



# Dwight Historic District Design Guidelines

## New Haven Connecticut

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Prepared For:

City Plan Department,  
City of New Haven,  
and the Community  
Partners Program of  
the National Trust for  
Historic Preservation



Sven Martison



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*The content of these Guidelines was the result of the collaboration of a Local Team consisting of the following organizations:*

*The City Plan Department, City of New Haven*

*The Livable City Initiative, City of New Haven*

*The Connecticut Historical Commission*

*The Greater Dwight Community Development Corporation*

*Dwight Central Management Team*

*The Office of New Haven Affairs, Yale University*

*The Urban Design Workshop, Yale University*

*The Connecticut Trust for Historic Preservation*

*The New Haven Preservation Trust  
Connecticut Preservation Action*

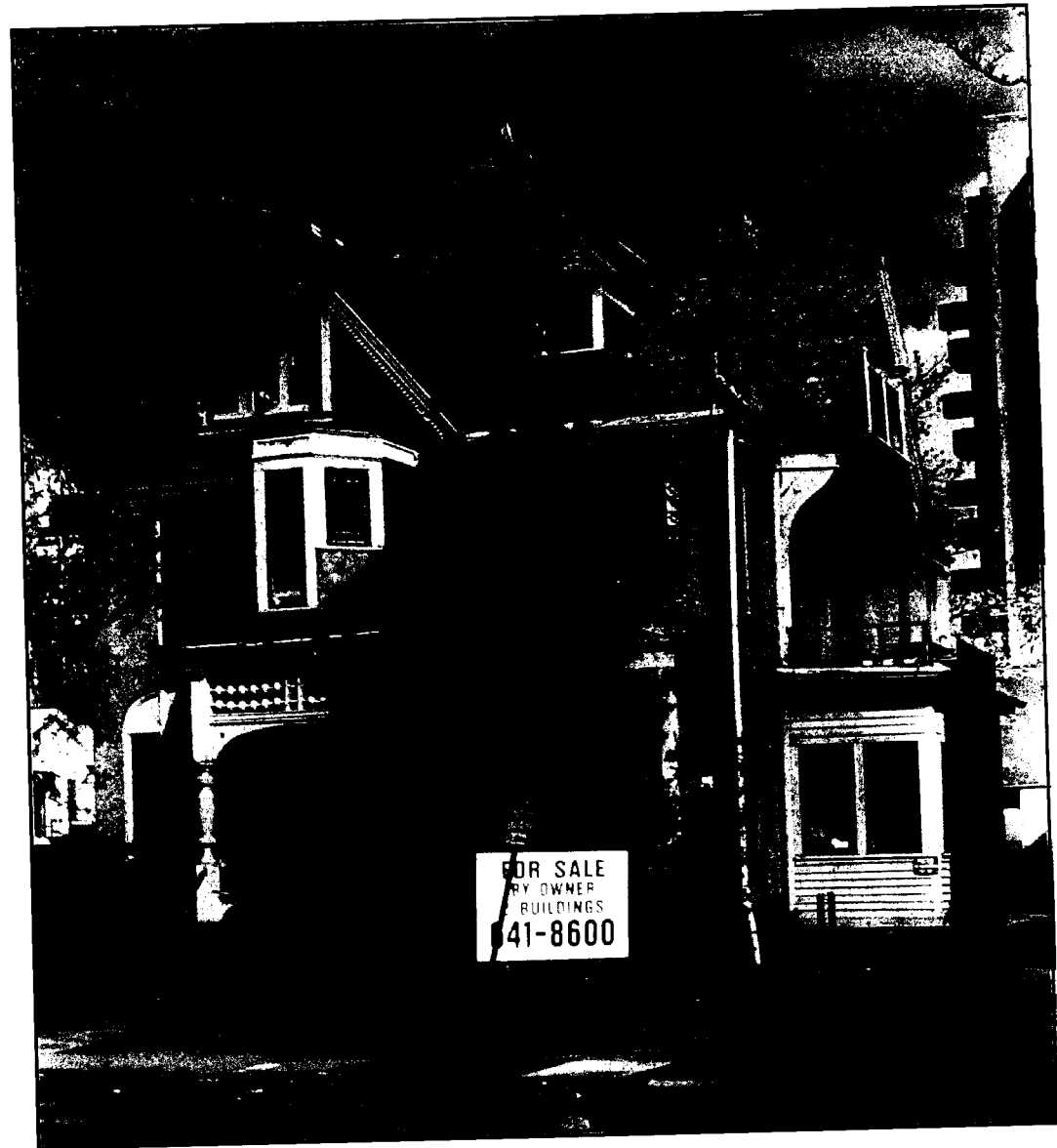
*The Partnership to Enhance Neighborhoods*

*Neighborhood Housing Services*

*The commitment and enthusiasm of the residents of the Dwight neighborhood was particularly helpful in the preparation of these Guidelines. The goals and priorities reflected here are largely the result of their participation.*

*The author wishes to acknowledge the preceding work of the Community Partners Program of the National Trust for Historic Preservation. Specifically, it is upon the work represented by the South Greensboro Historic District Design Guidelines (Greensboro, NC), the Martin Luther King, Jr. Landmark District Design Guidelines for Affordable Housing (Atlanta, GA), and the Lavaca Neighborhood Design Guidelines (San Antonio, TX), that the Dwight Historic District Design Guidelines is built.*

*The Guidelines were funded through a grant from the Pew Charitable Trusts.*



*Dwight's finest Queen Anne house is this structure built by Sherman F. Foote, Secretary/Treasurer of the Seamless Rubber Co., in 1885 on the fashionable south end of Howe Street. One of Dwight's main attractions is its wide range of house sizes and styles built over an exceptionally long period. All contribute to the diversity of the neighborhood.*

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*The Minotte Estes Chatfield House of 1882 on Elm Street was recently renovated as affordable housing by a local non-profit housing provider. These Guidelines are designed to encourage similar historically sensitive rehabilitation projects.*

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# Introduction

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The Dwight Historic District was placed on the National Register of Historic Places in 1983. Its general boundaries are Park Street to the east, Whalley Avenue to the north, Sherman Avenue to the west, and North Frontage Road to the south. *(Specific boundaries are shown on the map opposite)*

Dwight is a residential neighborhood that retains most of its original houses in a largely unaltered state. It was developed from roughly 1830 to 1920, an unusually long period for a 20 block area. As a result, these buildings exhibit an exceptional stylistic diversity. Because Dwight began primarily as a community of artisans working in the local carriage and other industries, modestly scaled and ornamented houses predominate. Several wealthier areas, characterized by more substantial houses, are, however, also part of the neighborhood.

Though it was originally a community of mixed uses, most of Dwight's industrial buildings are now gone, but the varied texture of large and small buildings is reflected in the institutional, commercial and multi-family residential developments of the 1960s and '70s.

Dwight's overall pleasing and inviting character is due to its historic residences and to the way they assemble to make intimate streets. Uniform building setbacks from curbs, and their consistent and uninterrupted rhythm along streets, join with welcoming front yards and shading street trees as a recurring theme. Random demolitions, interrupting the rhythm of the street with vacant lots are, at least for now, only a minor problem in Dwight.

It is the individual buildings, mostly one, two, or three family residences, that distinguish Dwight, and it is to these that the Guidelines are largely directed.

Many post World War II alterations have obscured or reduced the historic character of a significant number of structures, adversely affecting the neighborhood as a whole. Porches and their ornamentation are more vulnerable because of their greater exposure to the elements. They have sometimes been replaced for economy, ease of maintenance, or because what we now view as our historic heritage was considered "old fashioned." Artificial siding has replaced wood clapboard and decorative shingles. Unique solid wood front doors with large welcoming windows have given way to "builders' supply" products of stamped metal.

Many of these "improvements" lack the ability of the original materials to age gracefully or be easily repaired. What was seen at first as an improvement often now makes a house less desirable as a contributing building in a historic district.

***It was the interest of the residents of Dwight in building their neighborhood on the preservation of its historic character, and in urging that renovations of historic structures respond to a consistent set of preservation priorities, regardless of project budget, that was the foundation for this booklet.*** This interest and the commitment of the City of New Haven and the Connecticut Historical Commission, led the Community Partners Program of the National Trust for Historic Preservation to select Dwight as one of their demonstration neighborhoods. A Local Team *(listed on page 2)*, in concert with the National Trust, has reached the consensus articulated in the Dwight Historic District Design Guidelines.

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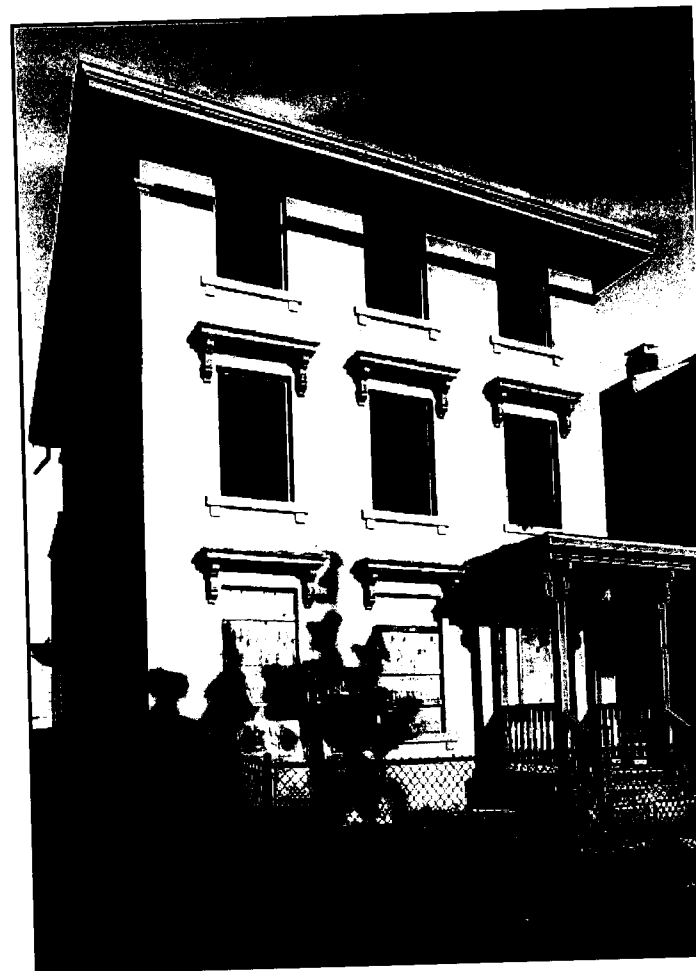
These Guidelines were developed in response to the Advisory Council on Historic Preservation's Policy Statement: "Affordable Housing and Historic Preservation", adopted June 26, 1995. The Policy Statement was developed to provide a framework for Section 106 consultation and local historic preservation planning in communities where economic or design constraints could adversely affect the development of affordable housing. *The Policy Statement stresses flexibility, encourages community involvement, and emphasizes the treatment of exteriors.*

The U.S. Department of the Interior developed ten national standards for the rehabilitation of historic buildings. These, known as the Secretary of the Interior's Standards for Rehabilitation, describe a hierarchy of appropriate preservation treatments. That hierarchy values ongoing maintenance and protection of historic properties to minimize the need for more substantial repairs and, in turn, values repair over replacement of historic features. These Guidelines are a specific interpretation of the Secretary's Standards as they relate to affordable housing projects in Dwight.

Rehabilitations of historic buildings that are to be assisted by federal or state funds must be reviewed and approved prior to the start of work to determine whether they comply with the historic preservation standards of these Guidelines. This review is conducted by the New Haven City Plan Department for projects that receive support from the Community Development Block Grant Program or other federal funding.

Property owners seeking federal or state tax credits for the rehabilitation of historic structures are subject to a stricter interpretation of the Secretary of the Interior's Standards and full compliance with Section 106 of the National Historic Preservation Act of 1966, for both interior and exterior work. Such projects must obtain prior approval from the Connecticut Historical Commission.

While these Guidelines were written specifically for the Dwight neighborhood with the generous input of its residents, the issues addressed are common to most neighborhoods in New Haven and other cities, and the guidance provided is equally relevant in those areas.



