

**East Forest Avenue
Historic District Preservation Plan**

April 2012



East Forest Avenue Historic District Preservation Plan Table of Contents

<u>Section</u>	<u>Page</u>
Introduction	1
District Characteristics and Map	3
District Architectural Styles	4
Description of Contributing Residences	5
Description of Non-Contributing Residences	38
References	40
Preservation Objectives	41
Building Permit Requirements	42
Permit Review Process	43
Preservation Guidelines	44
General Guidelines	44
Specific Recommendations for Building Exteriors	45
Roofs	45
Windows	46
Energy Retrofitting	47
Additions	48
New Construction	49
Demolition	50
General Recommendations for Materials	
Masonry	51
Wood	52
Architectural Metals	53

East Forest Avenue Historic District **Preservation Plan**

Introduction

Purpose

The purpose of this plan is to assist property owners, tenants, developers, and city officials in making decisions regarding both the appropriate exterior renovation of historic buildings and the construction of new buildings in the district.

Use

The City of Neenah has the capacity to designate historic districts within city limits and to establish specific standards and guidelines for exterior alterations, new construction, and demolition within historic districts. The East Forest Avenue Historic District Preservation Plan contains these standards and guidelines, which will be used by the Landmarks Commission in issuing Certificates of Appropriateness for building or demolition permits within the East Forest Avenue Historic District.

The Landmarks Commission may vary these standards where the particulars of an individual case merit, provided such changes are in keeping with the intent of this plan. Decisions by the Landmarks Commission pertaining to the regulation of exterior alterations, new construction or demolition in the district may be appealed to the City Council as allowed by ordinance.

Historical Background

The East Forest Avenue Historic District is on the National Register of Historic Places under Criterion C for local architectural significance. The district, which is located along the southern half of Doty Island, reflects the growth and development of a neighborhood that was largely inhabited by wealthy, Menasha industrialists and contains a significant concentration of a variety of architectural styles that were popular in the state between 1880 and 1940. Indeed, the size of these homes reflects the residents' monetary standing. The district developed into a prestigious area to live much like East Wisconsin and North Park Avenues on the mainland of Neenah.

(Additional historical background on the City of Neenah may be found in the East Forest Avenue Historic District National Register of Historic Places Registration Form.)

Historic preservation in Neenah

Historic preservation became a community concern in 1966 when the home of D.W. Bergstrom was demolished to make way for the present U.S. Post Office. Preserving Neenah's past became a political issue in 1972 when a group of citizens initiated an effort to save the Old City Hall. These citizens were only able to save the Clock Tower, but the visibility of their effort given to local historic preservation stimulated other private efforts, including the listing of the home of the Grand Loggery, (Doty Cabin), in the National Register of Historic Places. In 1982, the first survey of the city's historical and architectural resources was completed, and updated in 2004 when the East Forest Avenue Historic District nomination to the National Register was completed.

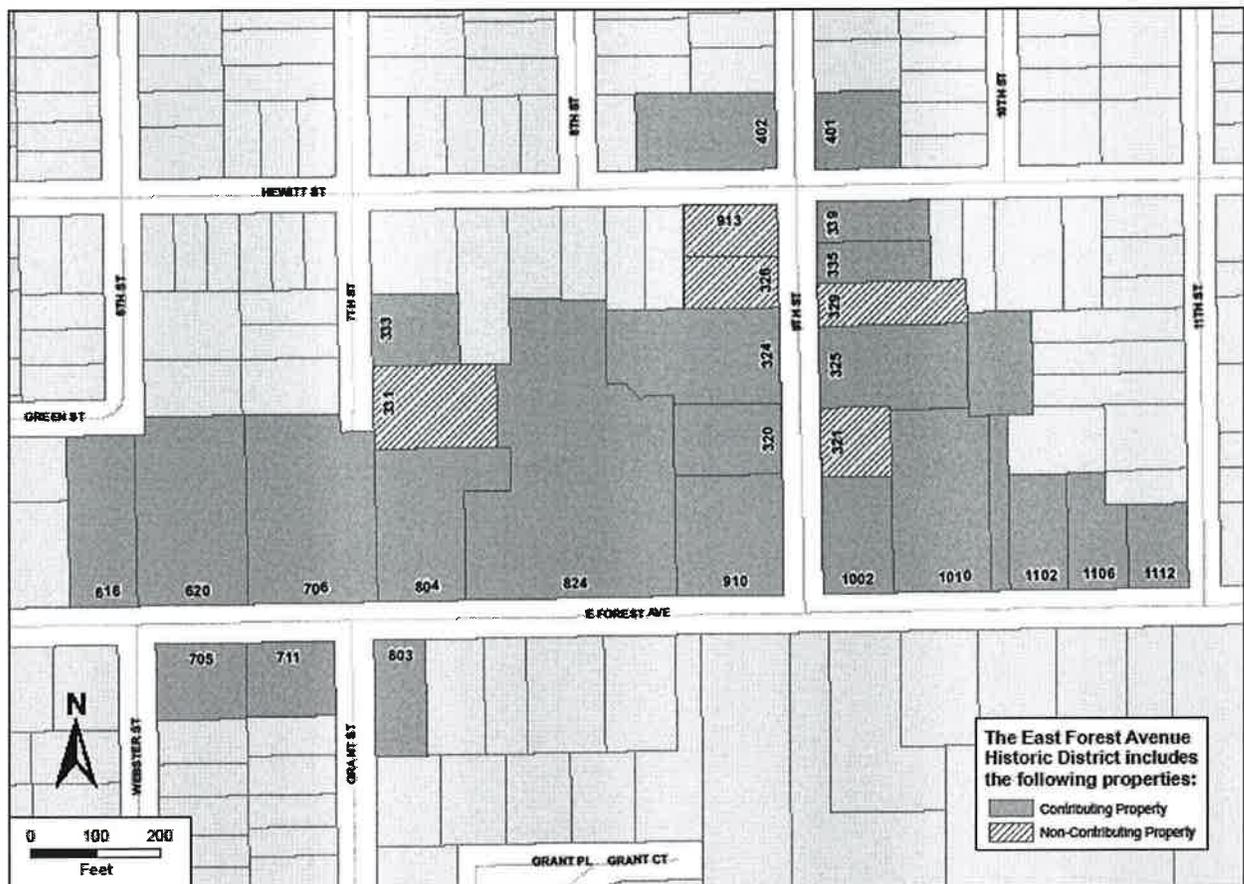
The 1982 inventory and report recommended the creation of the Neenah Landmarks Commission. Its creation in 1986 by Ordinance #741 granted certain powers and duties as described in Chapter 23 of the City of Neenah Municipal Code. The commission's first priority was to designate all local properties listed in the National Register as local landmarks. The Wisconsin Avenue Historic District was among those properties, and was designated a local district in 1988. Twenty-six individual properties have been designated "local landmarks" as of November 2010.

DISTRICT CHARACTERISTICS

GENERAL DESCRIPTION

The East Forest Avenue Historic District is a small residential neighborhood that consists of 27 properties that span in time from circa 1882 to 1942. The area itself is located near the south shore of Doty Island and runs from 616 to 1112 East Forest Avenue, 320-402 Ninth Street (including 913 Hewitt Street), and also includes 331 and 333 Seventh Street. All three streets/avenues are lined with mature trees and, combined with the associated structures, the area projects a sense of time and place. Twenty-six of the 27 properties are residential in function, while the remaining resource, an indoor tennis court, served as a recreational function for one of the residences. Five of the 27 properties are considered to be non-contributing as they were built after the Period of Significance.

