



# New Town Neighborhoods Development Guidelines

For the Huning Highland, Fourth Ward and Eighth & Forrester Historic Overlay Zones



## 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 by the Landmarks and Urban Conservation Commission for the Huning Highland, Fourth Ward and Eighth and Forrester Historic Overlay Zones.

## Acknowledgements

### City of Albuquerque Administration

Richard J. Berry, Mayor  
David S. Campbell, Chief Administrative Officer

### Planning Department

Deborah L. Stover, Director, Planning Department  
Maryellen Hennessy, Senior Planner  
Edgar C. Boles, Senior Planner

Cover design by Michelle Ramirez

### Landmarks and Urban Conservation Commission

C. Robert Campbell, AIA, Chair  
Phyllis Taylor, Vice-chair  
Regina Chavez  
James Clark  
Robert G. Heiser, AIA  
Charles Price III  
William W. Dodge ex-officio

Kells and Craig, Architects, Consultants  
Stephen Kells, Principal  
Leslie Burke, Graphic Layout Designer

### Photo Credits

Leslie Burke, Edgar Boles, Maryellen Hennessy

# Contents

Introduction	5
Registered Historic Districts	8
City of Albuquerque Landmarks	9
Landmarks & Urban Conservation Commission	10
New Town Architecture	11
The Overlay Zones	29
Huning's Highland	30
Fourth Ward	32
Eighth Street and Forrester	34
Development Review Process	36
Guidelines for Historic (Contributing) Buildings	43
Exterior Walls and Materials	44
Foundations	48
Roofs and Roof Features	50
Porches and Entrances	55
Windows & Doors	58
Details & Ornamentation	64
Additions to Historic Buildings	66
Existing additions	68
Guidelines to Protect Neighborhood Character	69
Guidelines for Non-contributing Buildings	71
New Buildings	72
Garages and Accessory Buildings	75
Site Features & Streetscapes	78
Demolition	86
Painting	87
Maintenance	87
Color	87
Lead Paint	88
Glossary of Terms	90
Appendices	





# 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 in goals for historic, cultural and archaeological resources.

**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

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 (glossary) 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 the 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. This incentive is generally only useful for large-scale rehabilitation projects.

## 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 29 and 37). 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. Barelás-South Fourth Street Historic District (along 4th between Stover and Bridge SW)
3. Eighth Street/Forrester Historic District/HOZ\* (northwest of downtown)
4. Fourth Ward Historic District/HOZ\* (west of downtown between Central and Lomas)
5. Huning Highland Historic District/HOZ\* (east of downtown)
6. Las Imágenes: Albuquerque West Mesa Archaeological District (Petroglyph National Monument)
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\* (Old Town)/HOZ\*
13. Orilla de la Acequia Historic District (east of Old Town)
14. Silver Hill Historic District\* (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)

*Note:*

- \* *Bold type indicates a City designated Historic Overlay Zone subject to design review by the City of Albuquerque's Landmarks and Urban Conservation Commission*
- *Please consult City Planning Department staff for more specific information about district boundaries and building status.*

# City of Albuquerque Landmarks

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

*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 Architectural Styles

## The New Town Neighborhoods 1880 - 1920's

The tracks of the Atchison, Topeka and Santa Fe Railway that arrived in Albuquerque in 1880 were laid about one and one-half miles east of the Villa de Albuquerque (Old Town). The choice of location was very likely related to the topography of the area along the sand hills, thus avoiding the Rio Grande flood plain.

That same year, local businessmen Franz Huning, William C. Hazeldine and Elias Stover bought land around the proposed new depot site, assembling a three-mile square parcel that was to become "The Original Townsite of Albuquerque." The New Mexico Town Company was formed: a subsidiary of the railroad. By 1886, a "new town" had grown to twice the size of the old villa.

New Town's first residential subdivisions grew around a small commercial core west of the tracks. The new houses reflected the materials and architectural styles that were popular elsewhere in the country. The railroad had brought from the East and Midwest—and to a lesser extent from California—new materials, building techniques, and stylistic influences.



A "Bird's Eye View of Albuquerque 1886" by Augustus Koch shows Old Town and the "New Town" that had grown in the six years following the arrival of the A.T. & S. F. Railroad and its shops.

# New Town Architecture

Prior to 1880, building in Albuquerque was characterized by a limited palette of locally available materials, primarily adobe, and by minimal outside stylistic influences. The architecture within the “New Town” neighborhoods incorporates little of the forms, materials or styles that characterize the pre-railroad Territorial Period.

Although the railroad brought the latest in manufactured doors, windows, fireplace fronts, interior and exterior trim as well as roofing shingles and other exterior materials, it did not guarantee that they were employed in the construction of houses that strictly represented the prevailing styles of the time. Very often they were used to create a frontier version that sought to recreate the homes that people remembered from where they had left, but with a less rigorous or “correct” application of the styles of the day. The resulting houses are highly eclectic and demonstrate the creativity of people often working within the constraints of limited resources.

The buildings within the historic districts and overlay zones are almost entirely residential. Because the relatively few commercial buildings that are in these neighborhoods exhibit a range of styles not generally employed in the design of the house, they are not included in the discussion of styles.

Houses are identified by both their style and form. Styles are defined by the use of materials, door and window patterns, detailing and proportions. Form is defined by the building’s footprint (plan), massing, porches and roof profile. Styles such as the Colonial Revival are often closely associated with a particular form or forms. However, some well-recognized housing forms such as the four-square may be found in a number of styles and are more recognizable for their form than their particular style.

The architectural styles featured in this handbook are those commonly used in Albuquerque between 1880 and the 1920’s. Development in the neighborhoods continued in later years as buildings were replaced and vacant land developed. Examples of architectural styles from later periods are also found in the neighborhoods.

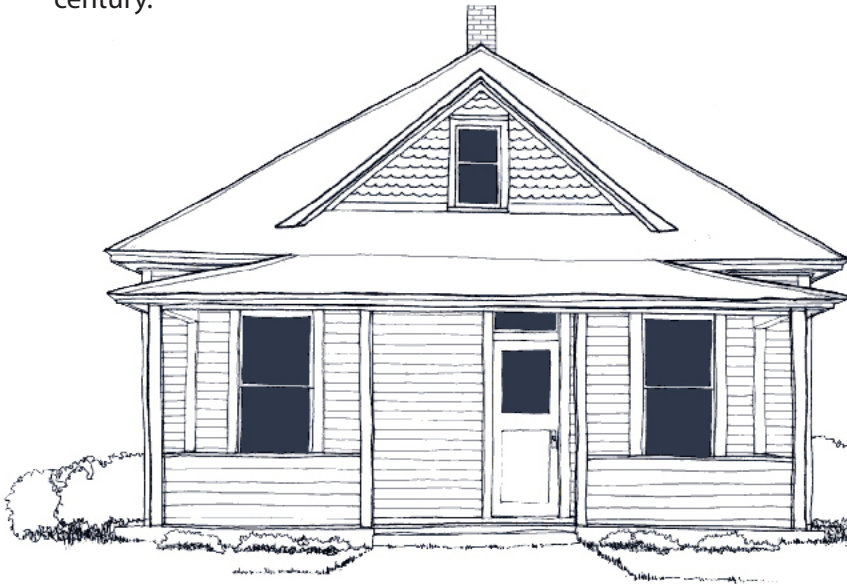


*Albuquerque Museum, Cobb Studio Collection, 1990.013.195.*



# Pyramidal Cottage House Form (Hipped Box)

Particularly numerous in the Huning Highland Neighborhood, these simple one-floor houses were among the least expensive houses to build because of their efficient compact shape and the reduced amount of materials that their roofs required. More common in the Southeast than in other parts of the United States, these modest folk houses date from the beginning of the 20th century.



A hipped roof, with or without dormers, forms a simple pyramid that covers a small house of generally four rooms. A chimney is frequently located at the center peak of the roof.

The four sides are of equal or nearly equal length - on houses with four equal sides, the roof comes to a point, while on those that are slightly longer in one dimension, the roof has a short ridge.

Although often built without any defined style, the houses occasionally incorporated details from other styles popular at the time of their construction.

## Foursquare House Form

The foursquare house is similar to the Pyramidal Cottage, in that it has a pyramidal roof, but it is generally more elaborate and always two floors. The houses became widespread throughout the United States during the early 20th century due to their availability through the Sears and Roebuck Catalog as “ready-cuts”. They were produced in many styles, including Colonial, Craftsman, and Queen Anne, but with projecting eaves and a low hip, they perhaps best lent themselves to an expression of the Prairie style.

A **two-story** square floor plan, which combined with facades of approximately the same height as width, results in giving the house a cubical shape. There are usually four rooms per floor.

A **one-story porch** extends across much if not all of the street façade.

In comparison to the hipped cottage, the roofs tend to have a lower slope and wider eaves. Often a **central dormer** dominates the principal façade and frequently has matching dormers on the remaining sides.



# Shotgun house form

This house form has origins in west Africa and came to the U.S. through Haiti and New Orleans. Often built by freed slaves after the Civil War, the house type travelled west with the construction of the railroads. In Albuquerque, the shotgun house is found in working class neighborhoods or in association with TB sanitariums. The fifteen to eighteen-foot wide house fit neatly onto the typical twenty-five foot wide railroad era lot. After 1900 when a fifty-foot lot became the standard width, a pair of shotgun houses might be built side-by-side on a single lot.