Sven Martson

*Formal interpretations of the Italianate architectural style are found in Dwight. In common with this ca. 1885 Kensington Street example, many are of masonry, often originally stucco covered, with apparently "flat" roofs and broadly overhanging cornices supported by ornamental brackets. This house has been identified for renovation.*

# Secretary of the Interior's Standards for Rehabilitation

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1. A property shall be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property shall be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other historic properties, shall not be undertaken.
4. Changes to a property that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and, where possible, materials. Replacement of missing features shall be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, shall be undertaken using the gentlest means possible. Treatments that cause damage to historic materials shall not be used.
8. Archaeological resources shall be protected and preserved in place. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and shall be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

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*“Much of the character, interest and charm of a neighborhood like Dwight comes from the fact that it has developed over time. Many generations before ours have added to, and left their marks on, its streets. This is our heritage and our inheritance, whether we are new to this city or are the descendants of people who have lived here for generations. It is the physical evidence of this heritage, preserved and enhanced, that these Guidelines encourage you to pass on to the future through the rehabilitation of your home.”*

*The Dwight Central Management Team*

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Dwight Historic District  
Design Guidelines



*It is hoped that these Guidelines will inspire more rehabilitation of the historic houses of Dwight like this unique Gothic Revival example, built around 1865, on Beers Street.*



# Purpose

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The purpose of the Dwight Historic District Design Guidelines is to encourage preservation rehabilitation strategies that are economical yet focus on preserving the most important historic architectural features of each house and those most important to defining the character of the neighborhood.

These Guidelines will be used for two purposes:

- For historic rehabilitations within the Dwight Historic District which are subject to Section 106 review.
- For homeowners undertaking privately financed rehabilitations, these Guidelines provide *suggested priorities* for making repair or replacement decisions on their historic homes.

The Guidelines are intended to protect the historic character of the district and are based on a few common sense principles:

- Historic features should be preserved where possible.
- Some features are more central to defining the character of a house and the District, and the preservation of these features should be given priority.
- The costs of housing rehabilitation often requires making choices - most people can't afford everything they want.
- Because of their impact on the neighborhood, the more important historic features are those seen from the street. These should be given the first priority in rehabilitation.

While consistent in principle with the Secretary of the Interior's Standards for Rehabilitation, *these Guidelines emphasize flexibility on design alternatives which do not have a strong visible impact on the District.* For this reason, the Building Interior portion of these Guidelines is purely advisory. These Guidelines also emphasize the retention and repair of historic materials which is often more affordable than their replacement with historically incompatible modern substitutes.

*These Guidelines are not a comprehensive list of all the steps involved in any rehabilitation process. They focus on the most visually significant elements. They do not provide a list of all the specific options that are acceptable for all houses. Each house and owner has unique needs. The purpose of these Guidelines is to provide guidance on developing an approach to each rehabilitation and outline a process for tailoring rehabilitation plans to the unique physical condition and situation of each house.*

# Rehabilitation Planning Process

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These Guidelines call for a four step process in making sensitive and economical rehabilitation decisions for a historic house. Since each rehabilitation project presents a different set of historic features and existing conditions, the process will result in a different combination of **Options** for each project. The goal for each remains the same: the appropriate, affordable rehabilitation of a historic house in the Dwight Historic District.

## The Four Step Process

**Step #1:** Identify the most architecturally significant features of the building. Prioritize them in the following order:

- Those features visible from the street.
- Other exterior features.
- Features in “public” first floor rooms (front hall, stair, parlor, living room, dining room, etc.).
- Other interior features.

Following this approach, keeping a front porch would have a higher priority than a back porch which is not visible from the street. Similarly, keeping decorative doors or a fireplace in a front parlor would have a higher priority than the same features in a bedroom, but a lower priority than an exterior feature.

**Step #2:** Review the Rehabilitation Options for each feature. The Options, listed in the Guidelines under **Building Site and Building Exterior** and under **Building Interior**, consistently rank choices in the following descending order:

**Option #1. Retain or repair historic features and materials.**

**Option #2. Replace to match the original materials as closely as possible.**

**OR**

**Option #3. Replace the original with a compatible substitute material or feature that matches the original as closely as possible.**

**Step #3:** Determine what can be repaired and what must be replaced. Determine the costs for each component and the overall project cost

**Step #4:** If the overall project cost is too great, reassess the **Options**, considering less costly alternatives (for example, using compatible substitutes instead of replacing an element to match).

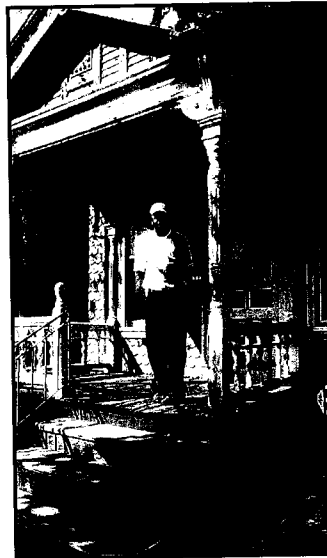
If compromises must be made for budget reasons, give priority to exterior features that can be seen from the street and have the most impact on the streetscape. For example, retaining a front porch is more important than retaining wood siding on a rear elevation. Consider using **Option #1** on the street side and **#2** or **#3** on others not visible from the street. Existing conditions and the extent of rehabilitation work will often help determine which option is appropriate. For largely intact features, **Option #1** may actually be less expensive than **#3**. For example, if only one window is deteriorated, all don't have to be replaced.

## Rehabilitation Options

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*Homeowners whose houses are habitable and whose rehabilitation needs exceed their current budgets may want to consider phasing their projects. Once a building is sound, and the weather is kept out, it is often possible to delay discretionary work such as interiors or repairing decorative elements. In these cases, delay is preferable to a rehabilitation which would destroy historic building fabric or distinctive architectural details.*

*Homeowners should also realize that prompt minor repairs and maintenance can often extend the life of building materials almost indefinitely. A sound coat of exterior paint is one of the best preservatives exterior woodwork can have. Dwight is distinguished by a multitude of architectural details. Protected by paint they have survived well in excess of 100 years. Kept painted, they can be preserved for the future.*



*Noted city architect Rufus G. Russell may have designed this 1890 George Street house. Typically, Dwight houses have served many generations of residents. While Russell was likely this house's first resident, many, like the current owner here, continue to take pride in the neighborhood and its structures.*

The following guidelines provide a series of ranked options to consider when repair or replacement is necessary for specific elements as part of an overall rehabilitation. For each historic building, the most appropriate options will vary depending on which elements are most important, on the physical condition of those elements, and on the costs of the various rehabilitation options.

The options are ranked to favor keeping historic features and materials over their replacement. You will find that **Option #1** always calls for repairing rather than replacing the historic feature or material. This is the least intrusive rehabilitation choice, and often - depending on existing conditions - the least costly as well.

Sometimes, a historic building has already been altered or has been severely neglected so that **Option #1** is not a viable choice. In this case, **Option #2**, replacing the feature and material to match, is preferred. Only when **#1** and **#2** are too costly, should **Option #3**, replacement with comparable substitute material, be chosen.

These Guidelines allow the flexibility necessary to prioritize choices for affordable housing rehabilitation. ***The flexibility is meant to encourage the highest levels of rehabilitation of house elements visible from the street.*** The Guidelines focus primarily on exterior features. Rehabilitation of significant interior features is recommended but should not draw significant resources from needed exterior work. Selections among specific options should be made with an understanding of the entire scope and goals of the rehabilitation project.

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*Houses of greatly different scale and period are often neighbors in Dwight. On the left is a ca. 1835 Greek Revival probably built for or by one of the artisans of the Hooker Carriage Factory. Original wood siding will typically be found behind cement composition shingles such as these. To the right, and indicative of the higher economic status of its first owner, Albert D. Debussy, a bookkeeper, is an 1888-9 Queen Anne, now converted to apartments. these houses are on lower Edgewood Avenue.*



*The styles of these Elm Street houses reflect the different periods of their construction. the middle house is a Greek Revival of about 1840; William Dickinson, a blacksmith lived here in 1850. On the right, a ca. 1860 Italianate house is distinguished by floor high windows on the lower level, a feature usually reserved for much more imposing structures. On the left, conversion of the first floor to commercial use cannot hide the ca. 1890 origin of this Queen Anne,*

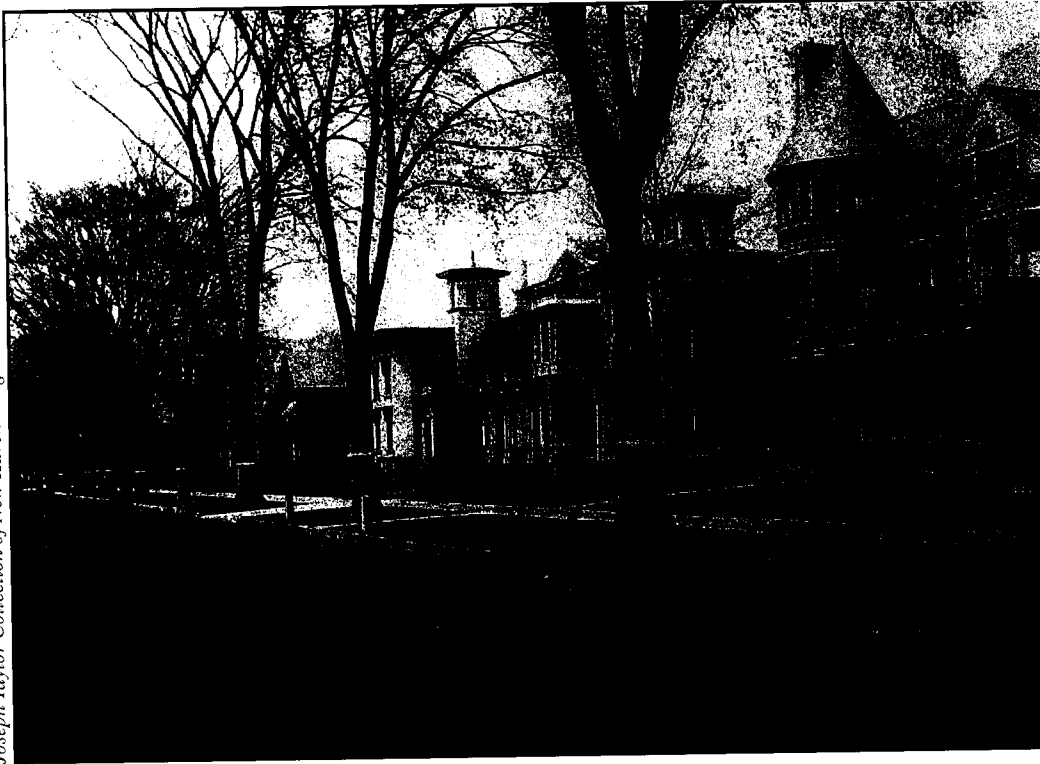


## Neighborhood History

For most of its first two centuries, New Haven's growth was confined within its original nine square plan and the areas immediately adjacent to the harbor. Following the American Revolution, increased prosperity from shipping led to growth in neighborhoods near the harbor. This prosperity, enhanced with the building of the Farmington Canal in the 1820s, led to increased pressures to expand. Those pressures found outlet, starting in the 1830s, in the area west of Park and north of Oak Street. This area is now known as Dwight, named for its bisecting street which honors Timothy Dwight, President of Yale University from 1795 to 1817.

Prior to 1830, Dwight, then known as the "College President's Cow Pasture," was largely farmland including Town common land. From the very earliest times, however, Dwight was also the location for routes leading west from the city. As early as 1640, just two years after the city's founding, the future Derby Turnpike (extended from Chapel Street at Park) bisected the area. The Litchfield Turnpike (Whalley Avenue) was established in 1797, and led to the establishment of a commercial area along Broadway to facilitate trade with outlying towns. The area at the juncture of Whalley, Goffe, and Dixwell became known as "Poverty Square;" a poor farming neighborhood stretched west from there along Whalley. The West River was bridged by the Derby Turnpike in 1798.

By the 1840s, Crown and George Streets had been extended to Howe, named after Hezekiah Howe, 1775-1838, who lived at Chapel and Howe, and was the first publisher of Webster's dictionary. By this time most of the lots between Howe and Park Streets were filled with



*Dwight Place was the name of the current southern block of Dwight Street. This 1890s view (above) shows the block shortly after Frederick P. Newton had this William H. Allen designed home (left) built in 1894. Stylistically the house is a combination of a Queen Anne complex massing of volumes with classical details, like the Palladian window in the gable, starting then to become popular in the Colonial Revival style. The other houses in the historic view were replaced with apartment buildings in the 1920s. This house was converted into a funeral home in 1929.*

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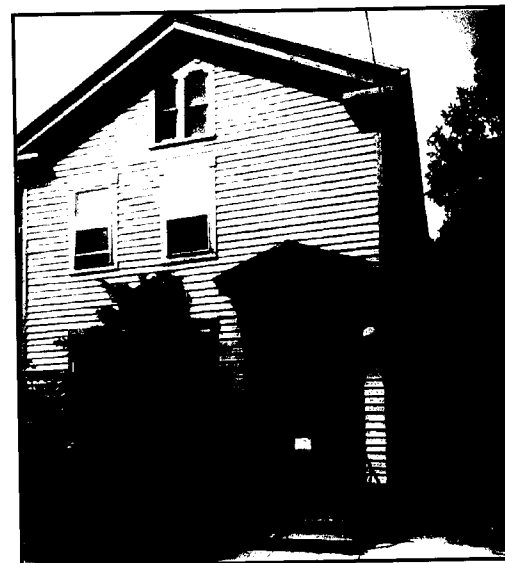
buildings. These were most commonly small Greek Revival houses. Continued development pressures are evidenced by the sale of building lots along Garden Street in 1835.