Proposed City of Neenah East Forest Avenue Historic District



The generally large-sized lots of the district's buildings are landscaped with many large, mature trees, along with shrubs and other plantings and the setbacks of the homes are generally consistent. Architectural styles found in the district reflect the common styles and forms popular in Wisconsin from 1880 to 1940 and include Italianate, Queen Anne, Colonial Revival, American Foursquare, Arts and Crafts and International Style. Contributing homes within the district are either two or two and one-half stories in height and are generally high-style examples executed by notable Wisconsin architects.

Nearly all of the homes have associated garages; in fact, many along East Forest Avenue have substantial carriage houses. None of the garages or carriage houses is included in the building count except for the former carriage house at 320 Ninth Street, as it has since been remodeled for use as a residence.

ARCHITECTURAL STYLES

Arts and Crafts/Prairie - 616, 1002 East Forest

Queen Anne - 620, 711, 706, 824 East Forest

Two Story Cube - pre 1900 - 705, 804 East Forest

American Foursquare - 803 East Forest

Italianate - 910 East Forest

Colonial Revival - 1010 E. Forest, 325 9th, 335 9th, 401 9th, 402 9th

Shingle - 1102 East Forest

Craftsman - 1106 East Forest

International - 1112 East Forest

Astylistic Utilitarian - 320 9th

Tudor - 339 9th

Queen Anne/Colonial Revival - 324 9th

DESCRIPTION OF CONTRIBUTING RESIDENCES



910 East Forest Avenue
Syme-Gilbert Residence
1882

Italianate

Italianate houses have gabled or hipped roof systems. Overhangs are usually deep with either one or two brackets supporting them. Cornice lines are usually wide with recessed panels or raised moldings. The most elaborate version of the Italianate Style usually has lanterns or a cupola on the top of the roof. Windows and doors are characteristically detailed with the tops rectangular or rounded. Moldings around the windows can take on many forms. Single or Double doors usually have recessed or raised panels and moldings sometimes with etched glass. Porches are supported with square posts that have beveled edges.

Gabled Roof: Generally the triangular portion of the exterior wall, defined by the roof pitch.

Hipped Roof: All sides of the roof gently pitch down toward the exterior wall.

Bracket: A decorative or weight bearing architectural element that forms a ninety-degree angle with a vertical and horizontal surface.

Lantern: A small, square like structure that is placed on top a roof structure, to admit light, allow for ventilation and often used for observation from a heightened elevation.

Cupola: A small, often dome like structure that is placed on top a roof structure, to admit light and allow for ventilation.

Columns: A decorative vertical element for supporting an overhead load.

East Forest Avenue Historic District Preservation Plan – Final Draft

Syme-Gilbert Residence

Built in 1882, the rather eclectic Syme-Gilbert residence is primarily Italianate in style; however, the mansard roofline recalls the Second Empire style of architecture. Resting on a rock-faced, limestone foundation, the walls are sheathed with cream brick and the roof is covered with both plain and scalloped wooden shingles. A flat-roofed, open porch with a decorative frieze wraps around the home's southeast corner; however, the east portion is infilled as a sun porch. The general plan of the home is rectangular; however, a rectangular tower entry rises along the south façade, while three, three-story bay projections are located at the northeast, southeast and southwest corners. Additional decorative elements of the home are Queen Anne in character and include turned wooden supports, decorative brackets, wooden bargeboards and the aforementioned roof shingles. Many of the windows throughout the home are topped with a compound arch and consist of one-over-one light sashes.

Built in 1882, this was originally the home of Alexander Syme, a successful entrepreneur. Born in Scotland, Syme came to the Neenah-Menasha area in the 1850s. His first work in the United States was as a miller; however, he began soon thereafter to invest in manufacturing concerns. By 1870, he owned one-quarter interest in the Eagle mill and was also an investor in two stave factories in Appleton. By the late 1890s, he had an estimated worth of \$75,000 to \$80,000; he died in France in 1900. The next owners of the home were William and Mary Gilbert. Mr. Gilbert was the brother of Albert Gilbert who, along with three other family members established the Gilbert Paper Company in 1887. William served as the president of the papermaking concern from 1897 until his death in 1926. Following his death, William's wife Mary remained in the subject home until at least 1928. By no later than 1934, the owner of the home is noted as Arthur B. Snell.¹



706 East Forest Avenue
Henry Spencer Smith Residence
1892

Queen Anne

Queen Anne houses are characterized by experimentation and ornamentation. Borrowing its design from a multitude of resources, the Queen Anne style became very popular during the Victorian era due to modern manufacturing practices that could produce doors, windows and other decorative details. Characterized by large elaborate front porches, gingerbread and clapboard siding, ornamentation was placed on every surface possible. Classical columns to turned porch posts held up the porch roof, Palladian windows, stick work and half-timbering are all also characteristics of the Queen Anne.

Gingerbread: Elaborate embellishments applied to the exterior surface.

Clapboard: Narrow horizontal wood siding.

Palladian Window: Arched centered light with two small non-arched lights on either side.

Stick work: Decorative stick like features in, vertical, horizontal and angled patterns.

Half Timbering: a framework creating panels filled with non-load bearing material such as brick, clay or plaster.

Henry Spencer Smith Residence

Essentially Queen Anne in style, this two-and three-story home rests on a quarried limestone foundation and consists of a series of contiguous and sympathetic, period additions. The first floor of the house is sheathed with clapboard, while the upper levels are covered with wooden shingles. A three-story, circular tower with a conical roof dominates the primary (south) façade, while a one-story conservatory extends from the east side of the house. An extensive one-story porch with paired column supports, a simple balustrade and dentil trim shelters the front entry and wraps around to the west elevation. Windows throughout the home consist of one-over-one light sashes, multiple-light examples, as well as beveled and leaded openings. Additional decorative elements are Colonial Revival in style and include garland or swag reliefs, eave bracket trim, a Palladian window, as well as the previously described porch with Tuscan columns and dentil trim. Finally, four, red brick chimneys extend from the varying roofline.

Built in 1892, this residence was designed by William Waters, and was the home of Henry Spencer Smith. Henry was the son of Elisha Smith who, in 1850, came to Menasha and purchased a small pail factory. In 1875, the elder Smith incorporated the business as the Menasha Wooden Ware Company. In 1880, Henry and his brother Charles became directors of the family run company and, the following year, Henry became secretary of the firm. Elisha Smith died in 1899 and Henry then assumed the position of vice president. He became the Chairman of the Board in 1916, following the death of his brother Charles. Henry resided in the subject home until his death in 1931 and numerous additions were made to the home during his tenure. His wife Ella remained in the home until at least 1946. The house was listed on the National Register of Historic Places in June 1982. ²



711 East Forest Avenue
Ellis Jennings Residence
1893

Queen Anne

Rising from a rusticated limestone foundation, this Queen Anne residence is rectangular in plan and is topped with a gabled roof. An elaborate porch fronts the house to the north and wraps around to the east and consists of turned wooden supports, as well as a spindled balustrade and frieze. Although partially removed in 1963, the porch was reconstructed in 1985 from both photographs and physical evidence. The first floor is sheathed with clapboard, while the upper story and—one half is sheathed with decorative wooden shingles. The front and side-facing gables are additionally adorned with a carved wooden verge board, while the eaves are accented with wooden brackets and flat modillions. Windows throughout the house are variously grouped and consist largely of one-over-one-light sashes; however, smaller and paired, multiple-light windows occupy the gabled peaks. A one-story, flat roof-wing extends from the rear of the house.

