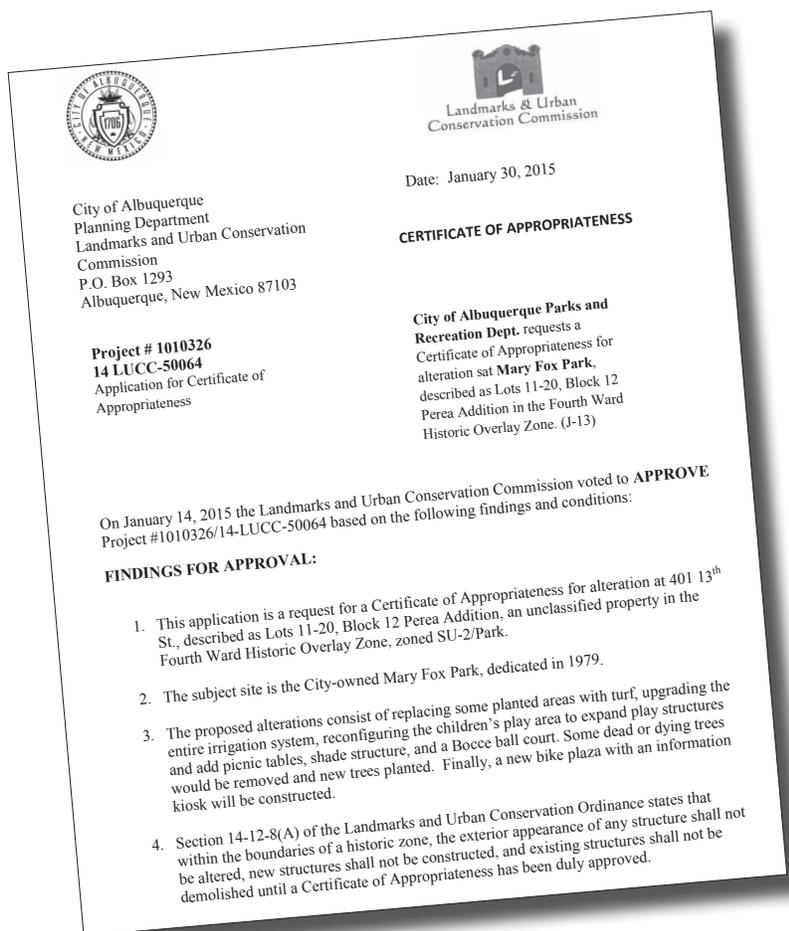
- 1) That the deviation from the standard is consistent with the intent of the guidelines; and
- 2) The deviation will not significantly diminish or impair the historic or architectural character of the historic district or building; and
- 3) The applicant demonstrates that compliance would create unnecessary hardship or would be technically infeasible; and
- 4) Financial consideration shall not be the primary reason for approving a deviation from the standard.

# Certificate of Appropriateness

The Albuquerque Landmarks and Urban Conservation ordinance requires that Certificate of Appropriateness be obtained prior to any exterior changes to City Landmarks or any property within a Historic Overlay Zone. A Certificate of Appropriateness is a document certifying that a project meets the standards outlined in state and local law for such work. A building permit that includes exterior work will not be issued within a Historic Overlay Zone until either the Landmarks and Urban Conservation Commission or its staff has first issued Certificate of Appropriateness. Exterior work that does not require a building permit must still receive Certificate of Appropriateness.

Generally, interior work does not require historic preservation review as long as no structural members affecting the facades are modified. All exterior work affecting the character, design, composition, form or appearance requires review by the Landmarks Commission or their staff. This includes roofing, fencing and yard walls and window replacement. Routine maintenance, including painting, does not require review. It is best to check with city staff when considering work on your property.

If a City building or zoning inspector finds that work is occurring without authorization, the work is stopped, or “red tagged”. In the simplest situations, construction or demolition is delayed; in more problematic situations, reversal of the alteration may be required. An owner’s investment of time and money in an unauthorized alteration is not considered justification for approval. Penalties including additional fees, public hearings, fines and court action may be imposed for failure to obtain a Certificate of Appropriateness prior to work beginning. This is an undesirable circumstance that should be avoided. It is advisable to consult city staff to determine if a Certificate of Appropriateness is required.