Dwight's first period of growth, from the 1830s to shortly after the Civil War, paralleled New Haven's rise as a manufacturing center. The jobs created led to increased prosperity for the artisans, which is reflected in their houses that make up about one third of the buildings in Dwight. The Hubble and Hooker Carriage Factory (later Hooker and Osborne) was established in 1832 at 248-258 Park Street, just north of Edgewood, and was the first carriage manufacturer to locate in the neighborhood. By 1860, over 200 neighborhood residents (about a third of the work force) were employed in the carriage trades, most living on Edgewood, Howe, Dwight, and Day.

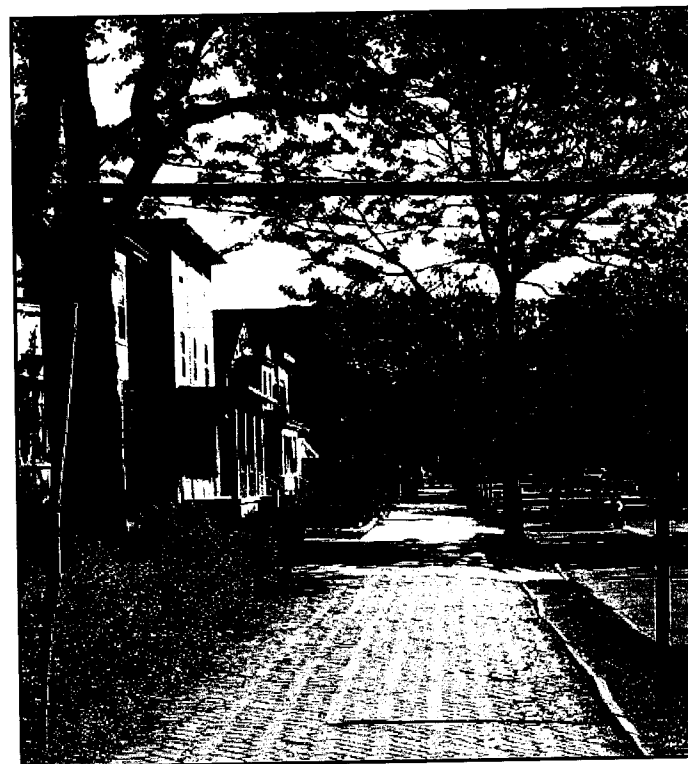
While carriage workers tended to live near their places of employment, many men in the building trades followed a different pattern. They also lived in Dwight, but as their job sites were more dispersed over the city, and changed as projects were completed, choosing a home that was permanently close to their jobs was not possible. Their residences were found in all areas. In 1860, 80 men of Dwight held skilled and 50 held unskilled construction-related jobs. Two notable members of the building trades were C.W. Blakeslee and Elihu Larkins. Blakeslee lived on George Street in 1844. He founded one of the state's largest contracting firms which survived until 1976, and was located between Waverley and Day, south of George. Larkins lived first on Howe Street in the 1840s, then moved to 282-284 Dwight (ca. 1855) in 1863. He was a carpenter and founded a large sawmill

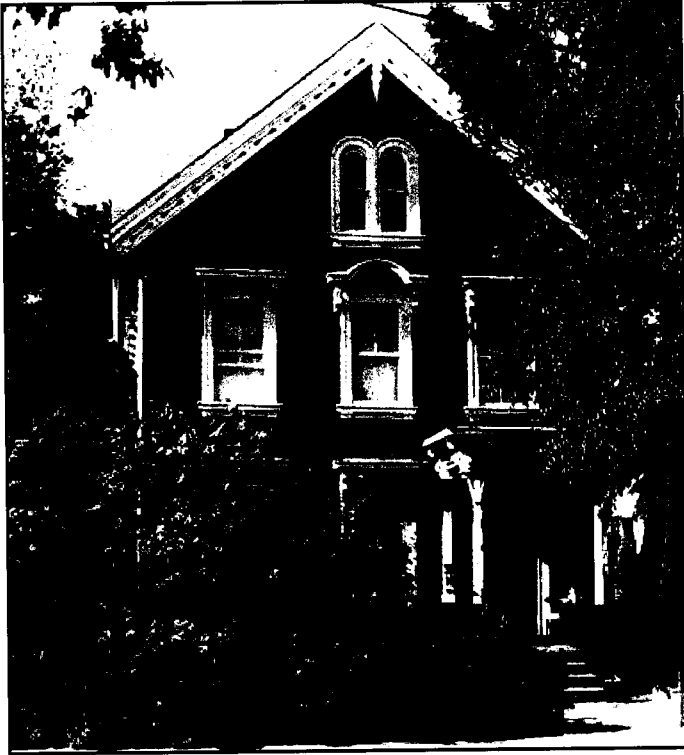
*Not all historical structure are imposing, nor does all "history" have to be old. William J. Clinton, later President Clinton, lived in this Edgewood Avenue house while he was a Law School student at Yale in the 1970s. It is possible that future generations will take note of other neighborhood structures because of the occupants they have today.*

*This building itself is a modest ca. 1875 Italianate distinguished by the paired, chamfered cornered, attic windows and shallow pitched street facing gable.*



*The 200 block of Dwight Street retains much of its 19th century charm with most of its contributing structures well maintained and with their original features largely intact. Many things contribute to this streetscape including similarly sized structures, regularly spaced from each other, and with no structures missing creating unnatural and uneven gaps. Constant building set backs from the curb and the common use of wood siding and details give consistency to the street, and compose what is called a streetscape. Of historical note here is a rare example of brick (probably 19th century) sidewalks.*





*This robust 1870 Italianate house on Elm Street was built for Frederick A. Gilbert, partner in Andrews and Gilbert, New Haven's largest painting contractor and dealer in paints and wallpapers. Gilbert also patented and manufactured wire window screens. Notable architectural features include the fretwork bargeboards, paired arched gable windows, and hooded window heads (with a decorative arch featured for the center one of the second floor). This house, though in need of repairs, is largely intact except for the replacement porch posts. Removing much of the overgrown vegetation and restoring the porch would compliment the remainder of this house and improve this key corner at Orchard Street.*



*George T. Alling built this Second Empire house around 1869. Though somewhat obscured by the 20th century retail addition along Chapel Street, the house remains largely intact. The distinctive mansard roof with ornamental dormers hints at the fact that this house, when built, was the latest in fashion. Behind the asphalt shingles undoubtedly lies the original wood siding. Beyond its history, this building is important for its corner location, anchoring crucial streetscapes at Orchard Street, the entrance to the Hospital of Saint Raphael's.*

and contracting business, Elihu Larkins and Sons, located between University Place and Dwight, north of Elm.

Representative of the many carriage industries in the area, the Stephen M. Weir Company started manufacturing carriages between Elm and Edgewood near Dwight Street in 1853. Over 100 men were employed in the 1870s and '80s. Weir lived in a modest house, 438 Elm Street, next to his factory. When the company left this site in 1888, a series of other businesses occupied the buildings including a marble cutter, a metal finisher, and, in the 20th century, an automotive reupholsterer. The site was cleared in the 1960s and is now the location of Dwight Cooperative Town Houses, 99 Edgewood Avenue, built in 1968.

Jobs in the carriage and construction industries were not the only ones held by residents of Dwight. Pianos, daguerreotype cases, vinegar, oleomargarine and matches were also made in Dwight in the 19th century, providing varied employment opportunities to the community.

Dwight also was home to the more affluent. Many lived along Chapel and in the area south of Chapel along Dwight, Howe, and Park Streets. Carriage manufacture Edwin F. Mersick (1255 Chapel Street, ca. 1873), and door and window manufacturer George T. Alling (1389 Chapel Street, ca. 1869) both lived in this area. Others of the more well-to-do were dispersed throughout the neighborhood. F.A. Gilbert, owner of the city's largest paint and paper store, lived at 570 Elm Street (1870), and paper manufacturer Minotte Chatfield at 530 Elm Street (1882). Financier Cornelius S. Bushnell, shipping merchant and New Haven Gas and Light Company president Daniel Trowbridge were also Dwight residents.

Architects Henry Austin and Rufus G. Russell, 20th century New York master planner Robert Moses (169 Dwight Street, ca.1880), Sylvester Poli, of theater fame, and athlete Walter Camp (1303-1305 Chapel Street, ca.1865) also called the diverse Dwight neighborhood home.

By 1859, medium density development in Dwight reached as far as Orchard Street. However, large portions of the area remained undeveloped. A farmer, George Dickerman, lived on Orchard through the 1870s. While the Civil War hurt the carriage industry by removing the substantial Southern market, significant business remained for a viable industry through 1900.

General population increase caused by the rising, post Civil War industrial growth, led to increased population density in Dwight, as elsewhere in New Haven. Many pre-war single family houses were subdivided, and a new house type, the two (and later three) family, became very common, and lasted through many style variations from late Italianate, through Queen Anne, to Shingle, being built right up through the twenties.

New streets were opened to accommodate new development. Gilbert Street was developed in the 1860s and '70s, while the 1870s and '80s saw development along Kensington, western Edgewood and George, as well as Waverly and southern Day. The pattern of development in this period in Dwight was typical of that for all of New Haven - an individual builder would erect two or three houses on adjacent lots, a pattern that explains the small groupings of nearly identical houses that characterizes the city.

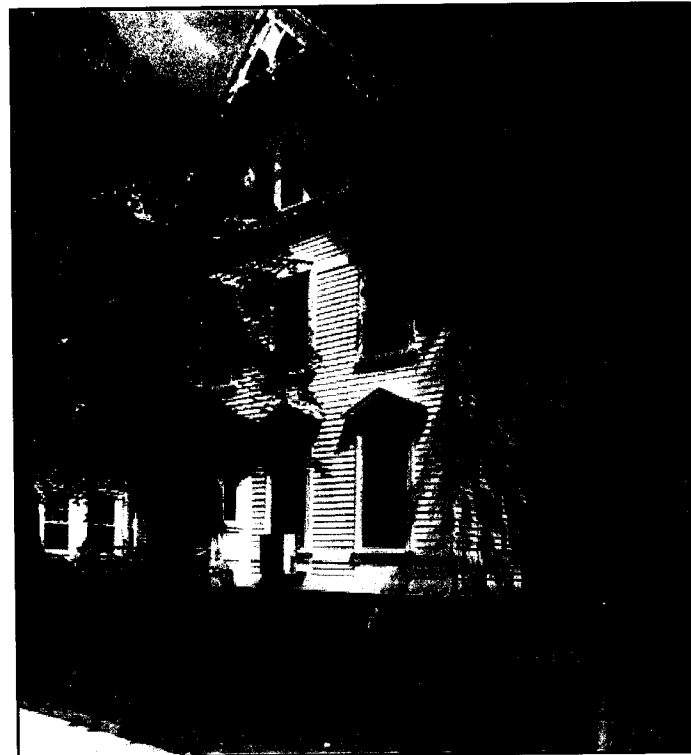


Joseph Taylor Collection of New Haven Images

*Walter Camp, "father of the great American Game of football" grew up and lived in this Chapel Street house (right) until his death in 1925. Modern additions of a stair tower and entry porch and substitute siding have obliterated most of the great decorative flourishes this house once possessed. For a feeling of what this ca. 1865 house was like, 38 Howe Street (above) was its near twin. The arched central and pedimented side dormers remain, but all the window hoods and casings and the highly ornamental porch are lost.*







*Lynwood Place (above), created after the demolition of a carriage factory, is unique for Dwight in that (save for one structure) it was completely built in one brief period - 1885 to 1896. The Dwight Street residence (left) was the birthplace and boyhood home of New York City highway and urban renewal czar, Robert Moses. The ca. 1880 Queen Anne house features many Gothic Revival or Eastlake details including the pedimented window casings, arched bargeboard brackets in the roof and porch gables, and turned porch post colonnettes. These Guidelines strongly disapprove of the use of chain link fence in a front yard.*

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Lynwood Place was cut through the former site of the Osborne Carriage Factory in 1880, a fact that explains the stylistically later buildings on this street as compared with the adjoining blocks of Elm or Edgewood. The brick construction of buildings along Lynwood Place reflects changes mandated by a new City fire code.

Up until the latter part of the 19th century, Dwight was ethnically nearly pure “Yankee.” Blacks, however, lived throughout the area from almost the beginning, living on almost every Dwight street in 1860, for example. Their numbers were small but mirrored in percentage their share of the city’s overall population. Blacks were barred by custom from most occupations until after the Civil War, hence, the manufacturing jobs in the neighborhood did not draw them to live in the area. Blacks did hold jobs in construction (as well as in the laborer and service fields), and at least a few became contractors. One who resided in Dwight, John Fuller, is known to have worked as a builder in 1860. The Black population in Dwight did not begin to expand rapidly until after World War II.