Ellis Jennings built this residence in 1893; Jennings was a partner in the Neenah lumber company of Wheeler & Jennings. Interestingly, his partner Wheeler lived next door at 705 East Forest Avenue. Jennings tenure at the home was brief, for by no later than 1905, Dr. Eli J. Smith is noted as the owner. The house was listed on the national Register of Historic Places in 1988. ³



824 East Forest Avenue
Charles R. Smith Residence
1891

Queen Anne

Rising two-and-one half stories high, this Queen Anne and Colonial Revival style residence is sheathed with clapboard and the core of the house is topped with a truncated, hipped roof. The roofline is accentuated by a series of six brick chimneys. A significantly sized, curvilinear porch wraps around the home's southwest corner and is supported by a series of stone columns. A flat-roof porch entrance extends from the south elevation, while a similar, rectilinear porte cochere extends to the west; both entries feature columnar supports. Wing additions to the home are numerous; however, all are largely compatible in style to the original block. Detailing of the home consists of cutaway corners with carved wooden trim and pendants, as well as dentil and scroll bracket trim. There are 144 windows throughout the house; the majority of which are one-over-one light sashes, while a few multiple-light examples also exist.

Charles R. Smith erected the house between 1890 and 1891. Smith, born in 1855, was the eldest son of Elisha D. Smith who, in 1850, came to Menasha and purchased a small pail factory. In 1875, the elder Smith incorporated the business as the Menasha Wooden Ware Company. After receiving his degree from Princeton University and running a small broom handle manufactory, Charles joined the family business in 1887. Charles began as the corporate secretary and later assumed the presidency when his father, Elisha, died in 1899. Under Charles' direction, the Menasha concern is said to have been one of the largest manufacturing sites in the state. Construction of the subject house began in 1890 for his first wife Jennie Mathewson; she died in 1985. Charles married a second time in 1900 to divorcee Isabel Bacon Rogers. The Smiths maintained

a “winter” home in New York City, while consistently expanding their Doty Island residence with each new corporate merger. Charles died in 1916. The next known owner was Donald Shepard, the second vice president of the Menasha Wooden War Company. The home was listed on the National Register of Historic Places in July of 1979. ⁴



620 East Forest Avenue
Frank B. Whiting House
1885

Queen Anne

The house was originally constructed in 1885 for local building contractor David Barnes. The building is a three story Queen Anne built of masonry. The roof form is side-gabled with prominent front and rear cross-gables. The roofing materials are contemporary asphalt shingles. The walls are yellow brick with a stretcher bond in the main mass, with clapboard and fish scale shingles cladding the rear wing. The foundations are rock-faced asphalt limestone. The design includes a one-story polygonal bay on the east façade and a two-story rectangular bay on the west façade. A contemporary porch from the 1950's extends across the east half of the front façade, and a matching entry porch is located under the historic second floor sleeping porch on the north façade. The fenestration is functional and consists of double-hung, single-paned sash. Multi-paned transoms are located over several window groupings on the first and third floors. The main entrance is located off the south façade, with a vestibule added in the early 2000's. Character defining features include the use of fish scale shingles, pedimented gables, limestone headers and sills, stick-style balustrades, elongated and fan brackets, terra cotta tiles, and patterned brickwork.

The house was purchased in 1920 by Frank Whiting, the son of George Whiting, founder of Whiting Paper Mills. In 1937 Frank Whiting assumed the presidency of the Whiting Mills in Menasha and Stevens Point. With his marriage in 1910, Whiting enlarged and improved the property by incorporating a two-story brick rear wing into a three-story full-width wing of frame construction. The house remained essentially unaltered until the 1950's when the porches were replaced and the one-story rear addition was constructed. This property and the Whiting Boathouse are the only two remaining structures associated with the industrially prominent Whiting family.



1102 East Forest Avenue
Perry Lindsley Residence
1893

Shingle

Shingle houses spurred from the elaborate Queen Anne with a direction going away from the fussiness and ornamentation to a more subdued look. Shingle houses were covered in shingles; more elaborate shingle houses created patterns with the shingles but most houses did without the pattern. Porches and foundations were made up of course stone or fieldstone; the two materials; wood and stone were a way to get back to nature. Towers and turrets remained popular but these were built into the home more so that they did not stand out from the structure.

Cedar Shingle: Cedar wood shingle can have little to no detail for added detail.

Fieldstone: Used as a building material, often for foundations and chimneys

Perry Lindsley Residence

Rising one-and-one-half stories, this Shingle Style residence is essentially side-gabled in form and features both a polygonal and a gabled roof dormer along the front (south) slope of the roofline, while the north façade carries a larger, gabled example. Like most of the pre-1900 homes along East Forest Avenue, the foundation is rock-faced limestone. The first floor of the house proper is sheathed with clapboard, while the remaining wall surfaces are covered with staggered, wooden shingles. The front (south) porch features a series of four round-arched openings; three of which have been infilled with (modern, louvered) windows, while the final opening contains the door, which also is louvered. Windows throughout the house are irregularly placed and consist of on-over-one light sashes. An attached and gabled, circa-1920s garage wing is located to the rear and rests on a concrete block foundation.

Little is known of Perry Lindsley, the original owner of the 1893 residence. Prior to moving to Neenah, Lindsley is noted as living in Appleton and working as a clerk. Lindsley resided on East Forest Avenue from 1893 until at least 1905, after which the home was occupied by a series of clerks and traveling salesmen, followed by paper industry management and engineers. In 1934, the home was acquired by S.F. Shattuck who resold it two months later to Kimberly-Clark engineer Hans Hefti. Hefti retained the home until his death in 1974; his son John now occupies the home. The home was listed on the National Register of Historic Places in September 2003.⁵



1010 East Forest Avenue
Gilbert-Lachmann Residence
1904

Colonial Revival

Colonial Revival houses accentuate the return to a simpler time in home building. Characterized by gable, hipped or gambrel roof systems. The façade is usually symmetrical and rectangular, multi-paned windows are present but not overly fussy. The entry is characterized with a pediment or classical columns carry a porch overhead.

Gambrel Roof: Also known, as a “Dutch Roof” is usually symmetrical with two roof sections on each side. Often used to maximize headroom.

Pediment: Architectural element consisting of a traditionally triangular section found above two horizontal structures. The triangular portion does vary in shape and size.

Gilbert-Lachmann Residence

Rising between two and three stories, this Colonial Revival residence is sheathed with clapboard and rests upon a limestone foundation. The roof is generally side-gabled with a front-gabled projection at the southwest corner and a three-story, polygonal tower at the southeast corner. The primary (south) entrance is flush with the plane of the wall and features a classical surround with sidelights and a broken pediment over the door. A tripartite arrangement consisting of two sashes separated by a fixed, diamond-paned window is located above the entryway. Detailing is limited to flat modillions, as well as wide bands of wooden trim that separate each floor. Windows throughout the house are generally regularly placed and consist of one-over-one-light sashes as well as others with diamond-paned upper sashes. A Porte cochere with rusticated, coursed stone supports extends from the rear, northeast corner of the home.

Erected in 1904, this residence was originally the home of Albert Gilbert. Gilbert was the son of William Gilbert, the proprietor of the firm of William Gilbert & Company, carrier of paper mill supplies. Interested in the paper milling business, William's eldest son William M., along with four other family members, established the Gilbert Paper Company in Menasha in 1887. The next owner of the home was Edmund J. Lachmann, an early milling businessman in Neenah. Lachmann was born in Neenah in 1857, the son of German immigrants Jacob and Catherine Lachmann. After his local education and a course at the business college in Oshkosh, Lachmann worked as a bookkeeper in Chicago and, later operated a hardware store. Following the death of his father in 1879, he returned to Neenah to care for his father's brewing interests. He then joined a flour-milling firm and eventually incorporated as the Krueger-Lachmann Milling Company in 1885. After aiding in its organization, he served as president of the Lakeside Paper Mills from 1910 until 1920. Lachmann was one of the organizers of the State Bank of Neenah and served as its vice president from 1911 to 1917 and president from 1917 to 1926. After retiring from the paper making business, he became a dealer of bonds and securities. Lachmann resided here until 1934 after which he sold the home to Sam Pickard.⁶



325 Ninth Street
Lyall Pinkerton Residence
1898

Colonial Revival

Rising from a limestone foundation and topped with a steeply pitched hipped roof, this two-and-one-half story, Colonial Revival style residence is sheathed with clapboard except for the three hipped-roof dormers which have been covered with vinyl. Rectangular in plan, the primary (west) façade of this home features a replacement porch with simple iron supports, which shelters a single door and a three-sided bay. A Palladian window occupies the space immediately above the entrance. Windows along the west elevation are regularly arranged and consist of a pair of sash windows along each level. Remaining fenestration is irregularly placed, but also consists of one-over-one-light sashes. A simple, wide band of wooden trim delineates each floor.