One room wide

Two or more rooms deep

Gable roof and (off-center) door facing front

## Cross Wing (T Plan, Picturesque Cottage)

This house plan was made popular by early house pattern books, particularly by those by Andrew Jackson Downing. These informal vernacular houses were influenced by the Romantic and English Garden movements, and have asymmetrical but balanced facades. The most common form found in Albuquerque has a front-facing gable to one side, balanced by a front porch, and a side facing gable to the other side. This form was also expressed in many New Mexico vernacular houses from the late 1800's and early 1900's.



Two rooms wide

Front-facing gable side, two or more rooms deep.

Porch and side facing gable, one or more rooms deep

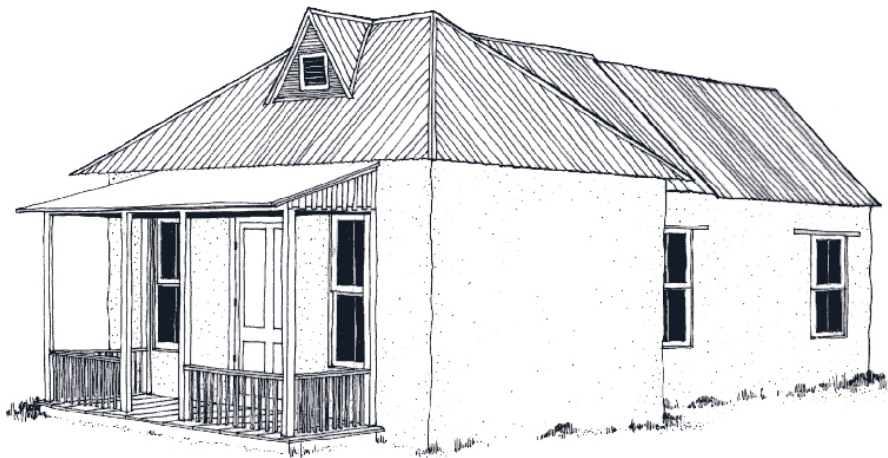
One or two front doors, both opening onto the porch.

Additions placed to the rear under shed roof



# New Mexico Vernacular

Few, if any houses built within the New Town neighborhoods truly exemplify pre-Railroad Era Territorial vernacular architecture. However, some houses did incorporate design elements and features from what was still a very vital and living tradition.

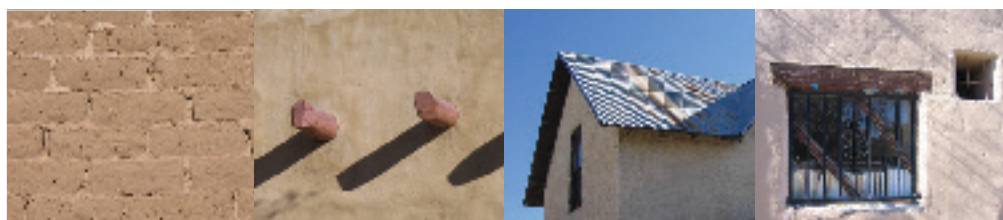


Buildings are typically one-story with adobe wall construction and have linear floor plans with few if any interior corridors.

**Flat roofs** are common. **Steeply pitched corrugated metal (tin) roofs** are equally common.

Doors are frequently set to the inside of the wall, while windows are set to the exterior face. Both often have pediments above them.

**Multiple exterior entrances** facing onto one side are common, which most often is the south or the side with the most favorable solar exposure.



Adobe

Exposed vigas

Corrugated metal roof

xExposed lintel

# Second Empire (Mansard)

Also rare in Albuquerque, the Second Empire style originated in France under the reign of Napoleon III (1852-70). The style is most recognizable for its high steeply pitched mansard roofs that conceal a full-height top floor. The roof's name is derived from the 17th century French architect François Mansart.



The **mansard roofs** can be either straight, inwardly or outwardly curved, or of several combinations of these. The roofs often featured tiles or shingles that were laid in ornamental patterns.

Above the mansard roof, the house has a generally low-slope roof that is not visible from the ground.

Many details are very similar to those of the Italianate style including quoins, window proportions, window groupings and surrounds. Cornices, although bracketed, are often shallower than those of the Italianate.



The transition from the mansard roof to the low-slope roof is frequently made with a small cornice on which a **decorative cresting** rests.



*Cresting*

*Mansard slope profiles*

*Ornamental shingle pattern*



# Queen Anne

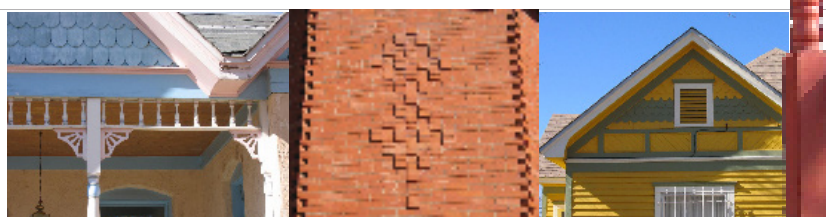
Originating in England, Queen Anne was the most common and widely dispersed style within the Victorian era. Primarily influenced by the designs of Richard Norman Shaw, the style was rather incorrectly named after Queen Anne, whose reign of 1702-14 was typified by Renaissance architecture that had little relationship to the late Medieval models on which the style is based. It first appeared in America in the mid-1870s. By 1880 the style was spread by pattern books and the first architectural magazine *The American Architect and Building News*. Pre-cut architectural details were readily available by the newly expanding railroad network and the style was popularized throughout the country.

Complex massing and roof forms are created by a mixture of **intersecting pyramids and gables** and are often accented with **tower elements**, particularly at corners. Frequently two or more stories, the houses tend to **emphasize verticality** through the overall massing, proportions and ornamentation.



Wall surfaces are broken up with a **mixture of textures and materials**, while gables often feature a window surrounded by shingles, brackets or other **ornamentation**.

Porches extending across one façade often wrap around an additional façade and are supported by **ornate turned spindles** and support brackets, or alternatively by **classical columns and entablature** (Free Classic).



Free Classic porch

Spindlework and jigsaw-cut trim on porch

Patterned masonry

Textured shingles

Spindle Column

# Simplified Queen Ann (Folk Victorian)

As a reflection of the popularity of the Queen Anne style, the Simplified Queen Anne style combined traditional folk or vernacular house forms with the mass-produced ornament and features that the industrial age and the railroads were making available to a wider building market. The style is roughly contemporary to the Queen Anne style.



Building massing and forms are simplified in comparison to those of the Queen Anne style, and commonly **one story**.

Frequently has “**T**”- or “**L**”-shaped **plan** with a gable perpendicular to the street framed into a **gable** parallel to the street.

A **porch** is typically found along the wing parallel to the street.

*Machine-cut gable and porch decorations, brackets, and turned wood columns were available from mail-order catalogues late in the 19th century*

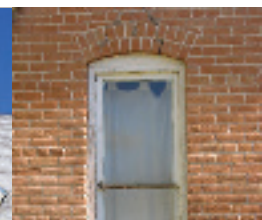
Generally **wall surfaces** are more plain in comparison to those of the Queen Anne.



Spindles at porch railing



Simple textured shingles



Segmented brick arch over double-hung window



# Colonial Revival

The Philadelphia Centennial of 1876 heightened an interest in the architecture of America's colonial period. Colonial Revival architecture dating from the 1880s through the mid 20th century sought to recreate the architecture of early America. The architecture borrowed freely from the Georgian and Federal (Adams) styles, as well as from the Dutch Colonial and Late English Medieval. As the style developed, it tended to become truer to its Colonial antecedents.

Double hung windows, frequently with **divided lights**, and occasionally with divided lights over a single light are typical. Palladian windows were frequently used, but are less common in Albuquerque.

**Restrained classical detailing**, including cornices, dentil courses, and pediments is employed on the remainder of the house.



Doric columns are more commonly used than the more ornate Ionic and Corinthian orders.

Dutch Colonial Revival houses are distinguished by their multi-sloped **gambrel roofs**.



A generally **simple rectangular mass** is most often defined by a single gabled or hipped roof running parallel to the principal façade, shingled with wood, asphalt, or slate.

**Unadorned wall surfaces** of brick, stone, or narrow clapboard emphasize the **symmetrical** placement of windows across the principal façade.

The focal point of the façade is typically a **centered doorway**, often with a pediment and other classical detailing, including pilasters, or a small porch supported on columns.



Dentil course

Clapboard siding



Gambrel roof



Classical detailing



# Neoclassical (Beaux Arts / World's Fair Classic)

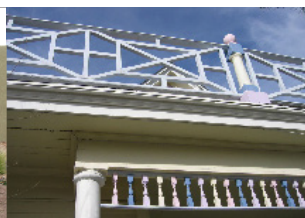
The great “white city” of the 1893 Chicago World Columbian Exposition of 1893 sought to recreate the grandeur of ancient Rome. Though the temporary buildings were of only plaster, they spawned a resurgent interest in neoclassical architecture and the rich opportunities for ornamentation that it offered. While the style was perhaps more appropriate for civic structures, it was adapted for domestic architecture.

Although in many ways similar to the Colonial Revival, the style is distinguished by **full-height neoclassical columned porches** on the principal façade, and by generally **heavier and more expressed classical detailing** on all façades.

The more ornate **ionic and Corinthian columns** are commonly used. Classical **balustrades** are frequently employed at the roof-line or on porches.



Neoclassical porch with balustrade



Balustrade at roof



Broken pediment above door



Corinthian column capital



# Tudor Revival

Another rare Albuquerque style, the Tudor Revival draws on English prototypes dating from the late medieval through the renaissance periods. The style first appeared in America during the 1890s and lasted until World War II. Houses built in the style could range from modest “cottages” to grand manor homes.