The Jewish community was the first large ethnic community to live in Dwight. It spread to the area south of George and west of Waverly around 1890, having expanded from the adjacent Oak Street area. Shortly after 1900, Polish and Italian immigrants started moving into this portion of Dwight. In the 1940s, much of the neighborhood’s Jewish population started moving to the neighborhoods to the west and to the western suburbs.

Strong demand for housing at the beginning of the 20th century brought two new housing types to Dwight which,

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up to this point, was composed of one, two and three family dwellings. Triple deckers (flat roofed, three family buildings, characterized by three story porches) and tenements (either three or six apartments), began to be built after 1900 in the western portion of the neighborhood.

About 1915 the first apartment buildings appeared in Dwight. Spurred by the housing needs of workers filling World War I manufacturing jobs, these large multi-storied brick buildings were more of the scale of the factories than of the older housing stock. The post war period brought other large scale building, notably the Augusta Troup Junior High School (1923), the YMCA/YWCA (1924 and 1931) and Pierson and Davenport Colleges (1930) which form a strong edge to the community across Park Street.

The post World War II era in New Haven is known as the age of Urban Renewal. Its first effect on Dwight was the clearance of the Oak Street and Legion Avenue neighborhoods which abutted it to the south. Begun in 1957 and continued into the 1970s, Urban Renewal's most visible legacy is the open swath of land between North Frontage Road and Legion Avenue. In some places trees still mark the location of old streets, now grass, that linked Dwight to the neighborhoods beyond. Also evident are the changed street patterns along North Frontage Road, designed to serve redevelopment goals, oriented more suburban than urban residents. Scranton Street dead ends into a cul-de-sac; Greenwood stops at, but does not connect to, North Frontage; Waverly and Day are connected by a loop, but not connected to North Frontage.

*Rows of trees in the median between North Frontage Road and Legion Avenue show the alignment of the former street that connected with Auburn Street. Urban renewal broke the street pattern and cut Dwight off from the neighborhoods to the south.*



*This ca. 1885 triple decker remains in very good shape. Built in response to a great unmet demand for affordable housing for factory workers, the triple decker was very popular with immigrants having extended, multi-generational families. The three identical floor plans allowed three generations of the same family to remain close, duplicating European social arrangements.*



*In a short distance Park Street embodies much of the history of Dwight. The center house, built around 1840 (or possibly earlier) is from the first generation of Dwight construction. Left, is a typical Queen Anne of ca. 1890. Brick houses are more typical in Dwight than the rest of the city. Harrison Court Apartments (right), were converted from the 1867 Mathusheck Piano Manufacturing Co. factory building in 1912.*



*Dwight Cooperative Townhouses, built in 1968 and designed by local architect Gilbert Switzer, is representative of the new scale of housing development created by urban renewal. While compatible in height with the neighborhood, these developments large size, comparable to a city block, and inward focus remove them from the fine grained texture of the surrounding streets. Nonetheless, some of the intentions, like creating quiet, landscaped walks such as this, were realized.*

In the 1960s, Urban Renewal came to Dwight proper. Development, on the scale of the block rather than the lot, was the goal. The result are blocks totally or substantially devoted to single apartment projects. These include Trade Union Plaza, bounded by Howe, George, Dwight, and North Frontage, Waverly Townhouses, bounded by Day, George, and Waverly (the former site of C.W. Blakeslee and Sons, Contractors), Dwight Cooperative Town Houses (1968), in the center of the block between Dwight and Garden, and the Timothy Dwight School (1964), on Edgewood between Day and Dwight, for which Gill Street was truncated in a suburban style cul-de-sac.

In principle, the designers of these projects rejected design at the scale of the individual house and lot. The results are areas of much less visual interest, and much more intimidating to pedestrians.

Starting in the '70s, and continuing to the present, a new movement has slowly taken hold in Dwight. Through this period, individual existing houses have gradually been adapted to modern needs by both private homeowners and non-profit housing developers. Not always articulated, but evident in the individual decisions made for each building, is an understanding that the traditional neighborhood form of streets lined with a consistent rhythm of houses has continued relevance today. Similarly, most recent renovations, to a greater or lesser extent, show that the historic form and detail of each structure are again valued. In a way, these Guidelines are an outgrowth of this current movement, and are a way of articulating and codifying its values.

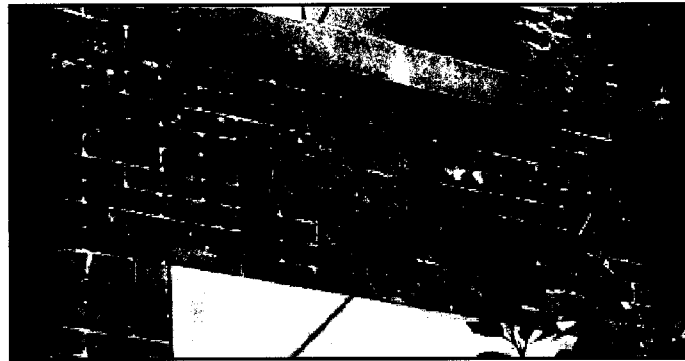
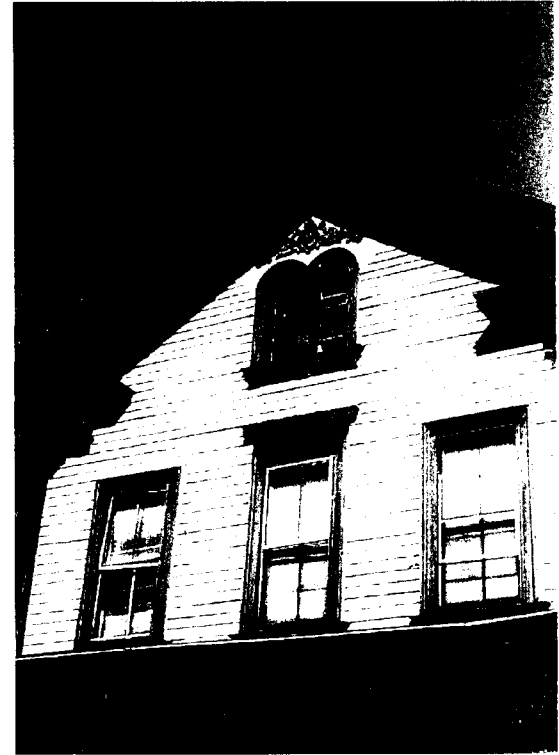
This, then, is a brief history of the forces that have shaped Dwight and give it the characteristics with which we are familiar. We have today an inheritance from 170 years of people building and living in their community. In Dwight, to the average person, most of the delight still comes from the simple one, two and three family houses. Much of what we see today are the quiet and unsung efforts of those that have chosen to live in and restore these wonderful buildings. Some of these renovations were helped by City programs. Many were accomplished by the non-profit sector. But most are the result of efforts by individual homeowners improving their individual worlds. In the process, they made Dwight a better place to live.

*This History was adapted from the Dwight Area Historical and Architectural Resources Survey, prepared by the Connecticut Trust for Historic Preservation, 1980.*

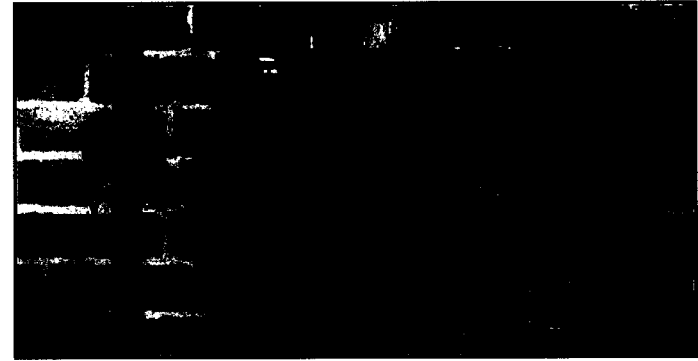


Sven Mattson

Front yards, porches, siding, trim and ornamental woodwork, windows and doors and distinctive roof lines and cornices all combine to make each historic house a contributing member of the Dwight neighborhood. The ca. 1835 Edgewood Street Greek Revival, left shares these original attributes with this ca. 1880 Greenwood Street Italianate house, right. Though each is a different style, they both share a common heritage. Historical characteristics, like these, give a unity to the diverse styles of architecture that make up Dwight.



Brickwork of the second half of the 19th century was characterized by very hard smooth brick faces and tight mortar joints. In original condition, as with this ca. 1885 Chapel Street example with terracotta decorative units, it continues to be very weather resistant. Brick has a hard but thin face which abrasive cleaning can destroy.



This Crown Street brickwork from ca. 1895 has been cleaned abrasively. The surface is gone and the brick is now quite soft and crumbly and will deteriorate quickly with the weather. Deteriorated mortar joints have been filled with new mortar or "repointed," but their thick and uneven width is not historically correct and represents poor workmanship.

# Building Site and Building Exterior

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*A wood building exterior is composed of simple elements, like siding and flat trim boards, and ornate pieces like brackets, moldings, turnings, and sawn profiled boards. While each element may be simple, the overall effect is often very rich as in this carefully maintained ca. 1890 Elm Street example. Much of the effect here is due to a careful restoration where all decorative pieces were retained or replaced.*

The historic character of the Dwight Historic District is formed both by the houses that comprise the District, and by their consistent relationship to each other and to the street. Maintaining the historic character of the neighborhood requires a familiarity with many elements seen every day but often taken for granted.

Most blocks of Dwight are formed by houses of roughly the same size, spaced from each other in a fairly consistent manner, and set back from the street a uniform distance. The front yard can work together with the house and contribute significantly to, or detract significantly from the overall harmony of the block. The first section of this chapter, **Front Yards**, speaks more to this issue.

Dwight is composed of houses of many styles, the most prominent being Greek Revival, Italianate, Queen Anne, and Colonial Revival. All share certain features, though their form and details may be different for each style. In this chapter you will find sections on the major exterior character-giving features: **Porches and Entrances, Exterior Walls, Exterior Trim and Ornament, Windows, Exterior Doors, and Roof Lines.**

All these elements make each house unique. Every effort should be made during rehabilitation planning to preserve these, both for the benefit of the house, and as a contribution to the character and historic integrity of the neighborhood. If earlier work or neglect has compromised any of these, consideration should be given to reversing earlier changes as a part of a more sympathetic historic rehabilitation. Compromises, if necessary, should be on portions of the house less visible from the street.

***While the Guidelines address individual elements of rehabilitation work, the final measure of the success of a house rehabilitation is the cumulative effect of the many separate actions on the overall historic quality of the building. Balancing rehabilitation choices to maximize the visual impact from the street is the essence of the approach of these Guidelines to affordable housing rehabilitation.***

# Front Yards

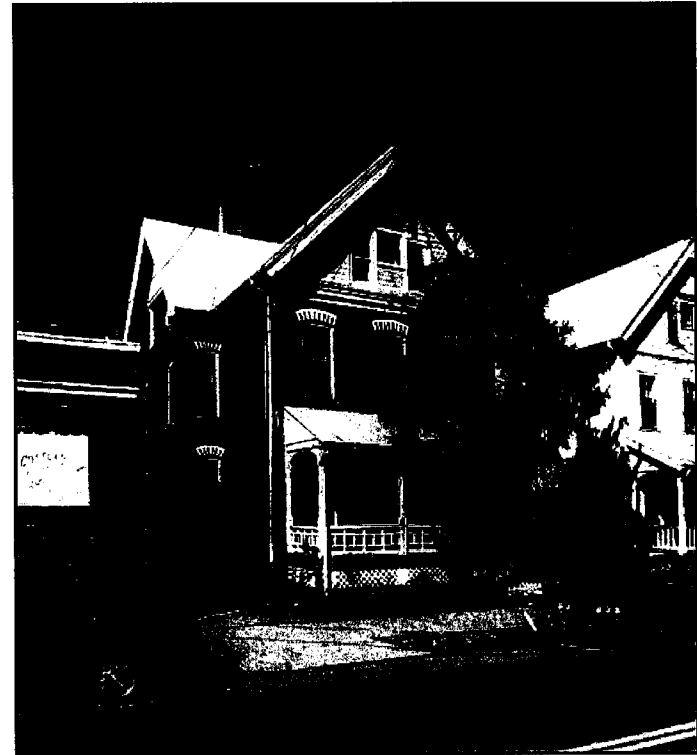
Consistent with much of the 19th and early 20th century housing in New Haven, the houses of Dwight have modest front yards. Typical setbacks of a building front from the sidewalk line are 10 to 20 feet (with front porches encroaching into this zone) and typical lot widths range from 30 to 60 feet. Most exceptions to these ranges occur for larger houses such as those along southern Dwight Street, the once highly fashionable Dwight Place.