This house was built by DeWitt Clinton Van Ostrand as a wedding present for his daughter Laura following her marriage to Lyall Pinkerton. In 1900, Pinkerton was an insurance salesman with the Menasha office of the J.L. Fieweger & Company. By 1905, he was working at the Menasha Woolen Mills and later he became the treasurer and manager of the Jersild Knitting Company. Pinkerton was reportedly responsible for making the knitting concern the second largest of its kind in the United States. Pinkerton remained in the home until 1934, when Gilbert Paper Company salesman Robert Whale is noted as the occupant. Pinkerton also served as the director of the local National Manufacturers Bank from 1921 to 1934 and was a former school commissioner. Mrs. Pinkerton served as the first treasurer of the Daughters of the American Revolution, was a charter member of the Emergency Society of Neenah and Menasha, as well as organized (along with Mrs. W.Z. Stuart), the League of Women Voters of Neenah-Menasha in 1920. ⁷



402 Ninth Street
Harry DeWolf Residence
1896

Colonial Revival

Sheathed in narrow vinyl siding, this Colonial Revival style house is essentially side-gabled in form and features a two-story polygonal bay with a conical roof along its primary (east) façade. The entrance is located just north of the bay and is fronted only by a stoop with an iron railing. A slightly projecting, round-arched overhang and a simple classical surround is the sole entryway adornment. A hipped-roof dormer rests above the entrance. Windows throughout the house are arranged singly and in tripartite groupings and consist largely of one-over-one-light sashes. A brick chimney breaks the plane of the roof and rises past the roof's ridge.

This residence was built by Harry DeWolf in 1896. DeWolf was born in Menasha, Wisconsin, in 1862 and attended local schools. After completing a course at the Neenah business college, he began working in 1883 for the National Bank of Menasha, which was established in 1870. After working at various positions, he eventually became the president of the financial institution that later became simply known as the Bank of Menasha. The next known owner (by no later than 1920) was Nathan H. Bergstrom, an accountant at the Bergstrom Paper Company.⁸



335 9th Street
Built for Max Kuchenbecker
circa 1924

Colonial Revival

This two-story Colonial Revival residence has a symmetrical front facade with an accented doorway and evenly spaced windows on either side. Window openings, while symmetrically located on either side of the front entrance, are hung in adjacent pairs on the first floor and as single double-sash three-over-three on the second floor. All windows have decorative shutters. Windows throughout the home are generally regularly placed. The roof is side gabled. The primary entrance features a simple classical surround. The roof material consists of asphalt shingles and it is sheathed in clapboard siding.



401 9th Street
Built for Dr. M. N. Pitz
1924

Colonial Revival

This two-story brick Colonial Revival house features a hipped roof with wide and boxed overhangs. A single small dormer is symmetrically placed on the roof. The main entrance is on the north side of the west façade with a frame constructed porch connected to a boxed frame constructed bay window. Windows are symmetrically placed on all floors and consist of double-hung six-over-one sashes. The upper windows have decorative shutters. The house is square in shape with a small addition to the south façade.



803 East Forest Avenue
Dr. Truman Seiler Residence
1924

American Foursquare

American Four Square is as exactly as it sounds; a square, usually two and a half-story house with a pyramidal hip roof structure. Exterior building materials can vary, different types of masonry including brick, stucco and even sculpted cinder blocks to wood clapboard and shingles. Dormers are usually found protruding from the roofline, either on one side or multiple sides. Front porches span the width of the front facade with roofs being supported by two to four columns.

Pyramidal Hip Roof: “Double Pitched Roof” Steep pitch followed by a lesser pitch.

Sculpted cinder blocks: decorative concrete blocks.

Dormers: A structural element that protrudes from the roof structure, typically windows, is incorporated.

Dr. Truman Seiler Residence

This stucco-sheathed, American Foursquare residence rises two stories and features a truncated, hipped roof with slightly flared and moderately overhanging eaves; the latter two features of which give the house a slight Prairie style influence. A single, hipped-roof dormer with three, square windows is situated along both the north and west planes of the roof and each are sheathed with wooden shingles. The primary (north) façade features a central entrance overhang with bracket supports, which shelters the single doorway and a rectangular window. A pair of sash windows is located to either side of the entry, while a pair of tripartite groupings is located along the upper level. A one-story, shallow pitched, hipped-roof sunroom extends to the west and consists of three sash windows on all three sides. Windows throughout the remainder of the home consists of somewhat regularly, paired and tripartite sash examples.

Built in 1924, this was the home of Dr. Truman J. Seiler. Dr. Seiler was born in Madison, Wisconsin, in 1892. Following graduation from the Marquette School of Dentistry in 1915, he began his dental practice in Neenah, which he maintained into the 1950's. Seiler and his family resided at the East Forest Avenue home until at least 1956: Seiler died at his later Reed Street residence in 1966. 9



616 East Forest Avenue
Pfeiffer-Kimberly Residence
1915

Arts & Crafts

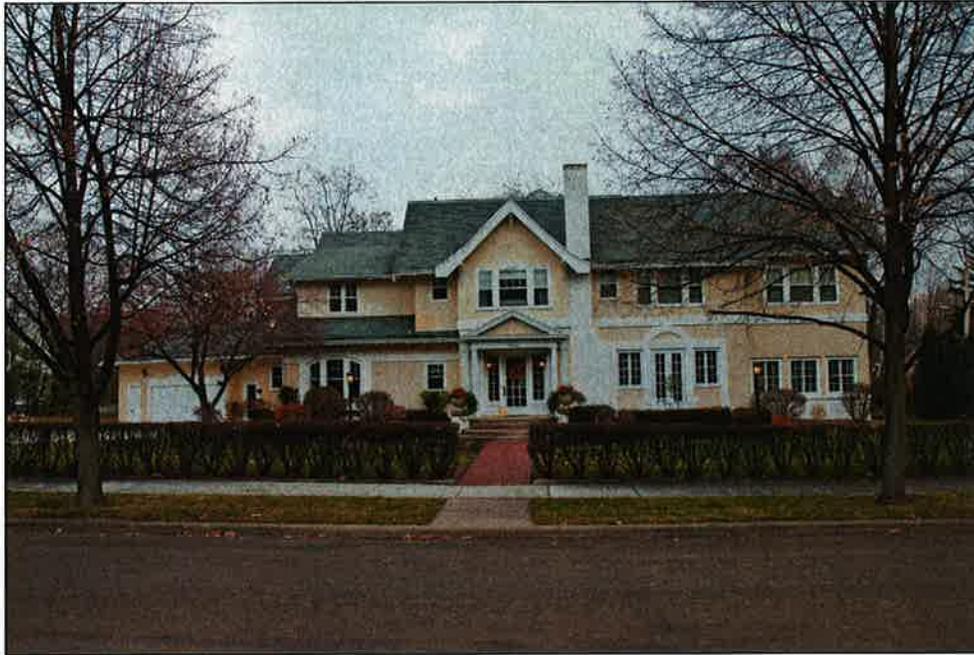
Arts & Craft style houses tend to meld into other styles of architecture. Distinctively Arts & Crafts are covered in stucco restraining from excessive detail. Windows are well placed, irregular and multi-paned. Typically stone foundations and stone support columns can be found on an Arts & Crafts style house. This type of architecture was meant to bring the houses back to nature.