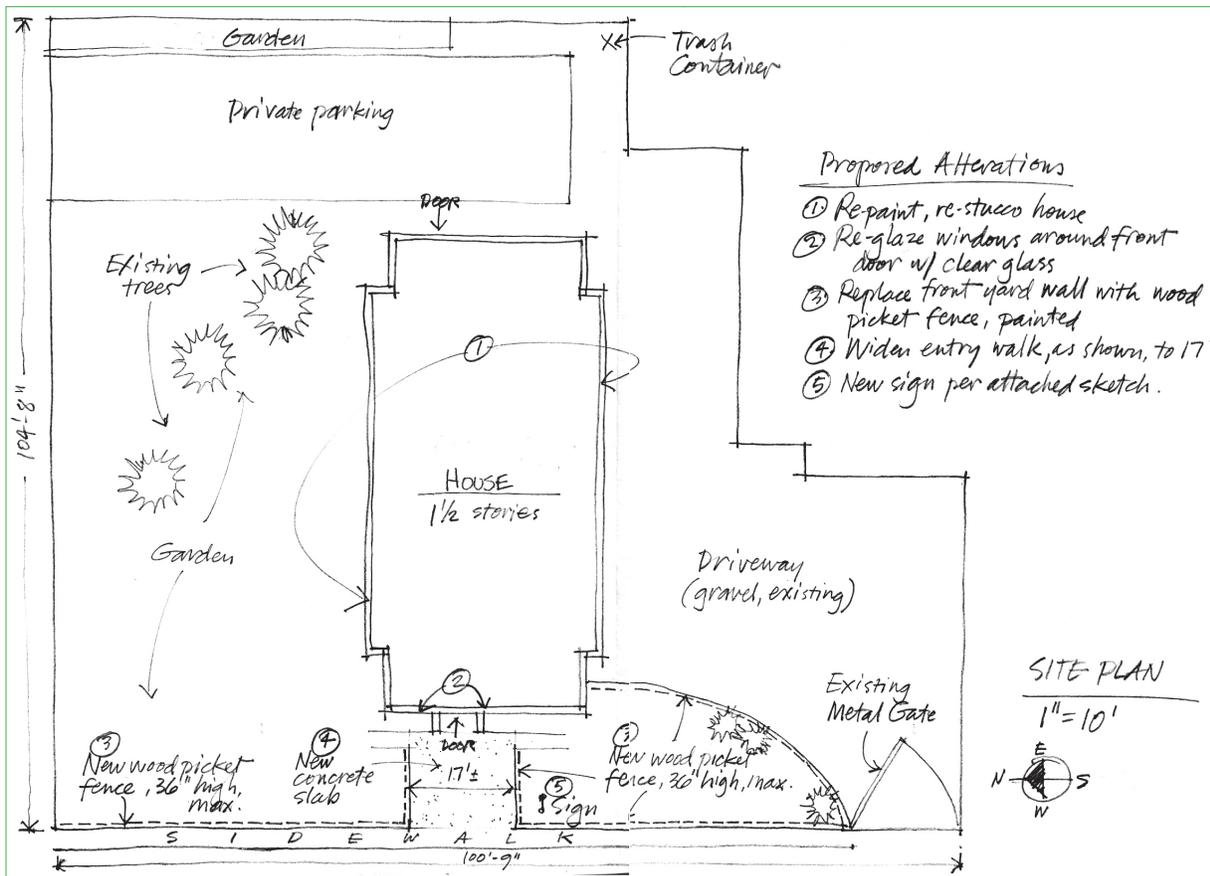


Sample Certificate of Appropriateness

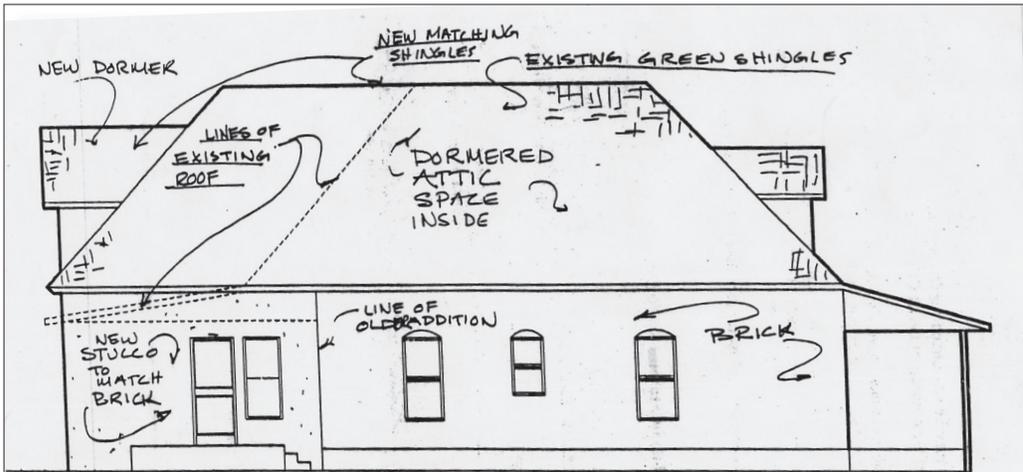
# Application Submittal

Whether an application is reviewed administratively by LUCC staff, or by the LUCC at a public hearing, the amount and quality of information as applicant supplies is crucial to getting a project reviewed. Provide photographs, or consult with city staff to see if they will take photographs. Provide drawings of the work to be done as illustrated on the following page. Also provide manufacturer's brochures, if possible, for