Within the confines of a typical front yard much can be done to enhance, or detract, from the beauty of a house and the welcoming nature of a street. A front yard is a persons first impression of a home, and part of what a building contributes to the overall character of a neighborhood.

Except for a few surviving cast iron fences in front of larger houses, few historical man-made materials remain in the front yards of Dwight. For this reason, the **Option #1, #2, and #3**, format for preserving historic building fabric found in subsequent sections is less appropriate here.

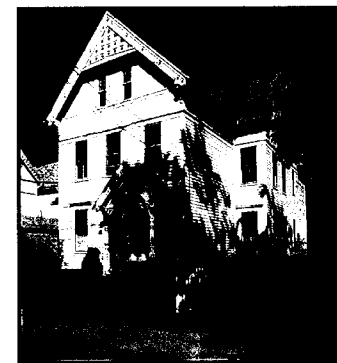
Front walks should go straight to the front door and be generally of the width of the front steps. The material from which they are made is important. Asphalt, while inexpensive, is a material people associate with streets and driveways; it is appropriate for cars but does not give a “red carpet” welcome to guests. Concrete is acceptable and, in many parts of Dwight, was most likely the original sidewalk material. Brick was probably the historic material for walks in eastern Dwight (a few brick sidewalks remain) but, when construction costs must be controlled, an alternative material such as concrete may be considered for use. However, brick sidewalks, like other home improvements, can be installed by a homeowner at considerable savings over having the work completed by a contractor. Large (and thick) rectangular slates may have been used for the larger houses (until recently they formed the sidewalk for southern Dwight Street) but have the same economic drawback as brick.

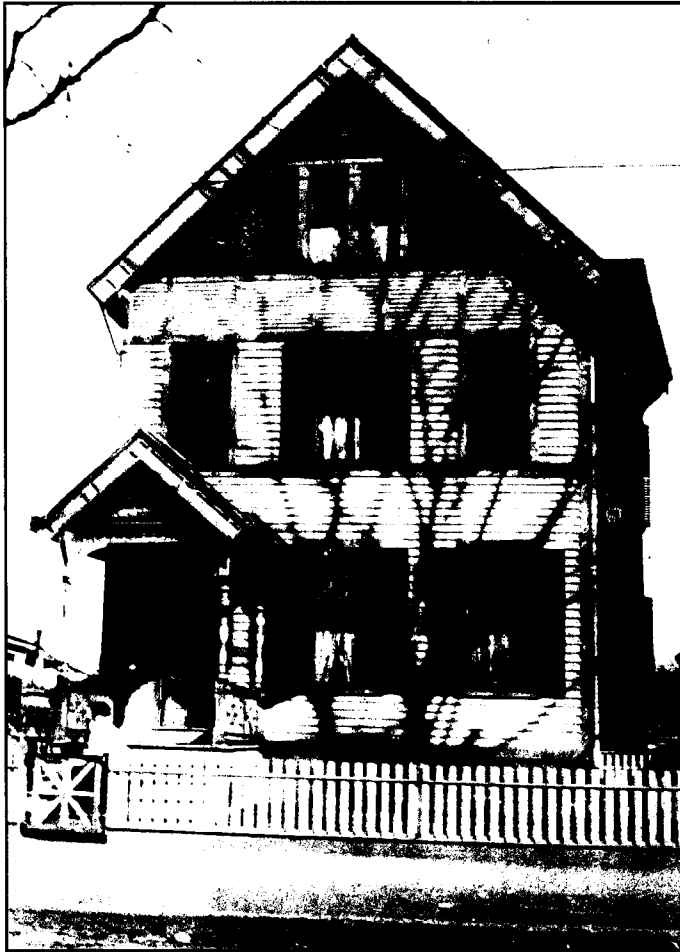
Smaller Dwight front yards may not have been originally fenced. A few houses still retain original stone curbs raising their front yard 6” to 8” above the sidewalk, and such modest yard definition is still appropriate using either stone, or more economical concrete curbs. When front yards are defined by curbs, side yard fences, if used,



*Front yard plantings should be carefully chosen so that their mature size compliments the size of the house and front yard. Large trees, such as this, in addition to feeling visually out of proportion, can trap moisture on house elements causing wood to deteriorate.*

*This picture shows the importance of sensitively scaled front yard plantings. The privet hedge is in the process of being pruned. To the left, the hedge has been cut to waist height, about 30”, while to the right, it remains at around 48”. The reduced height is more in scale with the house and is much more inviting.*





*15 Garden Street, a house of about 1890 photographed around 1911. Note that even after 20 or so years, there are no large front yard plantings. Of particular interest is the fence and gate, as few photos of historical wood fences exist. The fence (about 30" high), has its good face to the street and rests on what appears to be a stone curb similar to those used for larger houses with wrought iron fences (see, for example, page 42).*

should not project beyond the front corners of the house.

In accommodating modern needs, fences are sometimes desired, and they should be chosen to compliment their houses. Height should be kept fairly low. The City Zoning Ordinance restricts fence height on corners to 30", and 30" to 36", or about waist height, is a good range of heights for a typical yard. Wood is a practical, and reasonably economical material for fencing, though it too may be too costly for an affordable housing budget. Fence elements, especially posts, should be substantial in cross section and resistant to decay. Wood fences should always be painted; raw wood fencing clashes with the historical character of Dwight and stain has the tendency to retain moisture and encourage mildew. "Stockade" and other prefabricated styles of wood fencing do not have the proper historical character for a front yard but may be appropriate where not seen from the street. Similarly, chain link fencing is not sympathetic with the historical character of Dwight and should not be used in a front yard unless it is set back from the sidewalk and screened by hedge plantings.

Landscape plantings can do much to enhance a house and neighborhood. Within the modest front yard proportions found in Dwight, planting should be kept small to stay in scale. Privet hedges work well as a substitute to fencing, are quite economical, and, if clipped regularly several times a year, can develop a dense branch structure close to the ground enhancing front yard security. Hedges should be kept to the 30" to 36" height range recommended for fencing.

Other front yard bushes should also be kept small. Their mature height, in general, should not be much more than the height of the first floor window sill. Bushes should be kept clear of woodwork to prevent its premature decay.

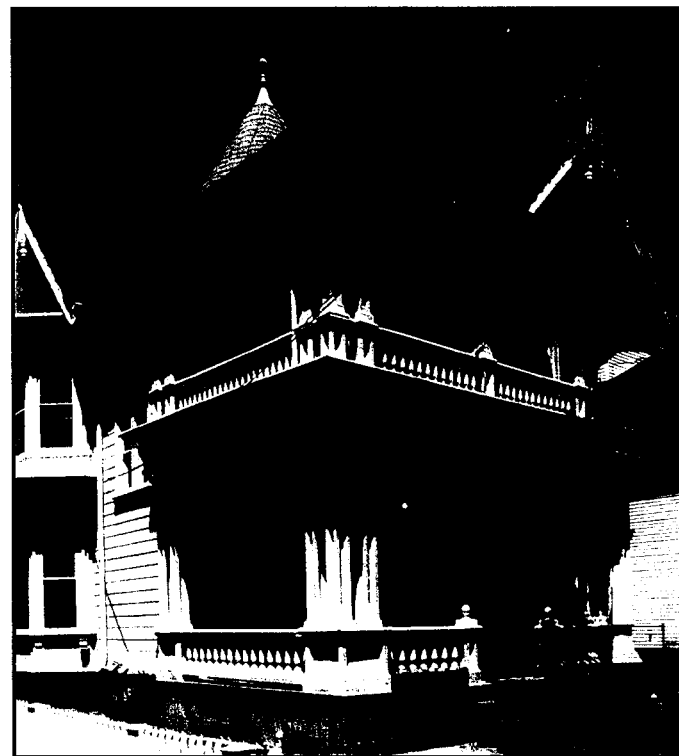
# Porches and Entrances

*Front porches may be the most noticeable and distinctive features of houses in the Dwight Historic District. Whether simple or elaborate, they make the streets of the neighborhood welcoming and give each house a “personality.” They are often the most memorable part of a house. Larger porches provide a place to sit and socialize in good weather. Every effort should be made to retain, restore and rebuild historic porches.*

## 1. Retain and repair significant historic porches and entrances including their materials, features and details.

Every effort should be made to retain and repair distinctive porch columns, brackets, spindles and railings. Typically, the repair of tongue-and-groove porch flooring includes selective replacement of deteriorated sections. Because of their exposure to sun and rain, porches and entrances are especially vulnerable to deterioration. Caulking all exposed joints and keeping a sound coat of paint on all wooden porch features is critical to their preservation. For information regarding the removal of lead based paint, see the Appendix.

*The most elaborately ornamented porch in the neighborhood, this Dwight Street example, was added around 1898 to a ca. 1867 Victorian Gothic structure. Multiple grouped columns, brackets, and ornate balustrades are the most dominant elements. Note, though, the concrete block foundation dates from the second half of this century and likely replaced a decorative wood skirting or lattice which would have complimented and completed the overall aesthetic composition of the porch.*



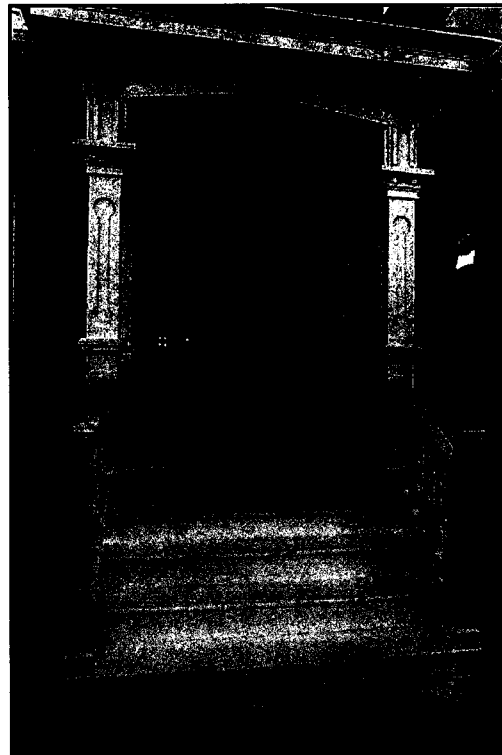
*Extensive or modest, the front porch is usually the most prominent feature of the front of a house and the most important in defining its character. This example, from a ca. 1825 Greek Revival on Edgewood Street, is about as simple as a period porch can be. Yet, without it, this house would lose much of its character and would contribute significantly less to its neighborhood. Simple pilasters combine with a small hood and brackets in the Eastlake style popular in the last quarter of the 19th century. Also note the style and rail door, divided into multiple panels and with a large single pane of glass, or light. The technology for economically making pieces of glass this size and larger came into use toward the middle of the 19th century. Knowing when changes like this took place can help to date portions of a building.*





*While the posts, decorative bargeboards and beams, and roof of the porch at this ca. 1895 Edgewood Avenue house are intact, previous repairs have removed the original deck and steps and replaced them using incorrect “two by” boards meant for rough framing. This unsympathetic alteration could be corrected by rebuilding with historically appropriate and readily available materials.*

*The original porch for this ca. 1875 house on Kensington Street had been removed long ago. This porch is a complete replacement based on other houses in the neighborhood. The columns and brackets are custom millwork of historically correct sizes and ornamentation. Porch flooring and stair treads are 5/4 stock, as would occur on a historic porch. Handrails, a modern addition not typically part of a historic porch, have been designed to compliment historic elements.*



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- 2. If all or parts of a historic porch or entrance are missing or too deteriorated to repair, remove the severely deteriorated components and replace to match the original as closely as possible.**

Custom millwork to duplicate even the most ornate porch feature, is available locally, and can be economical, especially where only selected elements are needed. For other members, often stock items can be slightly modified or combined to replace missing elements.

- 3. If Option #2 proves too costly, consider replacing a missing or deteriorated historic porch or entrance component with a substitute that matches as many characteristics of the original as possible.**

It is important to approximate the size and scale of the original (or likely original) elements. Flooring and stair treads and risers and porch skirting are all readily available in sizes close to those used historically. Also easy to find are small stock “running” moldings which can approximate the size, if not the profile of original material. *Decorative elements can be omitted as a last resort if restoration of other house elements are deemed to have a higher priority.*

# Exterior Walls

Most houses in the Dwight Historic District are wood frame structures with their original siding intact.

Typically this siding is wood clapboards, but decorative shingles also frequently occur. Board-and-batten and flush boards can occasionally be seen. On many houses, the original siding has been covered over with asphalt or cement shingles, or aluminum or vinyl synthetic siding. These coverings greatly compromise the house's historic appearance by covering over original details, texture and materials. Where these materials are present and largely intact, economics may dictate their retention to enable limited rehabilitation funds to be spent on higher priorities.

## 1. Retain significant historic exterior walls. If original siding has been covered with substitute siding, remove the substitute siding and repair the original siding. Repairs should be made of the original materials and should incorporate original details and proportions.