Stucco: Made of aggregate, binder and water, used as a decorative finish applied roughly or smoothed over.

Pfeiffer-Kimberly Residence

Resting on a limestone foundation, this two-and-one half story residence is sheathed in clapboard and displays features of both the Arts & Crafts and Craftsman styles. Largely rectangular in form and presenting a symmetrical street-facing façade, the house is actually oriented to the west. The west entry is simple and is topped by an overhang with brackets. The steeply pitched hipped roof features wide and boxed overhanging eaves with exposed rafter tails. A wooden-shingle sheathed, gabled-roof dormer rises from both the south and east roof planes and each features knee bracing and wide eaves in addition to a tripartite grouping of diamond-paned sashes. Along each level of the primary (south) elevation, a pair of large, rectangular openings carries a series of multiple-light, casement windows. A similar bank of windows exists along the second floor, east elevation. Remaining fenestration is grouped in threes, with many featuring diamond paning.

Tax records indicate that this house was built by the Pfeiffer family in 1915; however, the first occupant (and subsequent owner) the following year was Daniel Lucius Kimberly Jr. Kimberly was the son of Daniel Lucius and Frances (Hewitt) Kimberly and was born in Neenah in 1885. He attended Princeton University and then worked for a time with a mining company. In 1908, he and William C. Wind, C.B. Clark and Edward D. Beals, organized the Hardwood Products Company, a firm specializing in the manufacture of doors. After beginning with such a factory in Vicksburg, Mississippi, they established the factory in Neenah in 1910. In 1915, Kimberly married Miss Margaret Mowry Smith, the daughter of Henry Smith of the Menasha Woodenware Company in Menasha. The Kimberlys remained in this house until erecting a new home at 569 East Wisconsin Avenue in 1928. The next known owner of the home (from at least 1934 to 1956) was Leo O. Schubart, treasurer of both the Neenah Paper Company and the Wisconsin Paper Group.¹⁰



1002 East Forest Avenue
Bacon-Johnson Residence
1901; 1919

Arts & Crafts

Sheathed with stucco, this two-story Arts & Crafts residence features minimal decoration, except for the deliberate arrangement of the multiple-light sashes. Indeed, detailing of this residence is limited to exposed rafter tails, simple, wooden bargeboards and a few carved wooden brackets. Slightly raised, flat trim delineates the first from the second level of the broad expanses of stucco, as well as accents some of the window groupings. The primary entrance is located along the Ninth Street facade and consists of a gabled and pedimented overhang with column supports. Windows are largely arranged in tripartite groupings; most of the first-floor examples of which are multiple-light casements, while the second floor features sash openings.

This house was originally built in 1901 by Mrs. Charles R. (Isabel Bacon) Smith for her mother Elizabeth Bacon. Bacon's son John also resided here for a time. Isabel Bacon Rogers, a Racine divorcee, was the second wife of Charles R. Smith. Following the death of Charles in 1916, Isabel married early silent film star Orrin Johnson in 1918. A large addition was built onto the original block in 1919 and she and Johnson then moved into this residence. Orrin and Isabel resided there until their respective deaths in 1943 and 1950.¹¹



1106 East Forest
Louis T. Jourdain House
Built circa 1924

Craftsman

The Craftsman is a style that was created to specifically move away from the elaborate and fussy style of the Victorian era. Roof systems are low pitched, gabled and or hipped with deep eaves. Rafters are usually exposed with or without brackets to help support the eaves. The porches are usually included with the main body of the house with the roof extending over the porch. Square or tapered columns help support the roof over the porch. Windows typically are 4 over 1 or 6 over 1 double hung. Exterior materials also include stone for porch base and chimneys.

Rafters: A structural member to support the roof deck, portions of the rafter was left exposed for architectural detail and in some cases was cut or carved for added detail.

4 over 1/6 over 1: refers to the top and bottom of windows. The first number represents the number of windowpanes in the top portion of the window and the second number represents the number of windowpanes in the bottom portion of the window.

Louis T. Jourdain Residence

Constructed of concrete to look like brick, this craftsman residence is a two-story structure on a poured concrete foundation. The roof is gabled east to west with prominent overhangs with simple craftsman style brackets. The primary façade faces East Forest Avenue and the entrance is centered on a symmetrical façade with a simple wooden overhang above brick steps. The triple windows on the lower floor are placed symmetrically each side of the entrance. Single windows are placed relatively symmetrically around the house. The rear, or north façade has a small addition with a flat roof and iron railing that acts as the rear entrance. This façade also features a brick chimney with windows placed symmetrically on either side. A sunroom with grouped windows flanks the west side of the house. Typical of the craftsman style are the narrow windows divided vertically into three lites.

The house was built in the early 1920's and little is known of the original owners. The Wimer family purchased the house in the 1970's. The Wimers owned the residence until the early 2000's when the Lendrum family purchased it and have been restoring it since that time.



1112 East Forest Avenue
Willard Bellack Residence
1937

International Style

Concrete, glass and steel are amongst the most common materials found on an International Style house; on occasion skeleton-frame construction is exposed. The international Style completely rejected non-essential decoration. Ribbon windows, corner windows are hallmarks of the style. Balance and symmetry is clear. Flat roofs were without an overhang. Oftentimes thin, metal mullions and smooth spandrel panels separated large, single-pane windows.

Ribbon Window: A row of windows separated by a mullion.

Mullion: A structural element that separates adjacent windows.

Spandrel Panel: Closely relates to the space between a curved feature adjoined to a rectilinear boundary.

Willard Bellack Residence

Constructed of concrete, this International Style residence features a flat-roofed two-story core with one-story, flat-roofed wings to the west, east and south. The modestly recessed, primary entrance faces East Forest Avenue and is located just left of the central rounded, one-story wing. The curved corners of this bay feature glass block, while the central portion of the wing carries a single, floor-to-ceiling, plate-glass or (thermo pane) window. Each of the flanking east and west wings are openings. The window design and arrangement of the central, second-floor elevation mimics that of the first level. A wide brick chimney rises from the near the center of the second-floor roof.

This house was designed by Chicago architect George Fred Keck and was built for Willard B. and Blanche Bellack. Bellack was the vice president of the Jersild Knitting Mills, which was established in Neenah in 1899. By 1954, Bellack changed occupations and was working as an insurance agent with the Lincoln National Life Insurance Company. By 1956, Bellack and his wife had moved to 811 East Forest Avenue. The next owner of the home was Mrs. Jacqueline Dutcher, the widow of John Dutcher, former partner in the Appleton Woolen Mills. Although the relationship is not clear, it appears that Jacqueline may have been the mother of Bert Dutcher, the vice president of the Jersild Knitting Company following Bellack's departure from that position. ¹²



333 Seventh Street
Smith Family Indoor Tennis Courts
1928

Astylistic/Quonset

No exact apparent style. The rounded roof is reminiscent of a Quonset hut.

Smith Family Indoor Tennis Courts

Essentially Quonset in shape, this one-story building is oriented on an east/west axis and is covered with horizontal board. Buttressing is evident along both the north and south sidewall elevations. A single door is evident along the west end wall, while a small, flat-roof wing extends to the south.