The style is characterized by **steeply pitched roofs**, **asymmetrical facades**, and picturesque massing. Common features include multiple gables, numerous dormers, and **massive tall chimneys** on the primary street-facing façade.

Walls are usually finished with stucco or are masonry, and less frequently are **false half timber**. Stone trim is frequently used on stucco houses.

Roofs have **modest or no eaves**, and are often covered in slate or similar appearing shingles. False thatched roofs with rounded eaves are occasionally employed to create a look that was sometimes referred to as “Ann Hathaway” cottages.

Narrow casement windows, often with **diamond panes**, are frequently grouped into bands.



*False thatched roof*



*Tudor door*



*Diamond pane windows*



*Overhanging gable*



# Italianate

First popularized in America by pattern books during the 1840s, the style is based on Italian farmhouses and less frequently on Renaissance townhouse models. The style was in vogue from the 1840s through the mid 1880s. In addition to being popular on the East Coast and in the Midwest, it was highly utilized in the rapidly expanding post-Gold Rush San Francisco. Although the style was falling out of fashion by the arrival of the Railroad Era in Albuquerque, there are several notable examples.



Attached **tower elements** are common as exemplified by the now demolished Huning Castle.



Overall massing can be a simple symmetrical "classical" block or an asymmetrical romantic composition.



Quoins



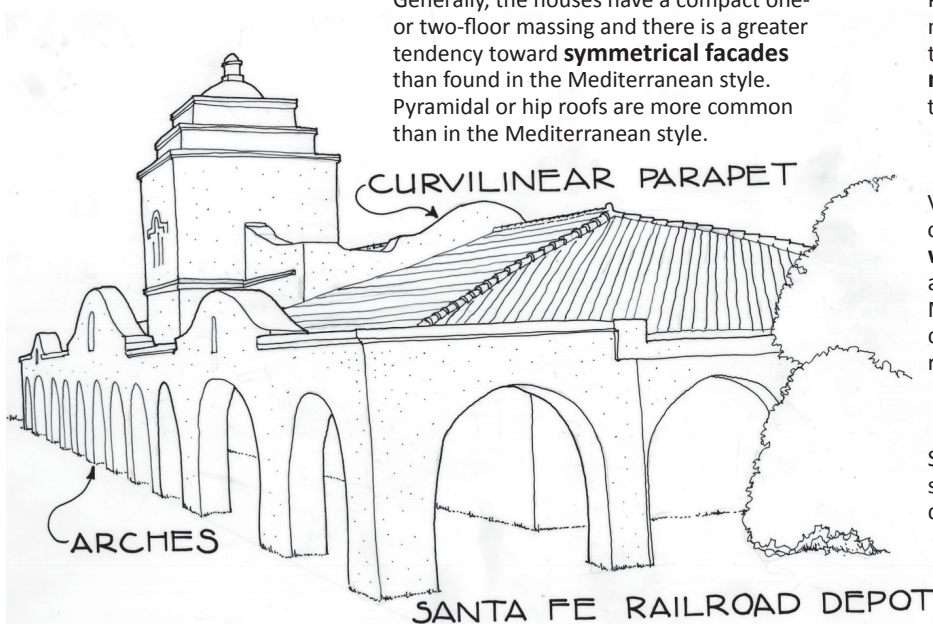
Bracketed cornice

# Mission Revival

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. The style is often confused with the Mediterranean.

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. Pyramidal or hip roofs are more common than in the Mediterranean style.

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



Virtually all examples have (or originally had) **tile roofs with wide overhangs**, generally with a steeper pitch than found on the Mediterranean style. Gables and dormers have parapets with elaborately curved coping profiles.

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

# Mediterranean (Spanish Eclectic)

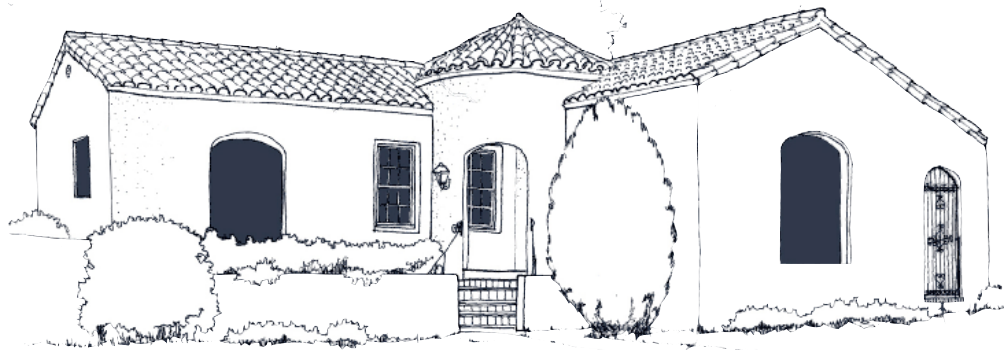
Originating at the San Diego's Panama-California Exposition of 1915, the style sought to accurately replicate a wide range of architecture found in Latin America as well as Spain. The style was at the height of its popularity during the 1920s, but quickly lost favor by the late 1930s.



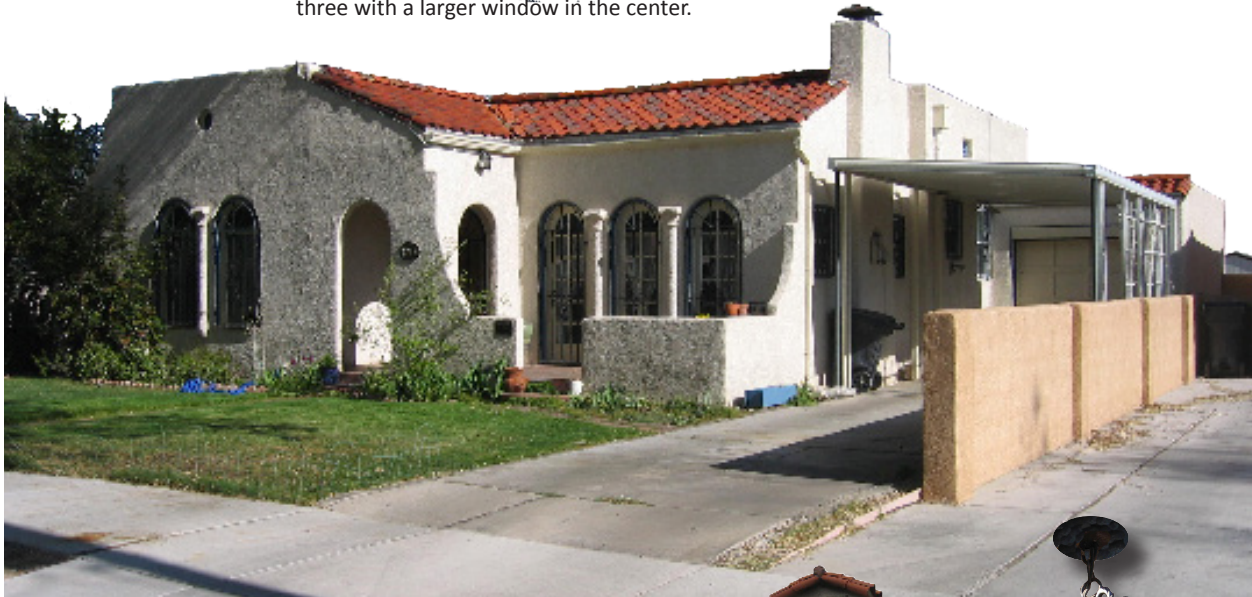
*Solomonic Column*

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.

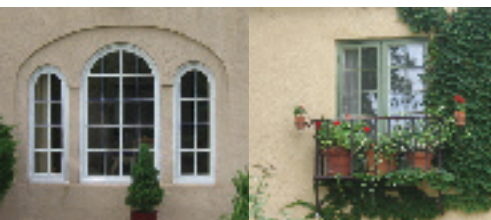
The otherwise plain walls are accentuated by elaborate entry doors and surrounds, stucco or tile decorative vents in the gables, and extensive use of arches above windows and doors.



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



*Decorative vent*



*Common window grouping*



*Balcony*



*Ornamental chimney vent*

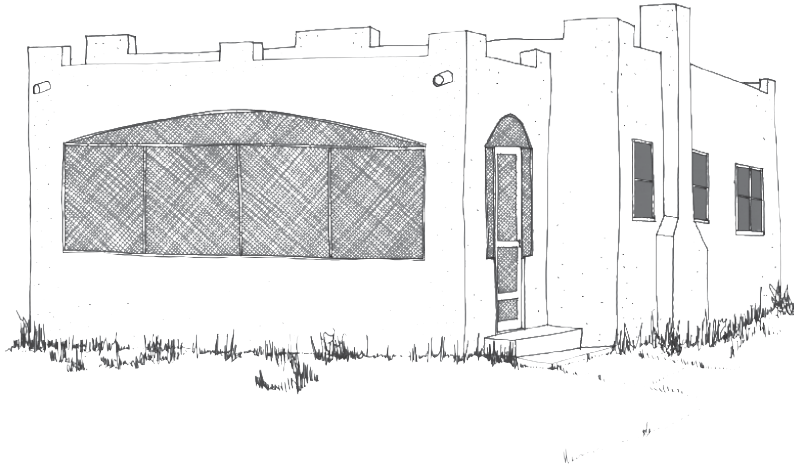
*Wrought-iron fixture*



# Southwest Vernacular (Flat Roofed Spanish Eclectic)

Popularized by local builders, this highly eclectic style adapted the Mediterranean style, as well as other "Southwestern" styles to meet modest budgets. Individual builders developed variants of the style for which they became recognized. The style was short-lived, originating in the 1920s and fading by the mid 1930s.