Wood surfaces can last indefinitely if they are painted and protected from moisture. If a house has been neglected for a number of years, selective replacement of cracked or deteriorated clapboards and extensive preparation of siding before repainting may be necessary. Similar repairs and preparation should be anticipated if the original siding is uncovered during rehabilitation. The presence of flaking or peeling lead based paint on exterior walls requires additional precautions and procedures during rehabilitation to ensure a lead-safe site and

These two ca. 1890 Elm Street Queen Annes graphically demonstrate the importance of original siding and trim materials to defining the character of a house. Originally identical, the house on the right has been covered with vinyl siding; much of the historic character once present (still seen in the house on the left) has been obscured.



Sven Martson

While use of substitute siding materials, like vinyl and aluminum, is discouraged by these Guidelines, a compromise solution which would be acceptable under the Guidelines would be to restore the original siding, trim and ornament on the street face of a house while putting substitute siding on the building faces not easily seen from the street. This solution is most appropriate where houses are close together and the house in question is not on a corner, in other words, where only one face of the house is readily seen, and where most of the building ornament occurs on this one face. In this ca. 1843 house on Crown Street, vinyl siding has been put on the side and rear walls while the front has been fairly faithfully restored (a notable exception being the fake shutters). Even though the side wall clapboard coursing does not align with that on the front, as the original wood undoubtedly did, the general spacing of the boards is similar, the stop channel for the vinyl is unobtrusive, and a viewer's attention is properly drawn to the front of the building.





*Often original siding is in surprisingly good condition. Over a century of service is a tribute to the durability of the material. Repairs frequently consist of the replacement of a few individual clapboards (seen here as the smooth boards above the window).*



*A fairly careful use of vinyl siding is evidenced on this Beers Street house. Careful attention was paid to corner boards and window casings.*

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building. For more information on the removal of lead based paint, see the Appendix.

**2. If all or part of the historic exterior walls is missing or too deteriorated to repair, remove severely deteriorated components and replace them to match the original as closely as possible.**

This option would normally involve installing new wood clapboards that match the original in size, spacing, texture and edge detail. Similarly, any wall area covered in wood shingles should be replaced with matching shingles. A wide variety of stock wood siding and shingle choices are readily available so custom materials are seldom required to match original work.

**3. If Option #2 is too costly, consider the following treatments for missing or severely deteriorated historic exterior wall materials:**

- a. Remove old materials and replace it with a compatible substitute material that matches the original as closely as possible while retaining, repairing and/or replacing to match the original siding on the street face(s) of the house, *OR*
- b. Cover the existing materials with a compatible substitute material that matches as many characteristics of the original as possible while retaining, repairing and/or replacing (to match) the original siding on the street face(s) of the house if feasible, *OR*
- c. If the original siding is already covered with substitute siding that is intact, retain the substitute siding and repair as necessary.

The selection of which **Option** is best for a specific house will depend on the extent of repair or replacement necessary and an analysis of the costs involved. In some cases retaining existing substitute siding may allow for enough money to rehabilitate other historic exterior features.

If selecting replacement siding, it is especially important to consider how closely each option matches the original siding in exposed surface width, texture, and edge detail. In addition, the relative positions of the siding surface and adjacent trim faces should also be considered. Consideration should be given to furring out existing opening casings, cornerboards, and other trimwork to retain the historical relationships of these pieces to the siding surface. Special attention should be directed toward finding sensitive solutions in cases where substitute siding meets curved elements such as ornamental window head casings.

# Exterior Trim and Ornament

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*Cornerboards, window and door casings, cornice moldings, brackets, corbels, bargeboards, skirtboards, and pilasters are examples of exterior trimwork that add a unique personality to each historic building. Unfortunately, when historic houses were covered with substitute siding, these decorative elements were often removed or covered. Concealing or eliminating ornamental trimwork is not recommended.*

- 1. Retain and repair significant historic exterior trimwork. If original trim is covered with substitute materials, remove the substitute and repair the original trimwork. Repairs should be made with original materials and incorporate original details and proportions.**

Routine maintenance of wood trim involves preventing moisture absorption through sealing exposed joints and maintaining a sound paint coating. Spot repairs of partially deteriorated elements can be accomplished economically by using “dutchmen” or epoxy reconstruction. Deteriorated lead paint on trimwork requires additional precautions and



*Deterioration is evident at several places in this ca. 1840 porch on Dwight Street. Careful examination, however, reveals that the most serious repairs are needed in the pieces that are easiest to repair - specifically the flat boards of the soffit and the simply molded pieces of running trim. To the extent that ornate, and hard to duplicate, elements like this papyrus leafed Egyptian styled column capital are deteriorated but still largely intact, a sensible approach is to use chemicals (like epoxy) that consolidate or fill deteriorated voids in the wood. Getting professional advice for such work is suggested.*



*While the front of the ca. 1890-95 Dwight Street Colonial Revival house from which this panel comes is rather austere as is appropriate for the style, the side bay features these exuberantly carved wood panels. Details like these would be extremely expensive to reproduce today. Every effort should be made to preserve similar elements that have survived on other houses.*



*The front of this ca. 1885 apartment building on Edgewood Avenue is in many ways typical of most Dwight buildings. Most of the character is derived from the combination of crisp clapboard siding and the intervening flat trim boards characteristic of the Stick style. The simple coved Egyptian cornice with restrained brackets caps the building, while the peaked and finely incised ornament on the window head casing shows Eastlake influences. All this occurs in a simple building which the casual observer might think was unexceptional save for its careful level of maintenance. The building was probably erected by Mark M. Selleck, a grocer, who lived at 162 Edgewood.*

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procedures during rehabilitation. For information on removal of lead based paint, see the Appendix.

**2. If all or parts of the historic trimwork is missing or too deteriorated to repair, remove any severely deteriorated components and replace them to match the original as closely as possible.**

Historic wood trim, especially flat casings and cornerboards, and skirtboards, can often be duplicated readily with available stock, sometimes slightly modified. In other cases, custom millwork, economical for occasional repairs, should be considered.

- 3. If Option #2 proves too costly:**
- a. Consider replacing missing or severely damaged historic exterior trimwork with a compatible replacement that matches as many of the characteristics of the original as possible while retaining, repairing and/or replacing (to match) the original trimwork on the street face(s) of the house, OR**
  - b. If the original trim is covered over with an intact substitute material, consider retaining the substitute material, repairing it as necessary.**

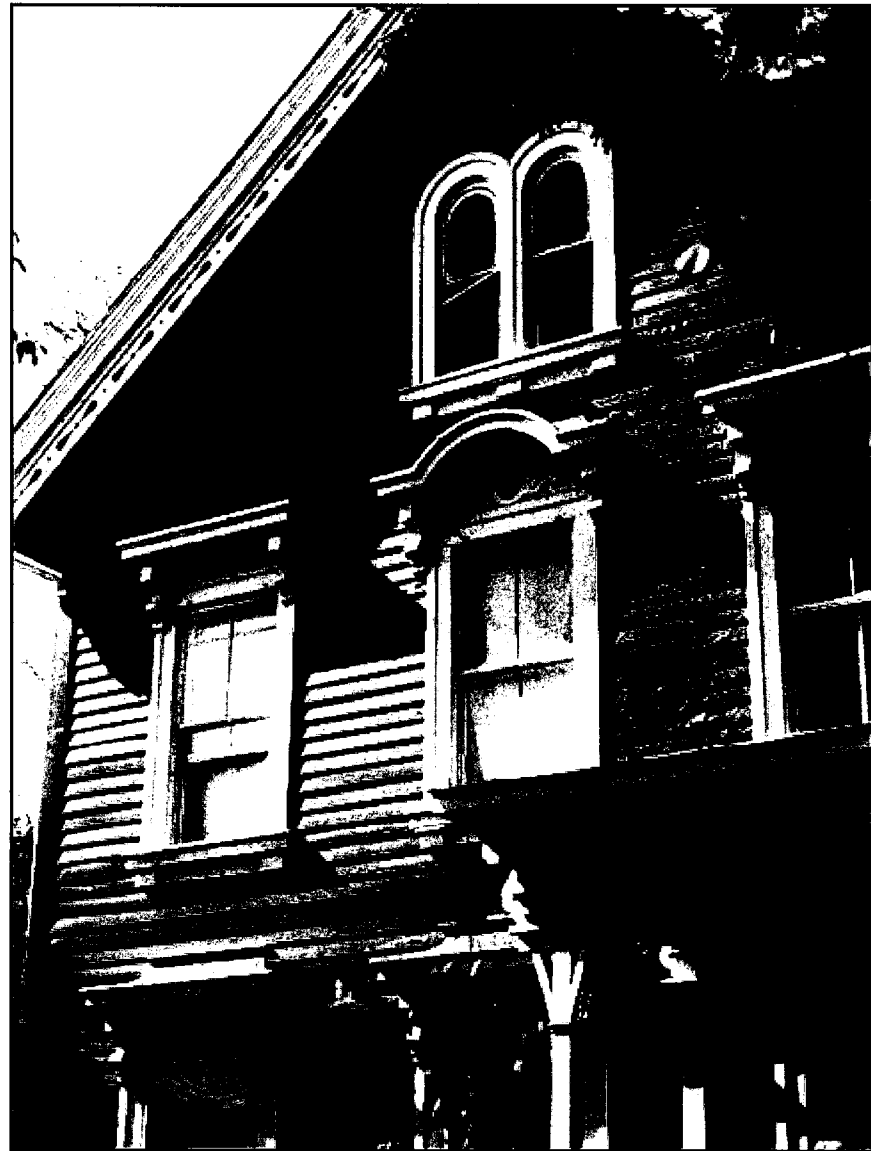
Replacement trimwork should match the original as closely as possible, especially in primary dimensions. A simplified or similar stock version of the original can often provide a compatible substitution.

# Windows

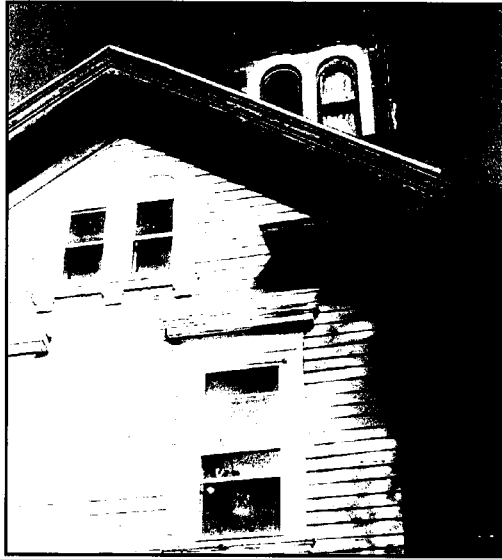
*Double hung wood windows are the “standard” window for every historic house in Dwight, being virtually the only window type used (except for ornamentals) in residential construction from the 18th century through the early years of the 20th. Stained glass and distinctive gable and stair windows personalize houses and merit special preservation efforts. Given their prominence, every effort should be made to save and maintain historic windows. In general, severe deterioration of some windows in a house merits the replacement of the deteriorated units in kind; replacement of all windows should only be considered if the overwhelming majority of all windows are severely deteriorated or missing. It is important to note that the cost of replacing existing sound windows with new “energy efficient” windows cannot be recouped in energy savings over any reasonable period of time\*.*

## 1. Retain and repair historic window sash and frames.

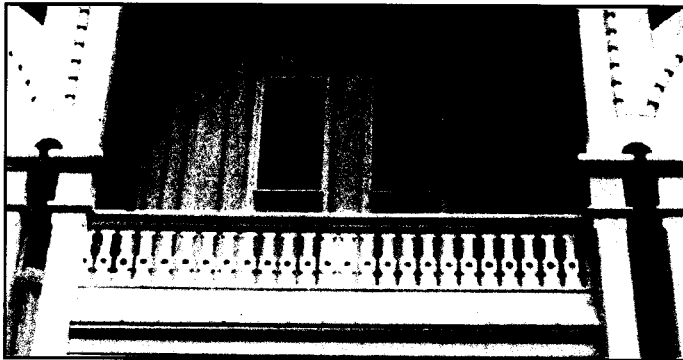
Wood windows require routine recaulking and repainting to prevent deterioration. Proper maintenance and weather-stripping can improve the energy efficiency of existing windows. Storm windows may be added to historic wood windows to increase energy efficiency. Wood storm windows were part of the “original equipment” for many historic houses. Today, for economy, many homeowners select aluminum or vinyl storm windows, which if made to a narrow or low profile, in a compatible color with the rest of the house, sized to fit the full opening, and divided at the same point



*Many features define the character given by windows including proportion, size, spacing, casing ornamentation, sash thickness, profiles, mullion size, and number of panes. In this Elm Street house, all the original details remain intact, and losing any would be unfortunate. The upper sash of the left attic window is deteriorated but likely could be repaired or a replacement could be made by a skilled millworker.*



*A good contrast is shown, above, between the visual effect of original windows, seen in the arched head windows shown in the cupola, and insensitively used replacement, or in this case storm, windows as seen in the similarly arched windows of the gable. The gable windows destroy the shape, proportions, and lifting effect of the original design. In contrast, the storms applied to the second story window are fairly benign. They maintain the window size, shape and proportion, and, if done in a compatible color with the rest of the building, do not draw attention to themselves. Storm windows provide comparable energy efficiency to window replacement at less cost and are a preferable energy strategy where lead paint abatement is not an issue. Below is an example of vinyl windows selected to replicate the original window size and pane divisions.*



as the sash, can be fairly unobtrusive. The presence of lead based paint, especially on window friction surfaces, requires special precautions during rehabilitation. For information on the removal of lead based paint, see the Appendix.