products such as windows and doors, and a sample of materials if not commonly used in your neighborhood. The more information the applicant provides in the beginning of the process, the more quickly the application can be reviewed.

Applications are submitted on standard forms at the Development Review counter, on the west side of the ground floor of the City Planning Department, 600 Second Street NW. LUCC staff will assist with the preparation of an application. Fees do apply.

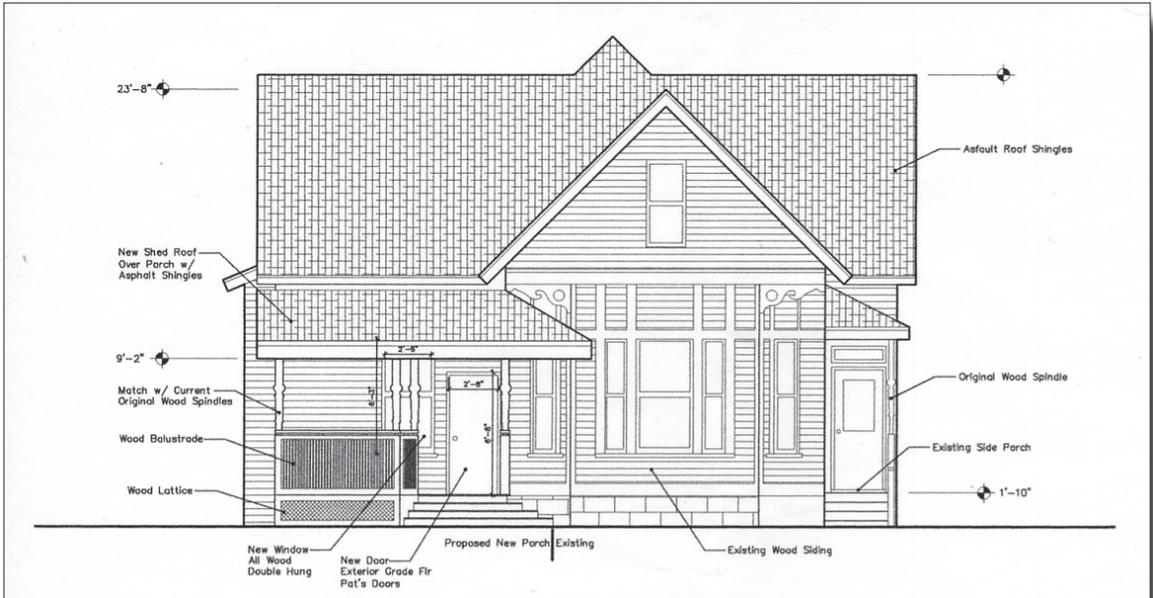


Site plans may be required for many applications.