The structure was built on the grounds of the Charles R. Smith Residence (824 East Forest Avenue) between 1927 and 1928 by Mowry Smith. Mowry was the son of Charles R. Smith, the latter having served as the president of the Menasha Wooden Ware Company until his death in 1916. An article in the Oshkosh Daily Northwestern notes that this structure was only the second of its kind built in the Midwest-the other was reportedly in Indianapolis, Indiana. The building measures 120 feet long and is 66 feet wide. The arched ceiling, which was said to be free of roof beams, permits a clearance of twenty-nine feet. The court is now owned by the Neenah Racquet Club.¹³

¹³ Tax Rolls, City of Neenah, 1928; Oshkosh Daily Northwestern, 24 December 1927, 19/



320 9th
Built as a carriage house for the Syme-Gilbert residence
1883

Astylistic

This house was originally the carriage house for the Alexander Syme family and is next door to the Second Empire house on 910 East Forest Avenue. Albert N. Gilbert bought the house and carriage house from Syme. They have come to be known historically as the Syme-Gilbert houses. Over the years the house and carriage house came to belong to different owners. Since its construction in 1883, the house has undergone several modifications and additions. An original portion of the carriage house is the south brick two-story structure. It has a gabled roof with hip ends and asphalt shingles. The south façade shows remnants of the Victorian style with a second story intersecting gable with wood fenestration that originally must have opened on to a balcony. At some point a more modern greenhouse not in the original style was attached and modern garage doors replaced the old carriage doors. The current main entrance faces east where a wood framed two-story addition was added during the mid to late twentieth century. Windows on the original structure are double sash, two over two with a slight arch. Windows on the newer addition are casement. The first floor on the addition is clad in vertical siding, while the upper floor is horizontal wood siding.



339 9th Street
Built for Otto Lieber
1924

Tudor

Tudor Style houses have a distinctive look to them; decorative half timbering is exposed, the material between the half timbering is either “wattle and daub” which looks like stucco and in some cases the material between is brick. The steep gables allow for distinctive cross gables. Doors and windows are typically tall and narrow and the windows typically have smaller panes. The characteristically large chimneys are topped with decorative pots.

Cross Gable: Much like a gable roof but has two parts that cross.

Chimney Pot: A chimney pot is placed on top of a chimney to extend it. Multiple pots represent that there are multiple fireplaces on separate floors sharing the chimney.

Otto Lieber Residence

Tudor style is primarily associated with massive chimneys, commonly crowned by decorative chimney pots, façades dominated by one or more prominent cross gables and usually steeply pitched and with decorative half-timbering present. Also this style features steeply pitched roofs, usually side gabled and tall, narrow windows common in multiple groups with multi-pane glazing. Exteriors can be stucco, brick, stone or wooden clad.

Built in 1924 this house typifies the Tudor style characteristics of steeply pitched roofs with multiple cross gables and decorative half-timbering. The main, or west façade consists of two cross gables intersecting the main footprint of the house. The fenestration is decorative half-timbering with tall narrow windows mostly grouped in pairs with multi-pane glazing. Roofs are steeply pitched and the material is asphalt shingles. The house is sheathed in wide clapboard siding. The main entrance consists of a single entry door symmetrically placed on the smallest cross-gable with no fenestration and no porch overhang.



324 9th
Theodore Gilbert House
1895

Queen Anne / Colonial Revival

The Theodore Gilbert House is a 4,391 square foot shingle style home built in 1895 by Menasha industrialist Theodore Gilbert. It is an important contributing building to the historic area known as the East Forest Avenue District. It is one of three homes within a one-block area associated with the Gilbert family. (Others are located at 910 and 1010 East Forest Avenue).

Theodore chose a uniquely American style for his home. The Gilbert house is a Southern Colonial subtype of the Shingle style. The broad living porch recalls verandahs in southern tropical climates. Its overall symmetry, simplicity, and classicism are reminiscent of early Colonial Revival architecture. Some Colonial elements include the central front entry with sidelights, the brick chimney on the south wall, the classical porch columns in front and back, and the look and placement of many of the single sash windows.

The most salient architectural feature for a Shingle house-wall cladding and roofing of continuous wood shingles-is missing. Composition shingles and clapboard siding cover the roof and walls respectively.

The rooflines are irregular. The principal roof is side-gabled with cross gables projecting at the north and south ends in front and back. An extensive porch roof in front ends in a porte-cochere on the north end. Massive piers support the porch columns. The lower porch and the house foundation are of massive rusticated stone. This latter characteristic, like the large porch and porte-cochere, are also associated with Queen Anne and Richardsonian Romanesque styles. As with most Shingle style homes, this home is simply trimmed, including the windows. Appropriate to the Shingle style are the number of equal-sized sashes, the strips of three or more windows, and the diamond-paned windows.



804 East Forest

Two Story Cube

This World War II era home was designed and built by W.J. Durham Lumber Company, Neenah, Wisconsin, in 1942. Originally the house was sheathed in wood clapboards and a wood shingle roof which have since been replaced. There is minimal fenestration and eave overhang. The six over six windows are symmetrically placed on both the first and second floors. The entrance is located just west of the two main floor windows. A simple classical surround is the sole entryway adornment. In 1956 Frank Shattuck and Associates added a bedroom extending west into the garage space and a screened porch was added extending north from the northeast corner of the house. In 1975 further alterations were made. The garage on the west side of the house was converted to a bedroom and a new, two-car garage was added to the west side. In 1992 a one-story addition to the north side of the house expanded the kitchen, added a breakfast room and expanded the library, also glassing in the screen porch.



705 East Forest Avenue

Two Story Cube Pre-1900

This two-story wood clad cube residence rests on a limestone foundation. It has moderately overhanging eaves and is simple in its ornamentation. Decorative shutters flank all windows. It has a simple hipped roof and the primary (north) façade features a central entrance with a supported overhang with colonial columns. Tripartite windows are located to the east of the entrance while a pair of dual sash windows are placed symmetrically on the upper floor. Windows throughout the remainder of the house consist of irregularly placed single and paired sash groupings. A one-story, hipped roof sunroom extends to the west with large single paned glass panels on each side.

Built originally in 1885 by Niels and Marie Jersild of the Jersild Knitting Mill, the house sustained extensive fire damage in 1920 and was rebuilt in 1924 by the Jersild family without a fireplace in the living room and master bedroom.

The house was sold to A.H. Angermeyer family in 1928, then to the Richard Sawtell family in 1940, and again in 1965 to William and Anne Towne who built the two-car garage facing East Forest Avenue. The house changed hands several times in the next decades and is currently occupied by Gary and Kathy Nichter (2010).



321 9th Street

Contemporary

1956

Non-contributing to the Historic District



326 9th Street

Modern

1985

Non-contributing to the Historic District



329 9th Street

Contemporary

1956

Non-contributing to the Historic District



913 Hewitt Street

Contemporary

1952

Non-contributing to the Historic District



331 7th Street

Colonial Revival

1980

Non-contributing to the Historic District

References:

- ¹ Charles N. Glaab and Lawrence H. Larsen. *Factories in the Valley; Neenah-Menasha. 1870-1915* (Madison: The State Historical Society of Wisconsin. 1969), 136-137; William A. Titus, *History of the Fox River Valley, Lake Winnebago and the Green Bay Region* (Chicago: S.J. Clarke Publishing Company, 1930), 3/137; *Neenah-Menasha City Directory (1900, 1905, 1920-1934)*.
- ² “Henry Spencer Smith House,” National Register Nomination form, Prepared by Peter J. Adams, April 1982, 8/1; Titus, *History of the Fox River Valley*, 3/16; *Neenah-Menasha City Directory (1920-1948)*.
- ³ Tax Rolls, City of Neenah, 1893; *Neenah-Menasha City Directory (1900, 1905, 1920-1934)*; “Ellis Jennings House,” National Register Nomination form, Prepared by the Neenah Landmarks Commission, February 1988. 8/2.
- ⁴ “Charles R. Smith House,” National Register Nomination form, Prepared by Peter J. Adams (April 1979), 8/1; *Neenah-Menasha City*
- ⁵ “Perry Lindsley house,” National Register Nomination form, Prepared by Peter J. Adams, July 2002, 8/1; *Appleton City Directory (1884)*, information available online at www.ancestryplus.com.
- ⁶ Titus, ed., *History of the Fox River Valley*, 3/134, 137, 270, 273; *Neenah-Menasha City Directory (1900-1934)*.
- ⁷ Shattuck, *A History of Neenah*, 175, 249, 253, 270; *Neenah-Menasha City Directory (1900-1934)*.
- ⁸ Titus, ed., *History of the Fox River Valley*, 3/45-46.
- ⁹ “Dr. T.J. Seiler Dies in Neenah.” *Twin City News Record*, 10 August 1966, 1/6; *Neenah-Menasha City-Directory (1924-1956)*.
- ¹⁰ Tax Rolls, City of Neenah, 1915, 1916; Titus, *History of the Fox River Valley*, 3/324-25; *Neenah-Menasha City Directory (1920-1958)*.
- ¹¹ Tax Rolls City of Neenah, 1901, 1919; “Charles R. Smith House”, National Register form, Prepared by Peter J. Adams, April 1979, 8/1-8/2.
- ¹² *Neenah-Menasha City Directory (1940-1956)*.