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



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.

Walls are in almost all instances finished with **stucco**.

**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



# Spanish-Pueblo Revival

Unique to the Southwest, this revivalist style is based upon a blending of the architecture of the Pueblo peoples with that of the Spanish colonists. The first major work in the style was the New Mexico Building at the 1915 Panama-California Exposition. 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.

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*

# Bungalow (Craftsman)

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 Green 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 life style that Americans were adopting in the early 20th Century. Through publication 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.

**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.



**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.

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 dominate **single gable roof**, extending either parallel or perpendicular to the principal façade.



Pier columns



Window



Knee brace, wide eave



Eaves



# Prairie

Originating in the American Midwest in the last decade of the nineteenth century, this truly American style of architecture was championed by many of the country's most creative architects, the foremost of which was Frank Lloyd Wright. In the Southwest, the El Paso firm of Trost and Trost was most active in promoting the style. Not widely accepted as a style for the mass market, its popularity rapidly declined after 1920.

Houses often consist of a primary mass with several intersecting secondary masses to form either a symmetrical or asymmetrical composition.

Casement windows, frequently with ornamental **muntin patterns**, that are often organized into **horizontal bands**.

**Broad eaves, low slope roofs, belt courses, and copings** emphasize the **horizontality** of the building and its connection to the earth.

**Large porches**, often expressed as a projecting element and site walls are utilized to integrate the house's interior with its exterior setting.



Ribbon window and belt course

x

x

x



Broad, flat chimney



# Historic Overlay Zones

A goal from the Albuquerque/Bernalillo County Comprehensive Plan is to “Protect, reuse and enhance significant historic buildings and districts.” In order to achieve this goal, historic overlay zones were established to protect the unique historic character of neighborhoods for future generations. Historic overlay zones provide some control over changes and development in historic neighborhoods, promote heritage tourism and contribute to sustainability by continued use of the materials in historic buildings.



# Huning's Highland



Upon the arrival of the railroad in the Rio Grande Valley in 1880, tracks were laid two miles east of the small Villa de Albuquerque, and a “new town” was established. Rather than the traditional adobe buildings of the villa, the brick wood and stone buildings of “new town” reflected the architecture, platting, tastes, and lifestyles of the Midwesterners who came along with the railroad.

Huning's Highland is named for Franz Huning, a German immigrant who made New Mexico his home in the mid-1860s. By 1880 he was a prominent citizen with land holdings east of the town. Lands that Huning owned east of the railroad were platted and sold as building lots, beginning the Huning's Highland Subdivision which continued to grow and develop until about 1925. The new subdivision became the home for Albuquerque's many prominent business and professional citizens.

The architectural environment of the Huning's Highland, including its streetscape and landscaping, is significant not only for its 19th and early 20th century styles of building, but also for the variety and scale of its architecture. It is not a neighborhood of large mansions, but one of a variety of substantial houses and modest cottages. The overall scale of the community has a unity without monotonous repetition. Styles range from the early Victorian to the more modest period revival cottage styles of the early part of the 20th century. During the 1920s the California Bungalow gained prominence in popularity and examples of this style can also be found in the district.

Many of the buildings are of wood frame with horizontal siding and corner trim boards. Other houses are constructed of brick; windows are graced with segmental arches, corners decorated with vertical dentils, adding the soft red color of brick to the streetscape. Cast stone also adds its own color and large textured scale to the variety of materials.

In addition to these basic building materials, various roof pitches and styles, dormers, leaded windows, broad front porches with Doric columns, tall brick chimneys with a variety of capping patterns, warm stucco with Spanish tiles, and an array of decorative frieze boards, gable wall patterns and brick bracketry—most of which came to the area over the railroad from eastern mail order houses—add up to a housing neighborhood that is culturally and historically of great value to the city and worth conserving. The Huning's Highland Historic District was accepted to the National Register of Historic Places in 1978 and the historic overlay zone was created by the Albuquerque City Council in 1979.

*Above: Arno Street looking north. Below: Lead Avenue looking east. circa 1902. Photo courtesy of the Albuquerque Museum.*







1982

## HUNING HIGHLAND HISTORIC DISTRICT

- |               |                    |
|---------------|--------------------|
| — BOUNDARY    | ■ CONTRIBUTING     |
| ▨ SIGNIFICANT | ▨ NON-CONTRIBUTING |

# Fourth Ward

This neighborhood of fine homes grew up between the original Villa de Albuquerque (Old Town) and the “new town” that had grown around the railroad tracks over a mile to the east. The Fourth Ward Historic District derives its name from the city’s early system of political subdivisions called “wards”.

The Perea Addition was platted in 1881, less than a year after the arrival of the railroad on land belonging to Jose Leandro Perea of Bernalillo, one the wealthiest men in the Rio Abajo. Sales were initially slow. Often, a half-block of building lots were purchased and some of the earliest fine homes were built on these larger parcels. Only a few houses were built in the area in the 19th century. Residential development at the time was concentrated in the Huning’s Highland neighborhood east of the railroad tracks. The Fourth Ward began to fill with large new houses after the turn of the century; and by about 1905 it had become the preferred neighborhood for members of the city’s mercantile and professional elite. The second subdivision in the Fourth Ward, the Luna Place Addition, was platted in 1907 by a company headed by Solomon Luna of Las Lunas. Planned as a self-contained boulevard, it ended in the half-moon Luna Circle on the north side of New York Avenue (Lomas Boulevard). The eastern edge of the historic district also includes portions of the New Mexico Town Company’s Original Townsite.

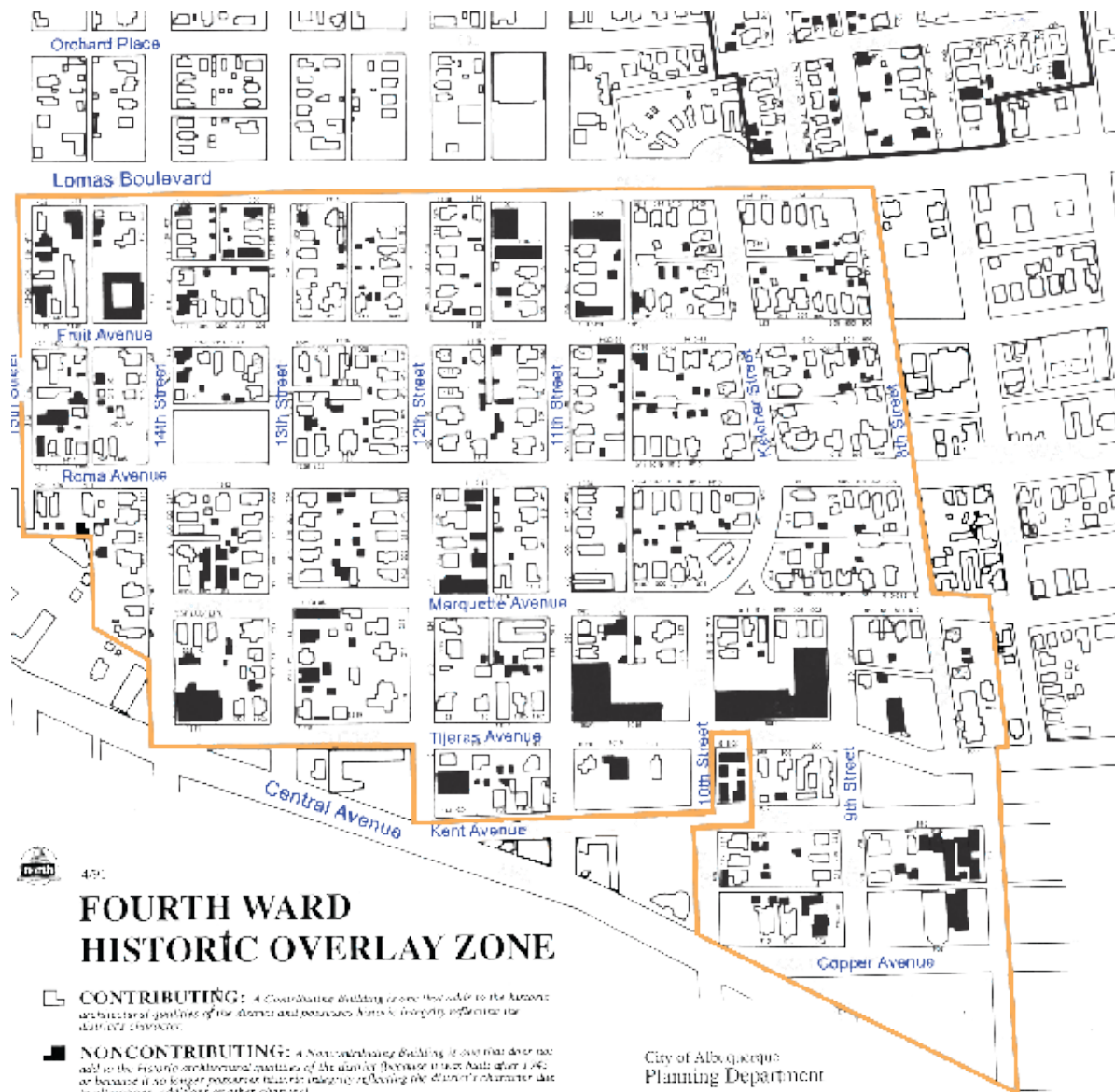
Similar to Huning’s Highland, the Fourth Ward was never exclusively upper-middle class. Modest cottages sat side by side with the substantial homes of Albuquerque’s influential citizens. A streetcar line ran along Central Avenue from Downtown to Old Town, with a second line running along New York (Lomas) Avenue, making transportation to jobs and stores easy.