**2. If all or parts of a historic window are missing or too deteriorated to repair, remove the severely deteriorated components and replace them with ones that match the original as closely as possible.**

If an historic window is seriously deteriorated on a street facade, it is best to replace it with a wood window of the same size and with the same pane division. This may require obtaining a custom window if the proper size or pane divisions are not available off the shelf. Where possible, it is preferable to replace only the sash while retaining and restoring the existing casing, trim, and framing.

**3. If Option #2 proves too costly, consider replacing the severely deteriorated historic window with a compatible substitute window that matches the overall size, mullion divisions, and as many of the other characteristics of the original as possible.**

A stock wood window will often closely approximate the dimensions of the original historic window. A wood window will provide a profile and glass setback visible from the outside which a vinyl window cannot match. However, as many windows face side and rear yards, and are not normally visible from the street, where severe deterioration of original windows exists, substitute material replacement windows may provide cost savings while allowing more money to be allocated to retaining, repairing and/or replacing (to match) the original windows on the street face(s) of the house. While replacement wood windows are preferable from the standpoint of historic preservation, in affordable housing where there is particular concern over exposure to lead paint and dust, or where extreme deterioration precludes window rehabilitation for economic reasons, complete window replacement with substitute material units is acceptable.

*\* For more information on the thermal performance of historic windows as compared to new replacement units, see Testing the Energy Performance of Wood Windows in Cold Climates, A report to the State of Vermont Division of Historic Preservation, Agency of Commerce and Community Development, August 30, 1996.*

# Exterior Doors

*Historically, front doors were designed both to welcome visitors and secure the house. All historic doors were made of a frame and panels. Typical doors had a large window in their upper half. Larger houses sometimes had narrow flanking windows, called side lights, to bring additional light into the front hall.*

## 1. Retain and repair significant historic doors.

Because of their thickness and quality of wood, historic doors are generally more sturdy than most replacement doors. They are also oversized compared to most replacement door sizes readily available today. Security of historic doors can be enhanced by providing deadbolt locks, exterior lighting and laminated glass security glazing. Energy efficiency can be improved by weather-stripping which adds much more to the energy performance of a door than the addition of a storm door, often an unsightly choice for a main entrance. Restoring an historic door, like other exterior woodwork, involves caulking exposed joints and maintaining a sound paint film on all surfaces, including the bottom edge. The presence of deteriorated lead based paint requires additional precautions and steps during rehabilitation. For information on the removal of lead based paint, see the Appendix.

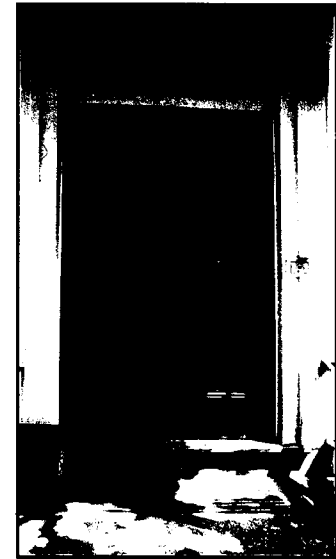
## 2. If a historic door is missing or too deteriorated to repair, replace to match the original as closely as possible.

This option usually requires having a new door custom made to match the original or replacing it with a compatible salvaged door.

## 3. If Option #2 proves too costly, consider replacing a missing or severely deteriorated historic door with a compatible new door that matches as many of the characteristics of the original as possible.

Salvaged doors of the same period as your house can sometimes be found. New stock wood doors are readily available in a variety of sizes and configurations. Steel replacement doors, while not preferable, may not seriously detract from the historic character of the house if carefully selected. In all cases of selecting a new door, closely approximating the overall dimensions of the original door will allow the retention of the historic jambs and casings. Closely approximating door frame and panel sizes and arrangements, and window sizes and proportions will assure a door that blends with historic elements of the house.

*Strongly sculpted moldings and diagonal boarded lower panels characterizes this Dwight Street door pair. The ample width of this opening would require custom fabricated units if replacement was necessary. Most 19th century doors seem unique today because they were produced in much greater variety than is common today. Original hardware and the small decorative band between the upper and lower panels further distinguish these doors. Also noteworthy, is the distinctive chamfered transom window above the doors.*



*The arched door of this 1858 Orchard Street Italianate compliments the barrel vault of the porch which is further embellished with elaborate and unusual carvings of foliage (and possibly grape clusters). Only a custom made door could match this opening should this one be lost, and its quality would be most difficult to duplicate. The arched door and window form is typical of the Italianate style. Charles Bentz, a carriage painter, lived in this house from 1859, and members of his family lived here until 1911.*





# Roof Lines



*Dormers, chimneys, gables, decorative shingles and prominent cornices all combine in later 19th and early 20 century architecture.*



*This particularly well detailed ca. 1875 George Street mansard roof is notable for its dormers, slate shingles and upper and lower cornices.*

*The roofs of Dwight houses are among the most distinctive and varied features of the District. From the very shallowly pitched roofs of some Italianate houses that appear to be “flat” from the street, to the simple gable of a Greek Revival, to the compounded gables, hips, dormers and turrets of the Queen Anne, and Colonial Revival, every roof completes the visual story begun on the main floors of the house. Historically, roofs were originally mostly covered with wood shingles, consistent with the neighborhood’s artisan beginnings. Some larger and later houses used slate. Most original roofs have been replaced or covered over with asphalt or other composition shingles.*

**1. If only a small portion is damaged, retain and repair the original roof and significant historic roof features including chimneys, dormers, cornices, and brackets.**

Inspecting a roof regularly for deterioration and leaks and making prompt repairs of shingles and flashings will prevent more substantial damage from water leakage. Cleaning gutters and downspouts will prevent water and ice back-ups onto and under shingles, which can also lead to water damage. (Ninety percent of all exterior deterioration is due to water damage.) Similarly, repointing chimney brickwork, carefully matching historic mortar strength, tooling and color, can preserve these historic features for the future.

**2. If all or parts of a historic roof or roof features are missing or too deteriorated to repair, remove any severely deteriorated components and replace to match the original as closely as possible.**

Depending on the specific feature, this option could involve rebuilding a distinctive chimney or dormer, or replacing a decorative cornice. Color is a significant factor to match in decorative shingles.

**3. If Option #2 proves too costly, consider replacing a missing or severely deteriorated historic roof component with a compatible substitute component that matches as many characteristics of the original as possible.**

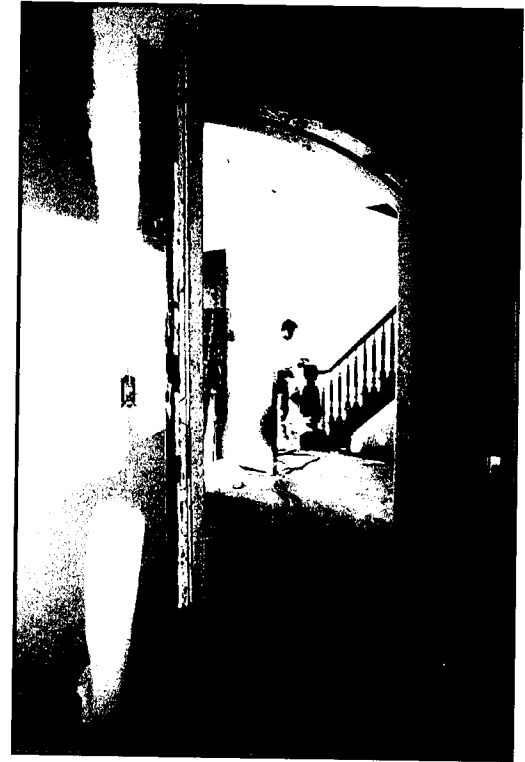
While the preservation of distinctive dormers, prominent chimneys, and stylistic cornice and soffit details is important, less significant features, such as utilitarian secondary chimneys, gutters (including “Yankee Gutters”), and downspouts, may be replaced with modern equivalents, or in the case of secondary chimneys, even eliminated. Slate roofs, while highly decorative, may exhibit a high level of general deterioration if nearly a century old. Expensive repairs to such roofs may only modestly extend their useful lives. Seeking professional advice is suggested in these cases. Composite roof shingles of a color similar to the original slate may be a suitable substitute.

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*A careful renovation plan can incorporate significant elements of an historic house interior with a plan that meets the needs of modern living. Here, a wide opening for paired pocket doors framed by a robust casing of a ca. 1870 house serves to link what will become a modern living room and dining room.*



*Sven Maritson*



*This Dwight Street stair, designed by Clark & Thompson in 1898, gives an idea of what a high fashion interior was like in Dwight at the turn of the century*

## Building Interior

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*One of the charms of an older house is the presence of distinctive features like this built-in china cabinet with a glazed door (left), equally appropriate in a dining room today as it was over 125 years ago. This Elm Street stair (below) has been carefully restored as part of a complete interior renewal.*



Sven, Marriason

Just as the exterior of a house tells when it was built through its style and features, and is important to preserve and pass on as part of the heritage of the neighborhood, house interiors also provide many features widely appreciated and well worth preserving. It's easy to fall in love with beautiful hardwood **Staircases**. They are often the first, and most impressive, element you see coming into a house in Dwight. **Fireplaces** give a parlor or living room a focus and sense of warmth whether they are working or purely ornamental. Similarly, **Interior Trim and Ornament, Interior Doors**, and wood **Floors** all add to the character and value of a house (many of these "features" are advertised as major selling points for new or luxurious houses).

While these Guidelines only serve as recommendations in the case of interior rehabilitation, it is still wise (and often cost effective) to plan interior work with preservation in mind. In setting priorities, rooms seen by a first time visitor ("public" rooms) such as a front parlor or stair hall should be given priority over back and upstairs rooms. Since these "public" rooms are generally the rooms with the most historic features, and also often readily adaptable to contemporary uses and furniture arrangements, a sensible strategy is often simply to restore these rooms, keeping the historic floor plan. Utilities in these rooms can normally be unobtrusively upgraded. Ductwork can be added below floors so that ceilings do not have to be dropped and wiring to electrical receptacles can be routed from below to avoid removing decorative plaster.

Additional closets, upgraded baths, and larger kitchens, can often be accommodated in the rear and upstairs areas of historic houses. These areas were often broken up into smaller areas, and were generally less elaborately ornamented.

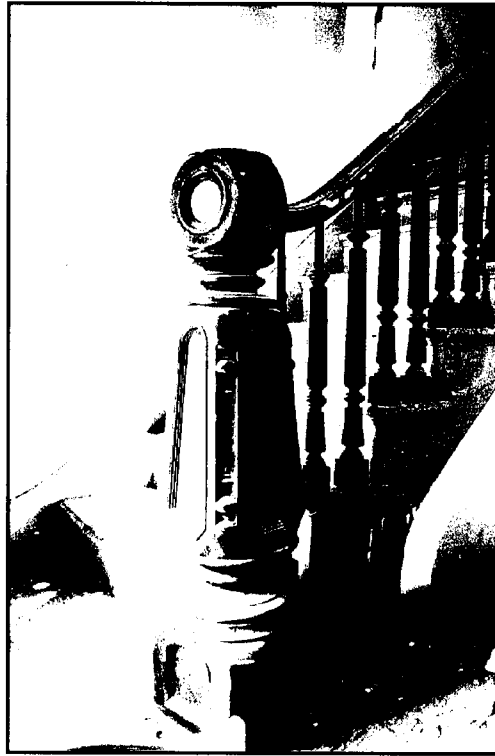
The full renovation of an historic building includes upgrades of many building "systems" that can have visual consequences. New plumbing lines, heating equipment, pipes and ducts, electrical wiring, switches, outlets, and lighting fixtures, can be sensitively integrated into historic rooms. Careful planning can preserve features you value today, and others can value for years to come.