PRESERVATION OBJECTIVES

PRESERVE CONTRIBUTING PROPERTIES

The demolition of historic buildings weakens the district by the loss of contributing structures, which can never be replaced. Preservation options must be actively pursued before demolition is undertaken.

PRESERVE ARCHITECTURAL HARMONY

New construction should maintain the visual harmony of the district; it should consider the size, materials, and patterns of the existing structure and neighboring structures.

PRESERVE HISTORIC BUILDING MATERIALS

Historic building materials are vital to the integrity and character of an individual building and the district as a whole. Due to the regional significance and architectural distinction of the district, special effort must be taken to ensure the preservation or like replacement of building materials.

BUILDING PERMIT REQUIREMENTS FOR THE EAST FOREST AVENUE LOCAL HISTORIC DISTRICT

The objectives for the district are implemented by reviewing both building and demolition permits for their effect on the district. The permit review process does not apply to permits relating to interior work or to work not requiring a permit.

Designation of a local district requires property owners taking out a building permit for **exterior** work to review their projects with the Neenah Landmarks Commission and obtain a Certificate of Appropriateness. Currently permits are required by the city for exterior work that involves structural changes or any work increasing the living space of the home. In the case of a local district, a permit would only be required for exterior structural changes. This would include additions, structural roof changes, and any other possible structural change such as changing the size or location of windows and doors.

Cosmetic work such as re-shingling, re-siding, and painting would NOT require a permit nor would work contained to the interior only. The preservation guidelines adapted by the Neenah Landmarks Commission are just that, "guidelines" for homeowners within the historic district to help advise them of preservation objectives. It is hoped that homeowners within the district will use these guidelines to help them achieve the best outcomes for their historic properties. This will help ensure the integrity of the home's historical significance as well as maintain its value within the real estate market.

It is our hope that as a Commission we can work with and advise homeowners when necessary on structural changes to their historic properties in order to protect, preserve and increase the value of their homes.

PERMIT REVIEW PROCESS

1. APPLICATION

Any application for a permit from the building inspector involving the exterior alteration or demolition of a property within the E. Forest Avenue Historic District is filed by the inspector with the Neenah Landmarks Commission. Once filed, the commission must meet within thirty days of the application, either at a regular meeting, or at a special meeting if requested by the applicant.

2. REVIEW

The commission meets with the applicant to review the proposed plans and designs to determine whether the work is consistent with the objectives and preservation guidelines of the preservation plan.

3. CERTIFICATE OF APPROPRIATENESS

The commission issues a Certificate of Appropriateness before the building inspector may issue a building or demolition permit. If the work does not conform to the preservation objectives and guidelines, the commission may deny the certificate. If the work does not meet the objectives, the commission will work at the applicant's request to help modify the project so that it is consistent with the objectives.

Action to approve, deny, or suspend action must be taken within thirty days of application. If no action to approve, deny or suspend action is taken within thirty days on an application, then the certificate is automatically granted.

In the case of demolition, the Commission may issue a written determination to suspend action for up to six months. At the end of six months the Commission shall act on the suspended application or, by written stipulation of the applicant and the Commission, continue to suspend action for not more than six additional months, at the end of which time the Commission shall act on the application.

4. APPEAL

If the commission determines that the proposed work is not consistent with the preservation objectives and design guidelines, the applicant may appeal the decision to the Common Council, which may grant the certificate.

PRESERVATION GUIDELINES

Preservation guidelines are used to help the property owner and the Landmarks Commission evaluate a project in light of district preservation objectives. The guidelines for the East Forest Avenue Historic District were adapted from the Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings and are included in the district ordinance. The following guidelines are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

GENERAL GUIDELINES

1. Use the property for its historic purpose or place it in a new use that requires minimal change to the defining characteristics of the buildings and its site and environment.
2. Retain and preserve the historic character of a property. Avoid the removal of historic materials or alteration of features and spaces that characterize a property.
3. Recognize each property as a physical record of its time, place, and use. Avoid changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings.
4. Most properties change over time; retain and preserve those changes that have acquired historic significance in their own right.
5. Preserve distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property.
6. Repair rather than replace deteriorated historic features. Where the severity of deterioration requires replacement of a distinctive feature, match the new feature with the old in design, color, texture, and other visual qualities and, where possible, materials. Substantiate the replacement of missing features by documentary, physical, or pictorial evidence.
7. Do not use chemical or physical treatments, such as sandblasting, that cause damage to historic materials. Undertake the surface cleaning of structures when appropriate using the gentlest means possible.
8. Protect and preserve significant archeological resources affected by a project. If such resources must be disturbed, undertake mitigation measures.
9. Avoid the destruction of historic materials that characterize the property when constructing new additions, exterior alterations or other related new construction. Make the massing, size, scale, and architectural features compatible to protect the historic integrity of the property and its environment.
10. Construct new additions and adjacent or related new construction in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

SPECIFIC RECOMMENDATIONS FOR BUILDING EXTERIORS

ROOFS (MAY REQUIRE A BUILDING PERMIT)

Roofing materials include slate, wood, and metal. Roof features include shingles, chimneys and skylights.

<u>Recommended</u>	<u>Not Recommended</u>
Designing additions to roofs (dormers, decks, elevator housing, skylights, etc.) so that they are inconspicuous from the public right-of-way and do not damage or obscure character-defining features.	Radically changing a character-defining roof shape or damaging character-defining roofing material as a result of incompatible design or improper installation techniques.

WINDOWS (MAY REQUIRE A BUILDING PERMIT)

Because rehabilitation projects frequently include proposals to replace window sash or even entire windows to improve thermal efficiency or to create a new appearance, it is essential that their contribution to the overall historic character of the building be assessed together with their physical condition before specific repair or replacement work is undertaken.

<u><i>Recommended</i></u>	<u><i>Not Recommended</i></u>
<p>Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, i.e. if repairs to windows and window features will be required.</p> <p>Weatherize windows by recaulking and replacing or installing weatherstripping and storm windows, which duplicate the proportions of the original windows.</p> <p>Repairing window frames and sash, or replacement in kind of those parts that are extensively deteriorated or missing.</p> <p>Replacing in kind an entire window that is too deteriorated to repair using the same sash and pane configuration and other design details. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.</p> <p>Providing an interior setback for dropped ceilings to allow full height of window openings.</p>	<p>Removing or radically changing windows that are important in defining the historic character of the building so that, as a result, the character is diminished.</p> <p>Changing the number, location, size or glazing pattern of windows, through cutting new openings, blocking-in windows, and installing replacement sash that do not fit the historic window openings.</p> <p>Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors which radically change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.</p>

ENERGY RETROFITTING (MAY REQUIRE A BUILDING PERMIT)

Some character-defining features of a site such as shutters, transoms, skylights, sunrooms, porches, and plantings also play a secondary energy-conserving role. Therefore, prior to retrofitting historic buildings to make them more energy efficient, the first step should always be to identify and evaluate the existing historic features to assess their inherent energy conserving potential. If it is determined that retrofitting measures are necessary, then such work needs to be carried out with particular care to insure that the building’s historic character is preserved in the process of rehabilitation.