The architectural character and interest of the district reflects the leisurely pace with which it developed and the high quality of houses built there over the years. The neighborhood has a variety of finely executed styles and forms including Italianate, Queen Anne, Neoclassical, Tudor Revival, Colonial Revival, Mediterranean Revival, and Spanish-Pueblo Revival. Many houses blend elements from a variety of styles or traditions, including the continuing New Mexico Vernacular tradition.

The architecture is enhanced by the fine streetscapes of the neighborhood. Houses on the north-south streets are set back about 20 feet from the road, allowing a deep front yard; on the east-west streets, the setback is often less. Sidewalk planting strips, fine large street trees and good gardens contribute to its somewhat Midwestern flavor. The Fourth Ward Historic District was accepted to the National Register of Historic Places in 1980 and the Albuquerque City Council adopted the historic overlay zone in 1991.

*Robinson Park, circa 1900*







# Eighth Street and Forrester

The Eighth Street and Forrester Historic District is an excellent example of a working-class neighborhood developed in the first decade of the 20th century. It is relatively unscarred by substantial modern alterations or intrusions. The district is important for its architecture—its small, simple and attractive houses are scaled-down versions of styles popular in the period between 1901 and 1925. The neighborhood is also noted for its unusual platting.

In 1898, the area consisted of two long tracts of land stretching south from Mountain Road to within a block of New York Avenue (Lomas Boulevard). The eastern tract, or Eighth Street, belonged to Martin P. Stamm, who had acquired the land from Pedro Garcia in 1890. Stamm subdivided the tract in 1901 as the Park Addition. The eastern half of the addition was divided into three blocks, connecting with already existing streets to the east, but the western half was platted as one long block. Since the land backed up to an undivided tract to the west, Stamm was able to squeeze an extra three lots into his subdivision.

The westerly tract belonged to Henry Forrester, who was first rector of St. John's Episcopal Church from 1881 through 1892. In 1905, Forrester sold acreage to Harriet Ackerman who filed the plat of the Coronado Place Addition. Since that addition was bordered on the east with Stamm's unbroken sweep of lots and on the west with undivided land, it was platted as two long blocks.

The portion of the historic district to the south of the two additions, between Slate Avenue and Lomas Avenue were platted both earlier (1882-1883) and later (1914-1922). The Armijo Brothers Addition has some of the earliest buildings in the district. The Midway Place Addition and the Park Addition, although developed a decade later than Coronado Place and Forrester Additions, are similar in their modest houses, and the platting history shows them to have been developed in response to the success of the additions to the north.

Almost all of the houses along Eighth Street, Forrester Avenue, and Slate Avenue are small and simple. Most of the houses in the district were built between 1905 and 1915, and most of these can best be described as Cottage style. The few larger houses are larger only by comparison with the simple cottages which are the predominate form. A few more elaborate houses are late adaptations of the Queen Anne style. Other styles well represented in the district are the bungalow, and a variety of southwestern revival styles including Mission and Pueblo.

The Eighth Street and Forrester Historic District was accepted to the National Register of Historic Places in 1980 and the Albuquerque city council adopted the historic overlay zone in 1991.







480

## EIGHTH/FORRESTER HISTORIC OVERLAY ZONE

- ☐ **CONTRIBUTING:** A Contributing Building is one that adds to the historic architectural qualities of the district and possesses historic integrity reflecting the district's character.
- ☒ **NONCONTRIBUTING:** A Noncontributing Building is one that does not add to the historic architectural qualities of the district because it was built after 1945 or because it no longer possesses historic integrity reflecting the district's character due to alterations, additions or other changes.

City of Albuquerque  
Planning Department

# 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:

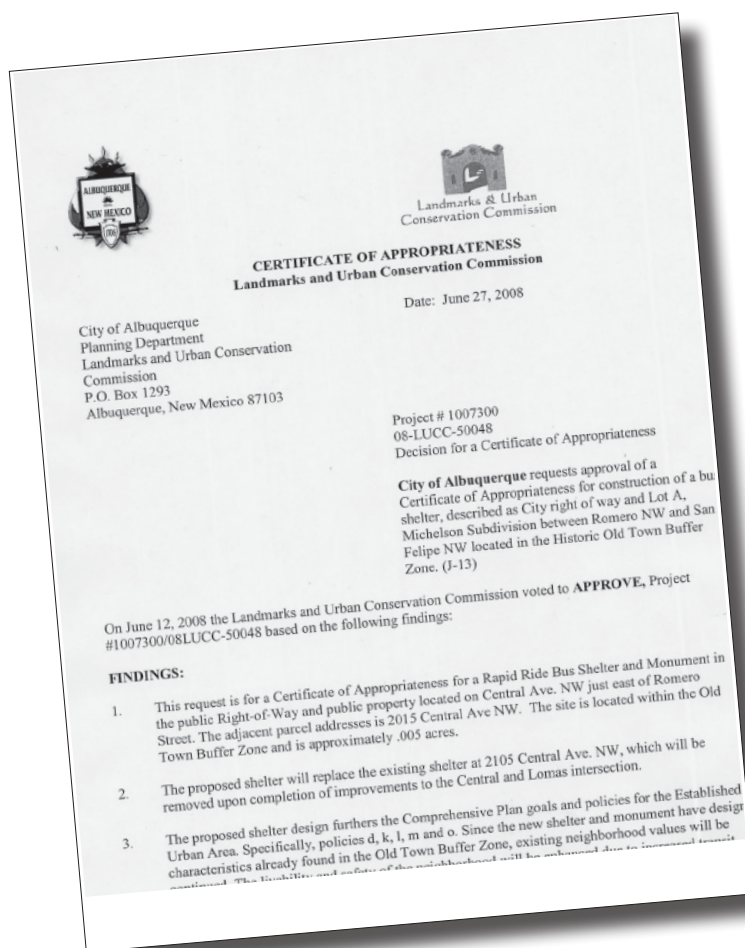
- 1) That the deviation from the standard is consistent with the intent of the guidelines; and
- 2) The deviation will not significantly diminish or impair the historic or architectural character of the historic district or building; and
- 3) The applicant demonstrates that compliance would create unnecessary 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.



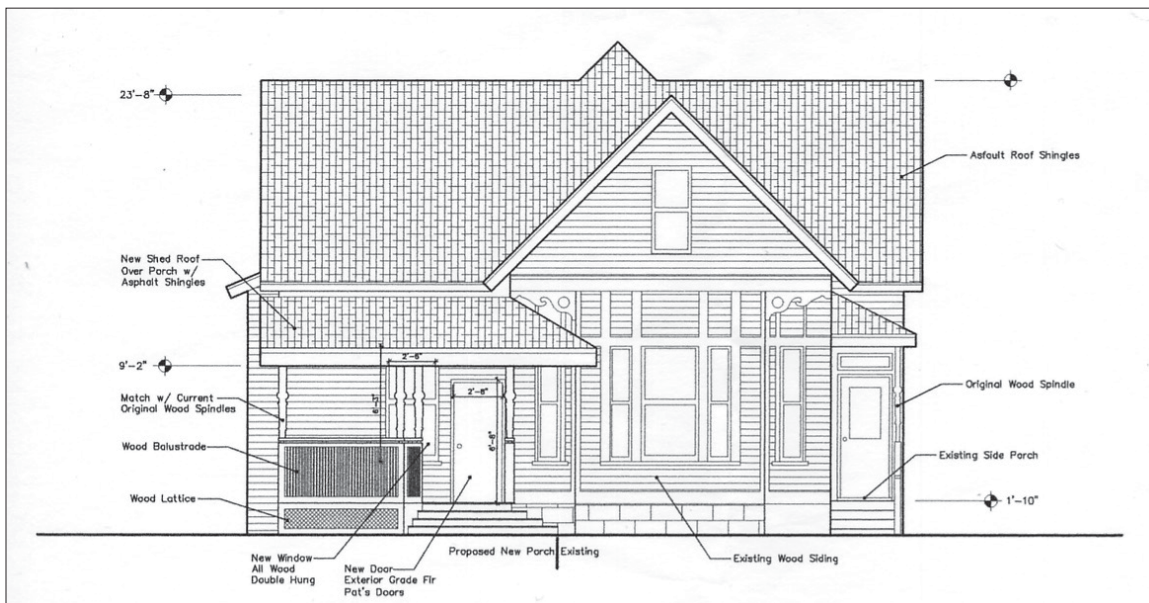
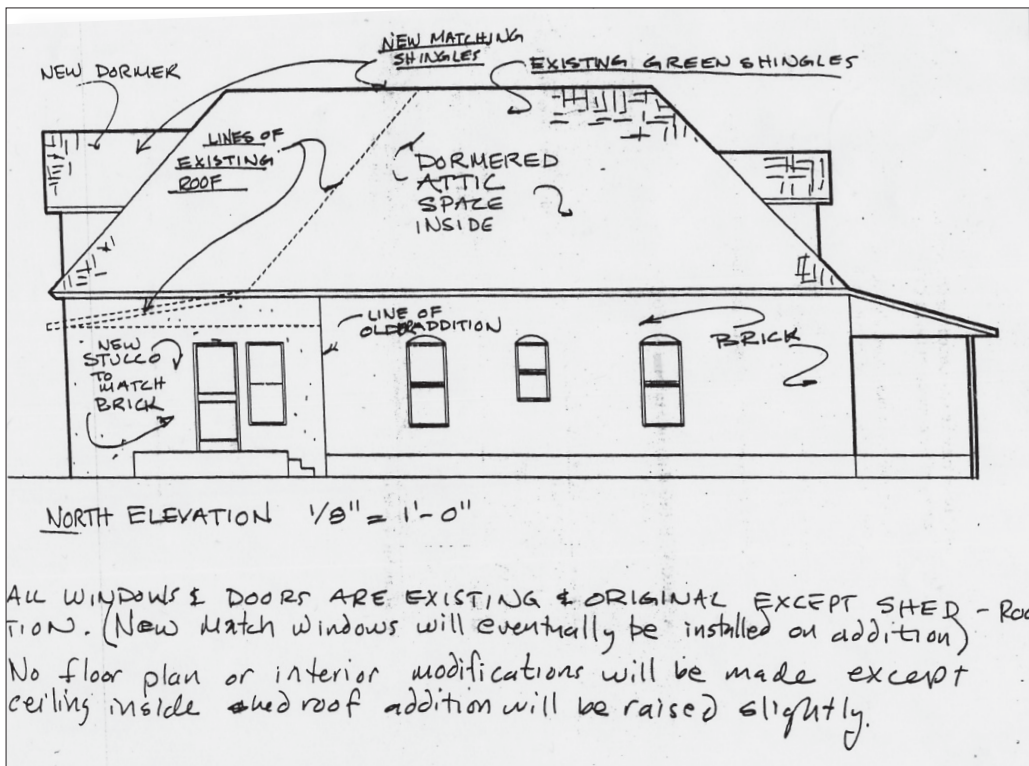
Sample Certificate of Appropriateness