NORTH ELEVATION 1/8" = 1'-0"

ALL WINDOWS & DOORS ARE EXISTING & ORIGINAL EXCEPT SHED - ROOF ADDITION. (New Match windows will eventually be installed on addition)  
 No floor plan or interior modifications will be made except ceiling inside shed roof addition will be raised slightly.

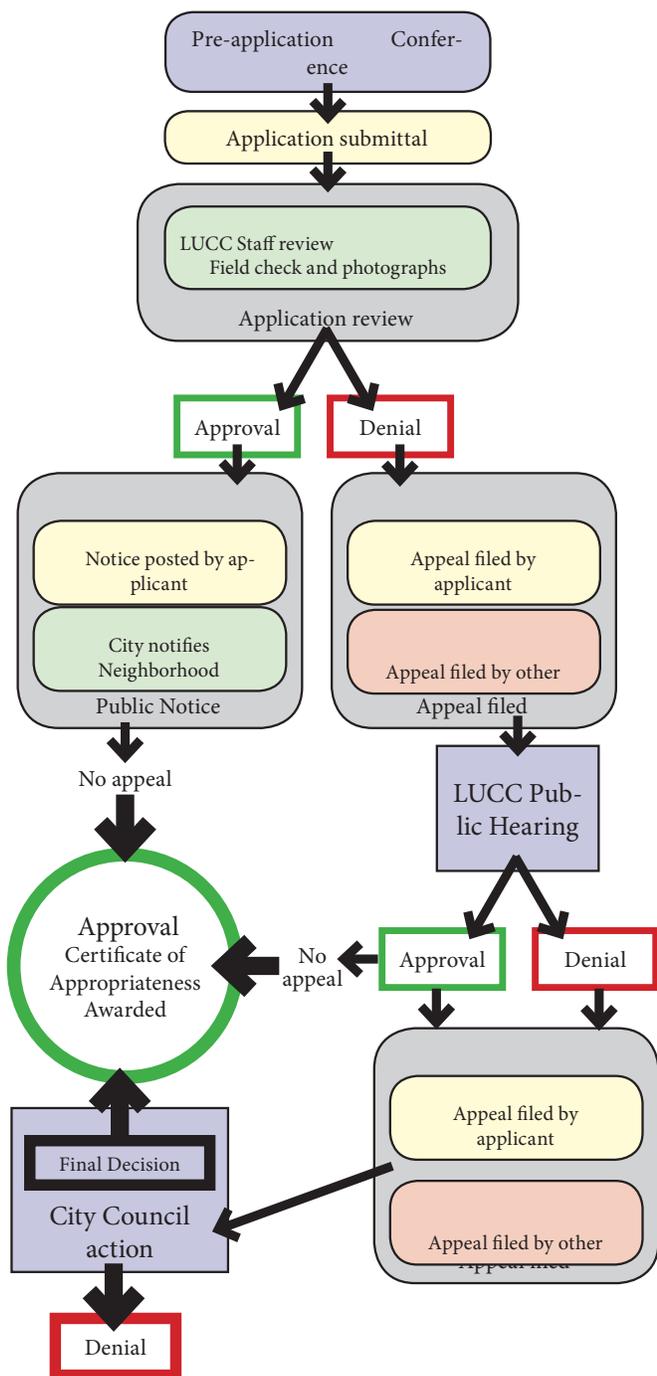


Construction drawings must be adequate detailed and show all relevant information including building materials. Drawings may also be hand drawn, but must be to scale.