<u>Recommended</u>	<u>Not Recommended</u>
<p>Installing freestanding solar collectors in a manner that preserves the historic property’s character-defining features.</p> <p>Designing attached solar collectors, including solar greenhouses, so the character-defining features are preserved.</p> <p>Placing solar collectors on noncharacter-defining roofs or roofs of nonhistoric adjacent buildings.</p> <p>Utilizing the inherent energy conserving features of a building by maintaining windows and louvered blinds in good operable condition for natural ventilation.</p> <p>Improving thermal efficiency with weatherstripping, storm windows, caulking, interior shades, and, if historically appropriate, blinds and awnings.</p> <p>Installing exterior storm windows, which do not damage or obscure the windows and frames.</p>	<p>Locating solar collectors where they radically change the property’s appearance or damage or destroy character-defining features.</p> <p>Placing solar collectors on roofs when such collectors change the historic roofline or obscure the relationship of the roof to character-defining roof features such as dormers, skylights, and chimneys.</p> <p>Installing new exterior storm windows, which are inappropriate in size or color, which are inoperable.</p> <p>Replacing windows or transoms with fixed thermal glazing or permitting windows and transoms to remain inoperable.</p>

ADDITIONS (Includes decks and porches)

(REQUIRE A BUILDING PERMIT)

Existing additions to historic buildings may be of masonry, wood, or architectural metal and include many of the above named materials and features. Most often they are distinguished from the historic building by the contrast of materials, their scale, and their lack of ornamental features.

New rear additions or replacements of existing additions do not affect the historic building or district when they are small in scale, contrasting, and modestly ornamented.

<u><i>Recommended</i></u>	<u><i>Not Recommended</i></u>
<p>Constructing a new addition so that there is the least possible loss of historic materials and so that character-defining features are not obscured, damaged, or destroyed.</p> <p>Locating the attached exterior addition at the rear or on an inconspicuous side of a historic building; and limiting its size and scale in relationship to the historic building.</p>	<p>Designing a new addition so that its size and scale in relation to the historic building are out of proportion, thus diminishing the historic character.</p>

NEW CONSTRUCTION (Includes residences, garages, storage sheds, fences, and gazebos)

(REQUIRES A BUILDING PERMIT)

New construction within the district is encouraged when it complements the scale, proportion, and rhythm created by the historic buildings.

1. All new structures shall be constructed to a height visually compatible with the buildings and environment with which they are visually related.
2. The gross volume of any new structure shall be visually compatible with the buildings and environment with which it is visually related.
3. In the street elevation(s) of a building, the proportion between the width and height in the façade(s) should be visually compatible with the buildings and environment with which it is visually related.
4. The proportions and relationships between doors and windows in the street façade(s) should be visually compatible with the buildings and environment with which it is visually related.
5. The rhythm of solids to voids, created by openings in the façade, should be visually compatible with the buildings and environment with which it is visually related.
6. The existing rhythm created by existing building masses and spaces between them should be preserved.
7. The materials used in the final façade(s) should be visually compatible with the buildings and environment with which it is visually related.

DEMOLITION (REQUIRES A DEMOLITION PERMIT)

Chapter 23 of the Neenah Municipal Code provides the criteria used by the Landmarks Commission for evaluating demolition permit applications. They include building condition, importance to the community, contribution to the neighborhood, potential for restoration or relocation, partial demolition, and impact of new construction:

1. Whether the building or structure is of such architectural or historic significance that this demolition would be detrimental to the public interest and contrary to the general welfare of the people of the City and the State;
2. Whether the building or structure, although not itself a designated historic structure, contributes to the distinctive architectural or historic character of the historic district as a whole and therefore should be preserved for the benefit of the people of the City and the State;
3. Whether demolition of the subject property would be contrary to the purpose and intent of this chapter as set forth in Section 23-2 and to the objectives of the historic preservation plan for the applicable district as duly adopted by the Common Council;
4. Whether the building or structure is of such old and unusual or uncommon design, texture and/or material that it could not be reproduced or be reproduced only with great difficulty and/or expense;
5. Whether retention of the building or structure would promote the general welfare of the people of the City and the State by encouraging study of American history, architecture and design or by developing an understanding of American culture and heritage;
6. Whether the building or structure is in such a deteriorated condition that it is not structurally or economically feasible to preserve or restore it, provided that any hardship or difficulty claimed by the owner which is self-created or which is the result of any failure to maintain the property in good repair cannot qualify as a basis for the issuance of a certificate of appropriateness;
7. Whether any new structure proposed to be constructed, or change in use proposed to be made, is compatible with the buildings and environment of the district in which the subject property is located.

GENERAL RECOMMENDATIONS FOR MATERIALS

MASONRY

Masonry includes brick, stone, terra cotta, concrete and the mortar used to bind their joints. Masonry can be found in foundations, walls, sills, lintels, keystones, belt courses, columns and chimneys. Joint and unit size, tooling and bonding patterns, as well as coatings and color are also features of masonry.

Masonry features are most commonly damaged by high pressure blasting, and by repointing using power tools and Portland cement. The damage is almost always irreparable.

<u><i>Recommended</i></u>	<u><i>Not Recommended</i></u>
<p>Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.</p> <p>Removing loose mortar using hand tools to avoid damaging masonry.</p> <p>Duplicating old mortar in strength, composition, color and texture.</p> <p>Duplicating old mortar joints in width and in joint profile.</p>	<p>Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.</p> <p>Applying high-pressure water cleaning methods or cleaning with chemical products that will damage historic masonry and the mortar joints.</p> <p>Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.</p> <p>Removing paint that will permanently erode the surface material.</p>

WOOD

Wood is most commonly used for making clapboard, shingles, and decorative elements. These materials are used for siding, cornices, brackets and window ornament.

Sandblasting also destroys wood, although wood features can be duplicated to some extent. The cost of duplicating ornamental woods far exceeds the money saved by blasting the paint. The guidelines do not specify appropriate paint colors, but they do speak to the importance of paint as an appropriate protective surface for wood features.

<u><i>Recommended</i></u>	<u><i>Not Recommended</i></u>
<p>Removing deteriorated paint to the next sound layer using the gentlest method possible and then repaint.</p>	<p>Removing paint that is firmly adhering to, and thus protecting, wood surfaces.</p> <p>Using substitute materials for replacement parts that do not convey the visual appearance of the surviving parts of the wood feature.</p> <p>Creating a false historic appearance because a replaced wood feature is based on insufficient historical, pictorial, and physical documentation.</p>

ARCHITECTURAL METALS

Cast iron, steel, pressed tin, copper, aluminum and zinc were all used in the construction of historic buildings. They are found in sheetmetal cornices, roof crestings, and storefronts.

As with masonry and wood features, architectural metals can be destroyed by high pressure blasting methods of cleaning.

<u>Recommended</u>	<u>Not Recommended</u>
<p>Cleaning architectural metals when necessary to remove unsound paint and corrosion prior to repainting.</p> <p>Cleaning galvanized and pressed tin using hand scraping or moderate pressure water to remove loose paint before repainting.</p> <p>Cleaning other metals with appropriate chemical methods but only after testing to ensure that corrosion will not result.</p> <p>Applying appropriate paint or other coating systems after cleaning to decrease corrosion of metals.</p>	<p>Introducing a new architectural metal feature that is incompatible in size, scale, material and color.</p>