# Design Review

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.



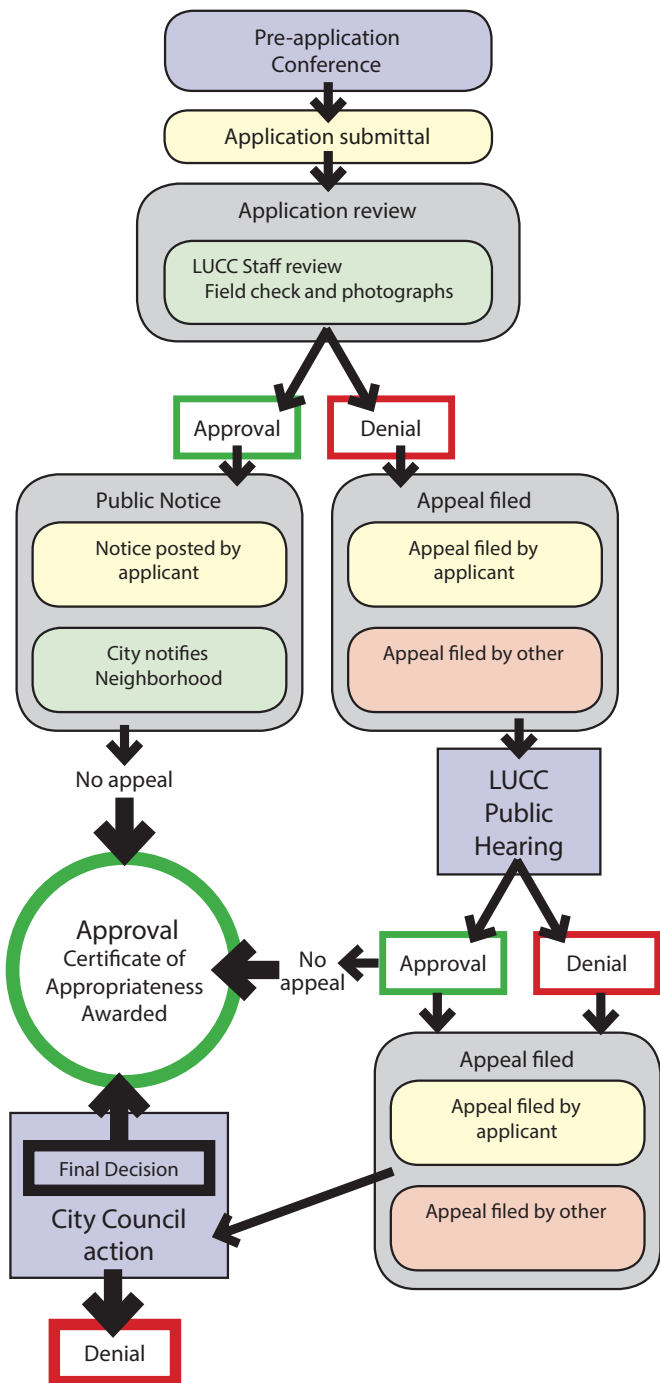


Construction drawings must be adequate detailed and show all relevant information including building materials. Drawings may also be hand drawn, but must be to scale.

# 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)

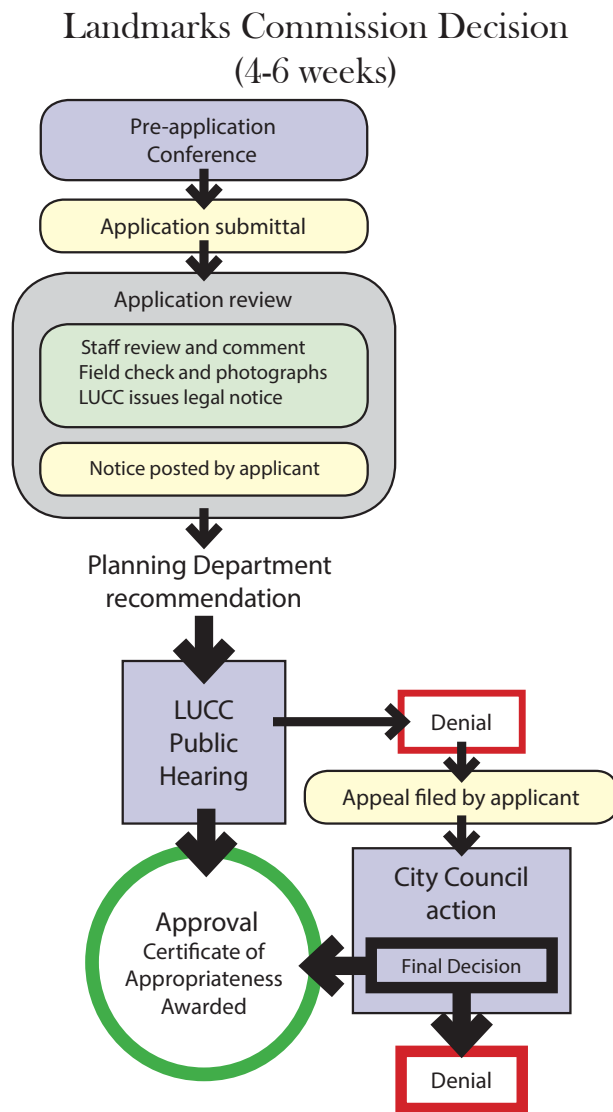


Staff may approve the following project types:

- 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.



# development guidelines for Historic Buildings

## Contributing 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 “Contributing” or “Non-contributing”. 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.

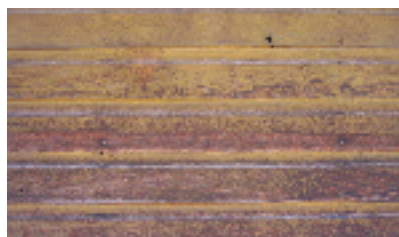
The following guidelines for historic buildings will be used by the LUCC in design review for contributing buildings.



# 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*



*Board and batten*



*Narrow clapboard*



*Stick frame*



*Shiplap*



*False half-timber*

## Wood Shingles



*Butt-sawn*



*Split shingles, coursed*



*Fishscale*



*Mixed coursed*



*Diamond pattern*

## Masonry



*Soft-fired brick, known as "pug-mill"*



*Hard bricks were available after 1899.*



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



*Mixed courses of cast stone and concrete blocks*

## Stucco



*Smooth finish*



*Banana plaster*



*Skip trowel Finish*

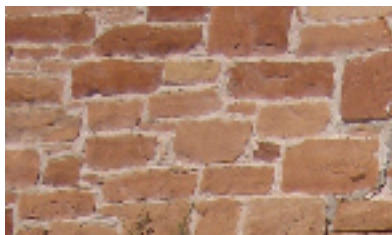


*Pebble dash*

## Natural Stone



*River rock*



### Did you know...

#### Pug-mill brick

Until 1899, many of the houses in Huning's Highland were built of brick that is soft compared to modern pressed brick, which you can easily identify when you see it. The brick was known as "pug-mill" brick because chunks of clay were mixed in a pug mill, slammed into a mold, then left in the sun to dry. Once dry, they were fired in a kiln. The bricks tend to break more easily than more modern bricks, but age better. After 1899, harder bricks were produced as a result of the introduction of a machine that was able to apply more force during the molding process.

#### 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.

## POLICY

**Primary historic building materials should 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 strength and appearance.
  8. If masonry requires cleaning, the gentlest possible method shall be used to It is not appropriate harm to 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.