# Staff Review Process

In order to prevent unnecessary delays for minor projects, the Albuquerque Landmarks and Urban Conservation Commission has made provision for staff approval of the project types listed below, as long as the project meets the Development Guidelines. Staff approvals are usually complete within five days. Any proposal that staff is unsure of, or that violates policy, will be referred to the Commission. Staff has the discretion to refer any application to the Commission. Any application that staff feels should be denied will be referred to the Commission.

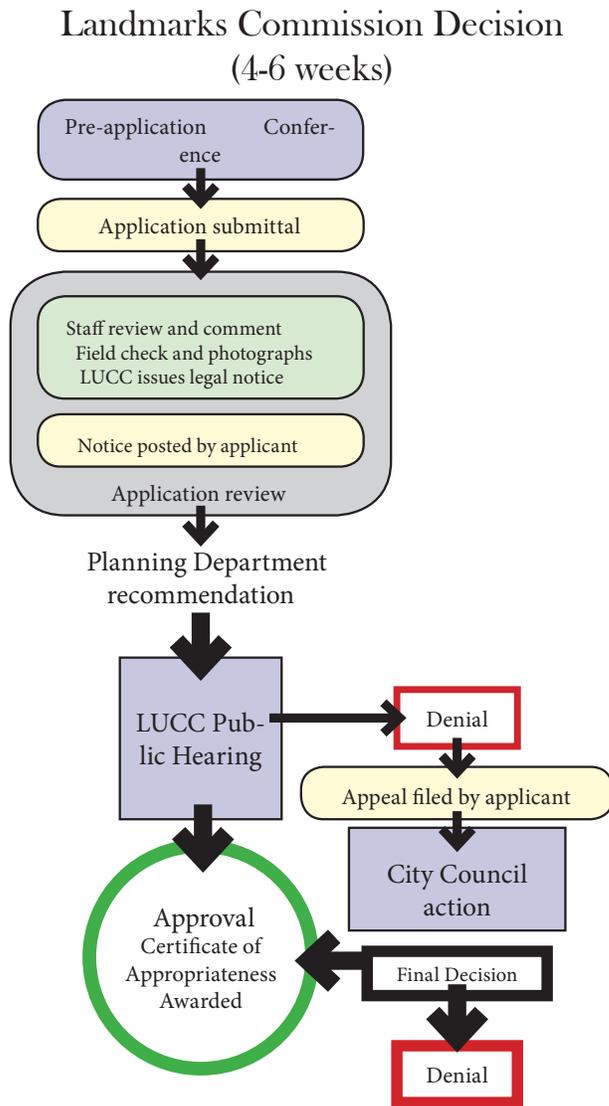
## Staff Decision (1-10 days)



Staff may approve the following project types:

- Landscape and site features including
  - Fences
  - Retaining walls
  - Driveways
  - Walkways
  - Decks and patios
- Additions to buildings which are 120 square feet or less
- New construction of accessory buildings of 120 square feet or less
- Replacement windows and doors
- Replacement roofing
- Changes in door or window openings on rear and side elevations not substantially visible from the street
- Properly documented restoration projects consisting of the removal of added features
- Signage
- Demolition of non-contributing accessory buildings
- Accessible ramps on rear and side elevations
- Removal of damaged or unstable secondary chimneys behind the roof peak as seen from the street
- Porch rails
- Other applications with the advice and consent of the Chairman of the Commission

# LUCC Public Hearing Process



The LUC reviews the following project types:

- Additions to buildings that are greater than 120 square feet
- Construction of new buildings
- Construction of accessory buildings greater than 120 sq. ft.
- Alterations that substantially affect contributing buildings
- Applications for alterations that could be eligible for a staff decision, but that staff has determined do not meet applicable development guidelines
- Applications for Landmark designation

## Appeals

An applicant or a party aggrieved by a decision of the Landmarks and Urban Conservation Commission or its staff may, within fifteen days of said decision, file a written notice of appeal with the Planning department (fees apply). The Landmarks and Urban Conservation Commission considers an appeal of a staff decision. Appeals of Commission decisions are considered by the City Council, who delegates some authority to the Land Use Hearing Officer.