*Pier foundation*



*Fieldstone foundation*

## POLICY

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

### Guidelines

#### **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.

*For more information see:*

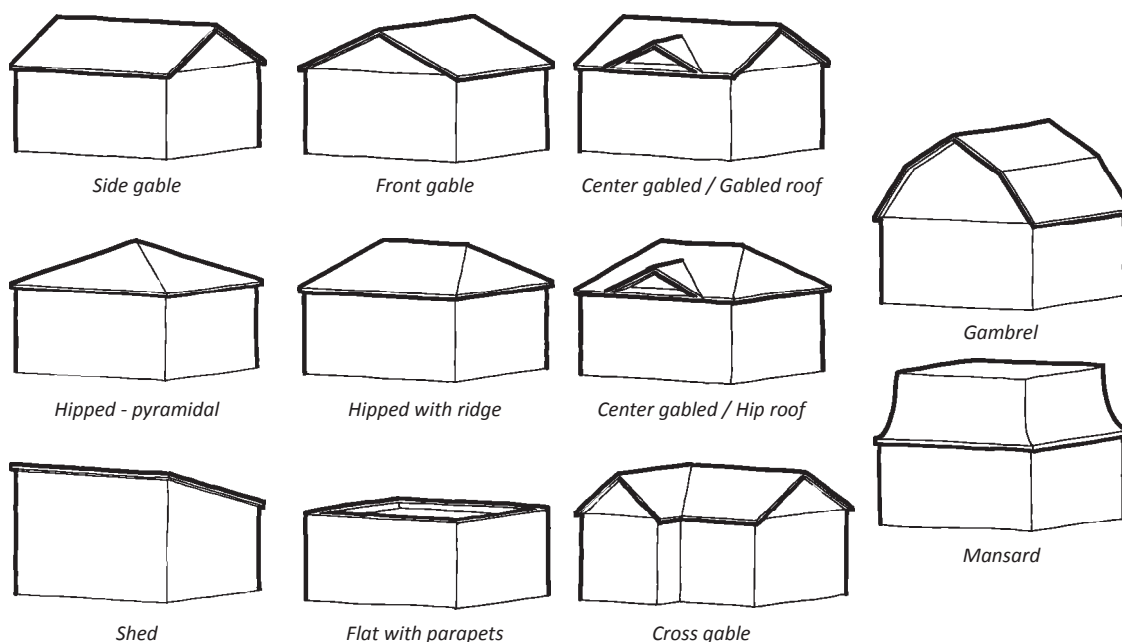
– *Preservation Brief #17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.*



# 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.

## Roof Types



## 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

# Repairing a Historic Roof

## Roof form

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.

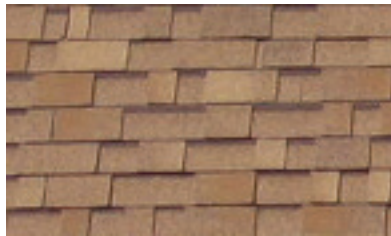
## Roof materials

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 allowed because of their texture, application and reflectivity.



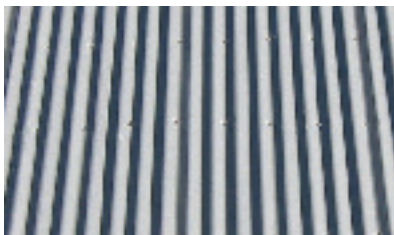
*Asphalt shingles - This pattern was known as the "French method".*



*Asphalt shingles - random*



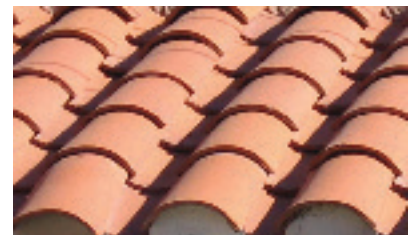
*Asphalt shingles*



*Corrugated metal*



*Wood Shingles*



*Teracotta tile*

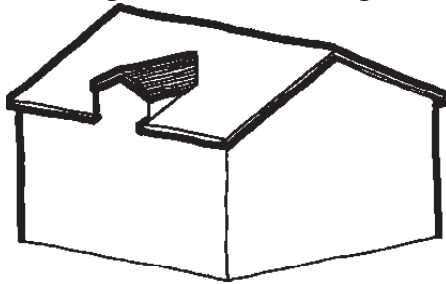
# Roofs on Additions

## Roof top, side or rear additions

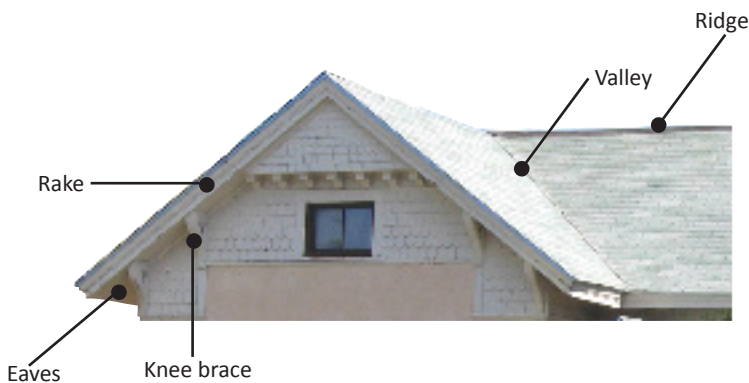
The roof of an addition should be compatible with the roof form of the historic building. In planning additions, It is not appropriate altering the angle of the roof and instead maintain the historic roofline as seen from the street.

## 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.

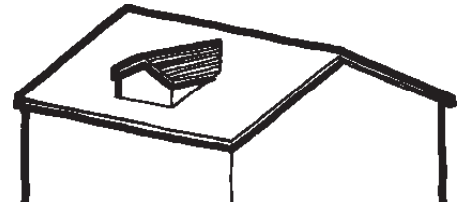


A "wall dormer" is a dormer that occurs as an extension of one of the buildings main walls.

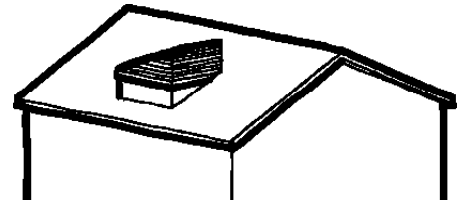


Parts of a Roof

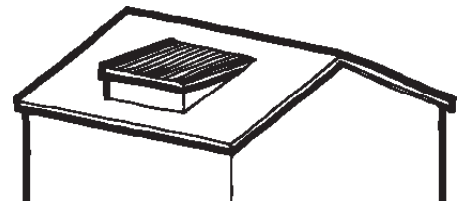
## Dormer Types



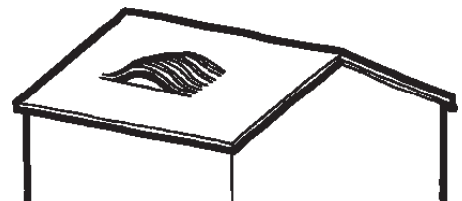
Gabled dormer



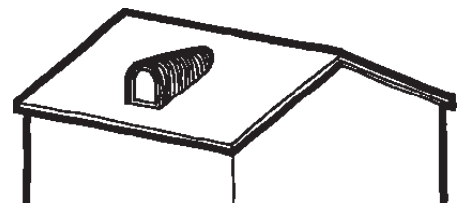
Hipped dormer



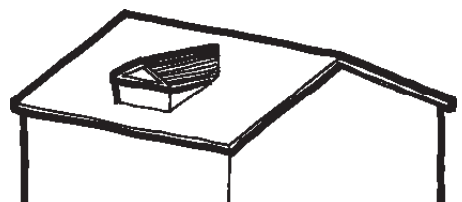
Shed dormer - common on bungalows



Eyebrow dormer



Arched dormer



Pedimented dormer



## POLICY

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

### Guidelines

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

- It is not appropriate altering 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 introducing 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.**

- 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*

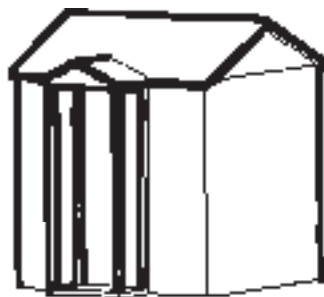
# Porches and Entrances

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 during consideration for a Certificate of Appropriateness.

## Porch Types



*Entry*



*Full-height entry*



*Partial*



*Full-facade*



*Full-width, one story*



*Wrap*





## 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.**

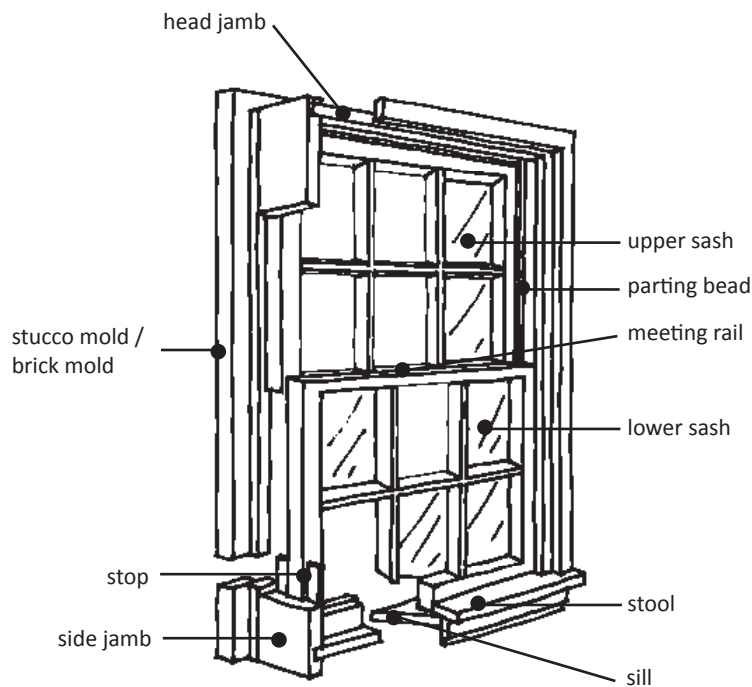
*For more information see: Preservation Brief #45: Preserving Historic Wooden Porches*

# 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.

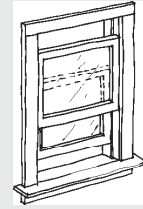
Many types of historic windows are found in early Albuquerque buildings, however wood sash or casement windows were used almost exclusively in Railroad Period houses. Depending upon the style and the age of the building, each sash is usually divided by muntins into individual "lights", or panes. Character 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.

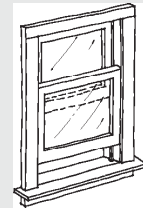


Parts of a Window

## Window Types



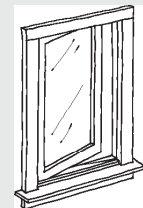
Double-hung



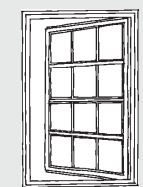
Single-hung



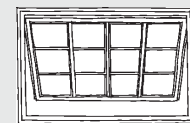
Fixed



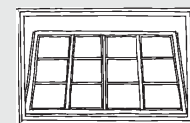
Casement (wood)



Casement (steel)



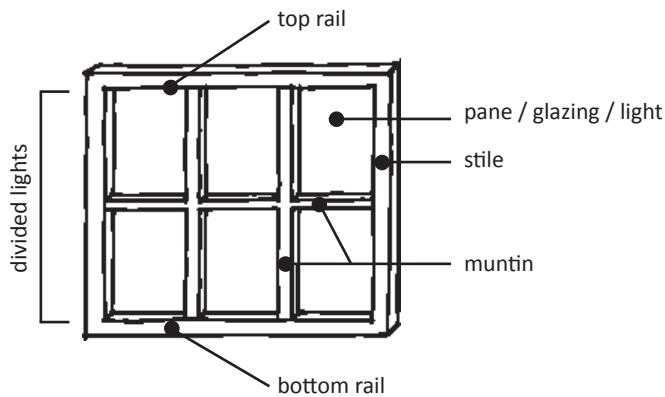
Awning



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



Decorative glazing over a single pane



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



*Single: Common to all styles.*



*Double or Paired: Common for Italianate and later styles.*



*Composite:*



*Bay: Windows projecting from the side of a house, often with 45 degree angled side panels.*



*Box Bay: Project from the side of a house with 90 degree angles at the corners.*



*Oriel: Project from the side of a building, like a bay window, but are supported by brackets.*



*Ribbon: Three or more contiguous windows. Common for Bungalow (craftsman) and Prairie styles. All post-1900 eclectic styles may include ribbon windows, but not typically on the front.*



*Ornamental:*



## 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.

**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 side-lights.**

**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.



*Elaborate cornice and dentil course*



*Decorative bargeboards*



*Window Hoods and Chimney*



*Terracotta Chimney Flue*



*Decorative Vent*



*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.**

### Guidelines

#### **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 that meet the relevant standards 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 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 exterior 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 Building*

# development guidelines to protect Neighborhood Character

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

# Character of Albuquerque's New Town Neighborhoods 1880-1920s

Before the automobile, Albuquerque's streets were alive with people walking to and from work, school, church, and shopping, and by tradesmen making deliveries. In 1904, an electric streetcar line replaced the 19th century horse-drawn trolley between the new railroad town-site and Old Albuquerque plaza. But Albuquerque remained very much a "walkable community." The trolley's leisurely pace prompted the popular local saying "If you're in a hurry walk, but if you have time, take the trolley."

The streets were a formal extension of the house into the public realm. Beginning in the street, this 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 the loss of fences and walls, the closing in of porches, and the realignment of parking to front driveways.

In contrast to the front yards, the rear yards served a utilitarian function. Entered from the alley, they contained carriage houses and later garages for the family vehicles, a small vegetable garden, assorted work sheds (accessory buildings), and often a lean-to or enclosed porch on the rear of the house where laundry and other household chores were done. The semi-private realm surrounding the houses was defined by fences, both in front and at the rear. Originally a necessity to keep animals out of gardens and yards, they have become less frequent in modern times, particularly in the front yard. However their retention or reconstruction can help reestablish the traditional layering of spaces discussed above.

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 either their jobs or school, or to transit. The repetition of the basic building blocks, 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 the 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

**B**uildings 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

**A**lbuquerque'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. Designating a historic overlay zone does not freeze a historic district in time, but it does 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.

## 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 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.

**3. Design the front elevation to appear similar in scale to contributing buildings on the block.**

- On a two-story building there should be a one-story element such as a porch.

**4. 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.

**5. Use building forms that are similar to those of contributing buildings on the block.**

- Rectangular masses are the typical building form.

**6. 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.

**7. 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.

**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 compliment 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.

7. Carports may be considered if they compliment 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.

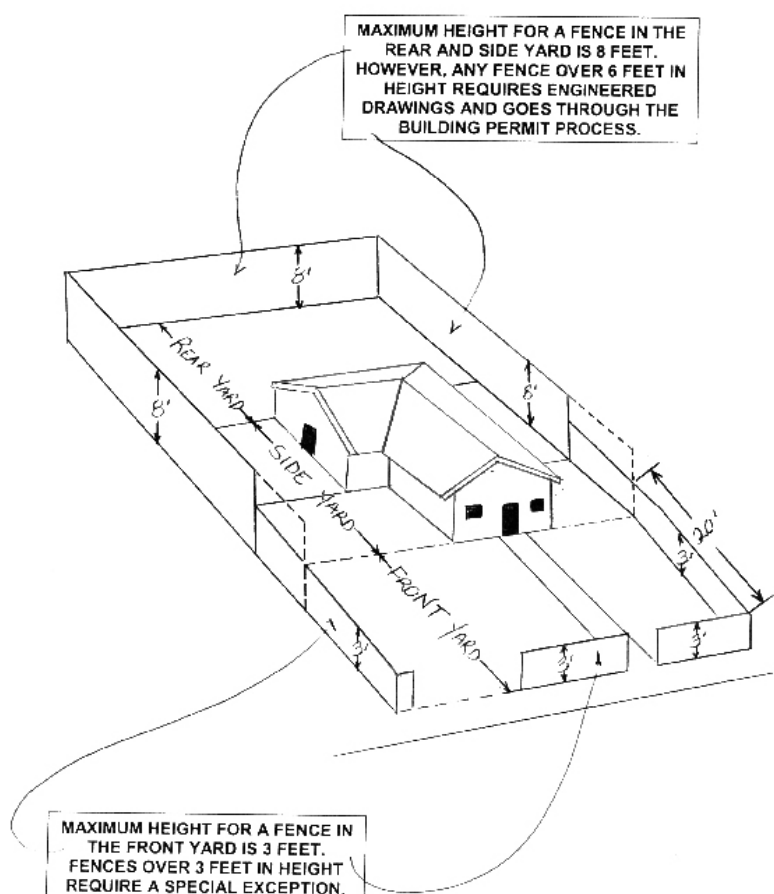
Extruded vinyl fencing, usually only available in white or tan color, has a glossy finish that is easily distinguished from wood fencing. Cellular vinyl material, which contains large amounts of "wood flour" can be painted and more closely matches the appearance of a traditional wood fence. Bamboo fencing 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.

#### **DEFINITION OF ALLOWABLE FENCE HEIGHTS**



"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.



## 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) for information on the removal of street trees

*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 compliment to the existing structure and not detract.**

- Designs for new ramps or other structures should be simple.
- 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 done in a manner that is reversible, and the work should be removed when the need is passed.
- 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. The use of ground based solar arrays is encouraged. Consider solutions that respect the building's historic setting yet provide solar access in the present and over time. Arrays should be located in an inconspicuous location such as a rear or side yard, be low to the ground, and screened to limit visibility. Care should be taken to respect historic landscape, including materials and grading.
23. 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.
24. 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.
25. 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.
26. 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.
27. 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.
28. 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.
29. 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.
30. 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 mean of preserving the structure has been found.
- In making a determination or 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 compliments 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.

Did you know?

## Milk paint

Prior to the manufacture of ready-mixed paint, paint was mixed by hand, largely from earth pigments and other natural materials. High-style paints were based on expensive drying oils, such as linseed. Painters mixed dry color pigment with lead and oil to make house paint. Colors varied from region to region based upon the pigments that were available locally. In rural areas painters took advantage of a cheaper ingredient— surplus milk. Casein paint, also called milk paint, was made with lime, pigment, and milk. Various recipes called for a large variety of additives to increase durability. In the 1870s technological innovations in the paint industry included machines to grind the pigments into the oil and containers that allowed paint to be shipped. The expansion of the railroads provided the paint industry with a wide open market for the sale of the new ready mixed paints. Today, casein or milk paint is again in use and manufactured and marketed as an environmentally friendly, non-toxic product.

- 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





# Appendices

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 comes.

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 on 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 sod; used locally as a building material in older houses Terron 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 pub-

licly 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.