# Staircases and Fireplaces

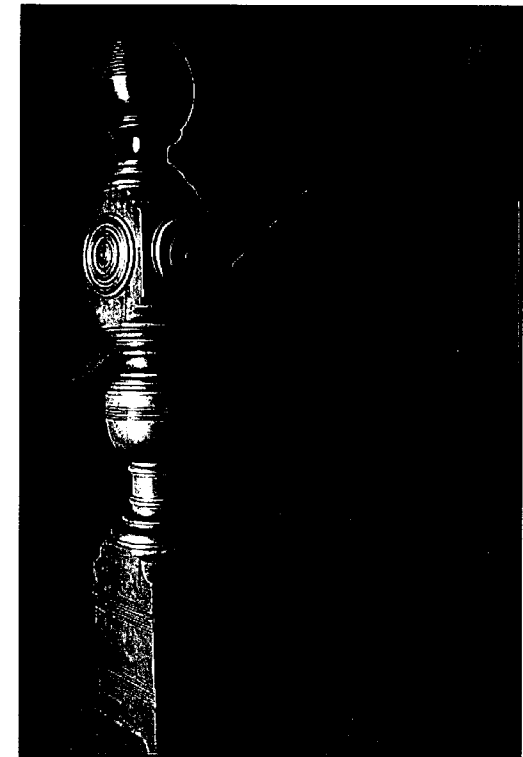
*Staircases, fireplaces and mantels add character and distinction to most houses in the Dwight neighborhood. Saving such features during renovation preserves a piece of history, links us to the past and becomes a part of what we in turn pass down to future generations. These elements are widely valued today, being much prized (and often poorly imitated) in new and luxurious homes. Saving these elements often costs very little. Because most mid to late nineteenth century fireplaces were designed only to burn coal, to avoid chimney fires, an expert inspection of the flue should be made before using a fireplace to burn wood or gas.*

## **1. Retain and repair distinctive historic staircases, fireplaces and mantels in significant interior spaces.**

Historic staircases often have all their parts intact and only require the tightening and gluing of loose balusters and handrails. Preserving distinctive interior features that have deteriorated lead base paint surfaces requires additional precautions and procedures to insure a lead safe building. For information on the removal of lead based paint see the Appendix.



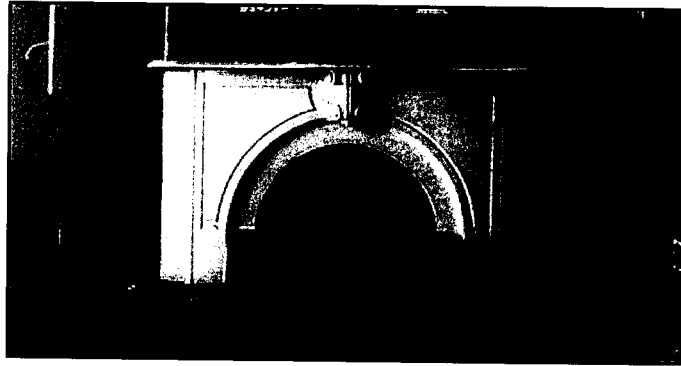
*Highly elaborate newel posts, banisters, and balusters were common in houses built after the Civil War.*



*This University Place stair retains its original finish, now over 100 years old.*

*Sven Marrison*

*The marble fireplace surround and mantel (right) is Italianate in style and dates from around 1875, while the ornate wood Queen Anne example (below) is from 1888.*



Sven Marison

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- 2. If all or parts of the historic staircase, fireplace or mantel are missing or too deteriorated to repair, remove any severely deteriorated components and replace to match the original.**

Replacements for missing or deteriorated treads and risers can be made out of readily available stock elements. New matching balusters can be custom made locally at reasonable prices per unit. Some historic decorative elements may also be available from places that specialize in the salvage of architectural artifacts.

- 3. If Option #2 proves too costly, consider replacing a missing or severely deteriorated historic interior feature with a compatible substitute feature that matches as many characteristics of the original as possible.**

If an original newel post or handrail is missing, a simpler, but stylistically compatible, stock replacement might be considered. Similarly, if a fireplace is missing its mantel, a simple wooden shelf with similar proportions to the original might be appropriate.

# Interior Trim and Ornament

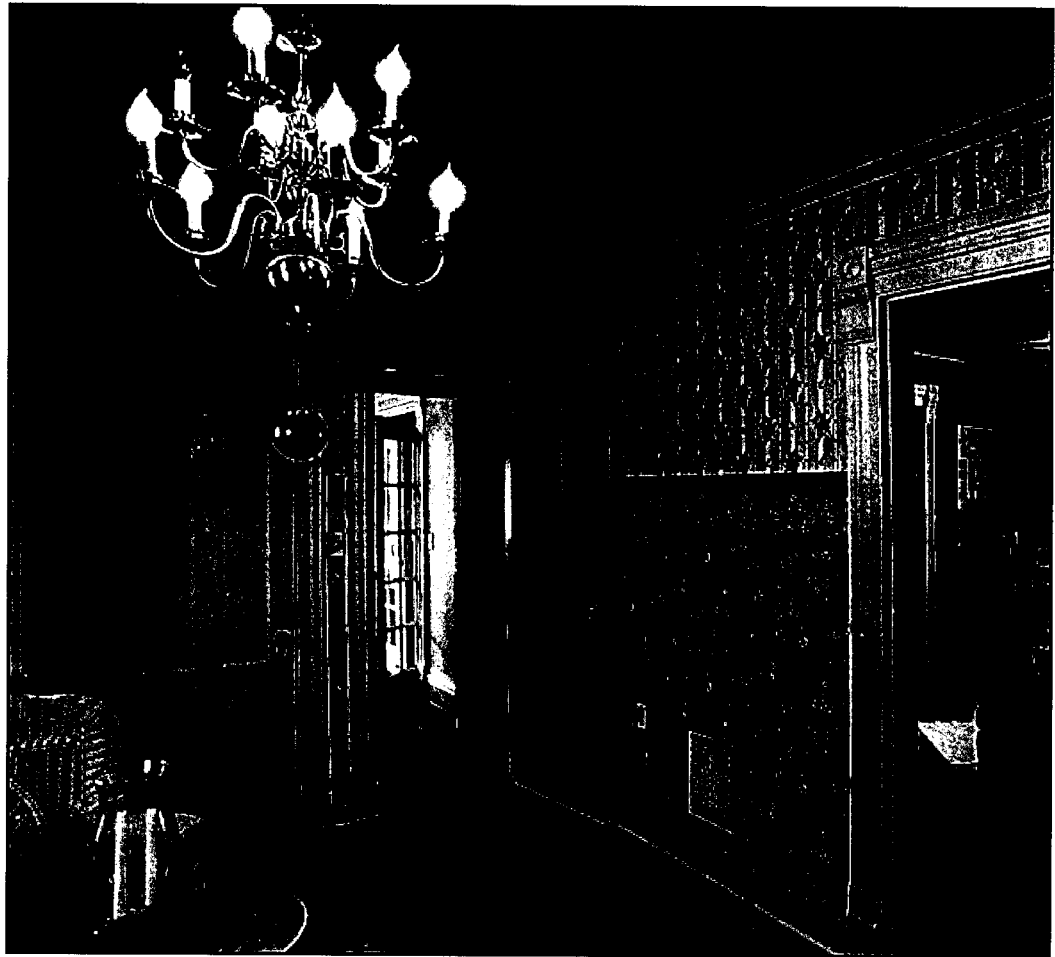
*Distinctive baseboards, window and door casings, corner blocks, chair rails, crown moldings, and ceiling medallions are examples of interior trim and ornament that add visual character and stylistic details to historic interior spaces.*

## **1. Retain and repair historic interior trimwork, including its materials and features, in significant interior spaces.**

Historic trimwork is often more detailed and three dimensional than contemporary moldings, making its preservation desirable. Molded plaster ceiling ornaments can offer a unique accent to a room. Usually, installation of wiring, and other concealed utilities, can be planned to avoid decorative elements. The presence of deteriorated lead based paint requires additional precautions and procedures during rehabilitation. For information regarding the removal of lead based paint see the Appendix.

## **2. If all or parts of historic interior trimwork or ornament are missing or too deteriorated to repair, remove any severely deteriorated components and replace to match the original as closely as possible.**

Sometimes a section of distinctive trimwork in a significant interior space can be replaced with matching trimwork salvaged from a closet or secondary space within the house. At other times, it may be possible to duplicate historic trim with a combination of stock lumber and moldings. Small repairs to ornamental plaster can be patched to

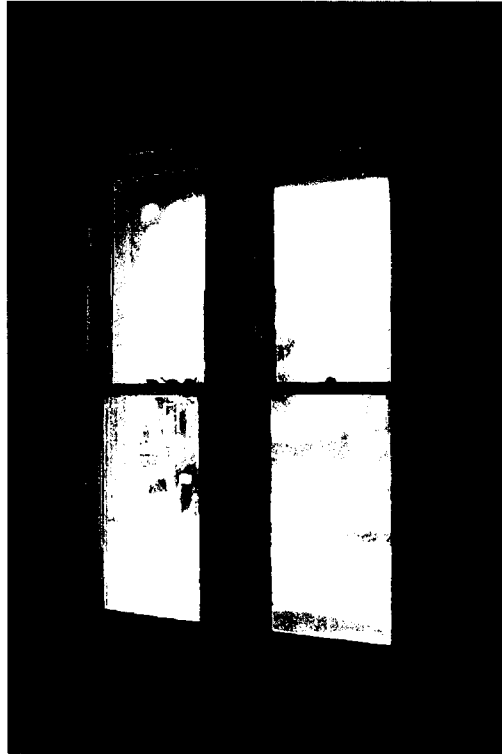


Sven Martson

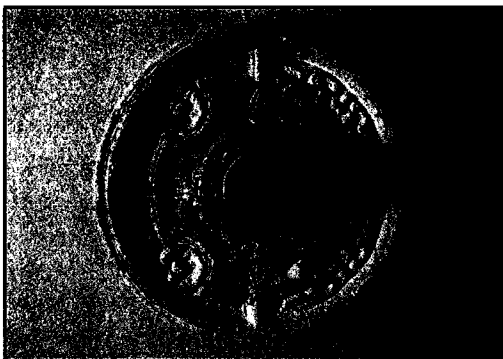
*Careful restoration of the many existing ca. 1890 details plus a lively paint and wallpaper decorating scheme make for a warm and personal living environment in this Elm Street house.*



*Even a simple baseboard can have generous proportions and a robust cap molding, transforming this simple stair.*



*It is quite common to find original windows and casings intact even after a century and a half of use. Cords and weights can be replaced, while weatherstripping would add to energy conservation.*



*In principal rooms, plaster ceilings frequently featured ornamental central medallions such as this. Even a partially damaged ceiling can be patched to preserve an element like this. New wiring can be fished through to avoid damage.*

closely match the adjacent areas. Also consider that not all signs of the wear and deterioration that have taken place over time need to be removed. A certain amount of this “patina” not only tells of a house’s history, but has a charm in its own right.

**3. If Option #2 proves too costly, consider replacing missing or severely deteriorated trimwork or ornament with a compatible substitute component that matches as many characteristics of the original as possible.**

In selecting replacement trimwork, especially for public rooms, it is important to look for moldings and stock boards that match the overall dimensions of the original trim as closely as possible. This may mean that thicker 5/4 or 6/4\* stock trim boards would be selected over stock “one by” trim. Remember, by closely matching overall trim dimensions, it may be possible to replace severely damaged casings for one door or window in a room (or to add a new door or window) while retaining the remaining trim. In such a case, room aesthetics may not be seriously compromised and historic material will be economically retained.

\* Squared, finished stock trim lumber is often designated by its prefinished size in quarters of an inch. A 5/4 board was 5/4” thick before its finish planing. A typical “one by” board was originally 4/4 or a true 1” thick before finishing; its finished thickness is 3/4”.

# Interior Doors

*The panel configuration, thickness, and solidity of wooden interior doors, along with the decorative casings around their openings, contribute much to the character of the historic interiors of the houses of Dwight. Preserving them in principal spaces should be a priority.*

## **1. Retain and repair historic interior doors in significant interior spaces.**

Retaining intact historic interior doors and their casings is always desirable from an economic as well as preservation perspective. The presence of lead based paint on interior doors, especially on friction surfaces, requires additional precautions during rehabilitation to ensure a lead safe building. For information regarding the removal of lead based paint see the Appendix.

## **2. If all or parts of an historic door are missing or too deteriorated to repair, remove any severely deteriorated components and replace to match the original.**

If a door to a principal room is missing or severely damaged, a matching door from a less visible location in the same house, or a salvaged door from another house, may be the best replacement choice. In certain cases, a door with a broken panel can be professionally disassembled and a matching replacement panel installed.

## **3. If Option #2 proves too costly, consider replacing a missing or severely deteriorated historic door with a compatible substitute door that matches as many characteristics of the original as possible.**

New interior solid wood doors in a variety of panel configurations are readily available today. While overall dimensions of historic doors may vary from those of standard contemporary doors, these differences can often be accommodated by minor trimming. Use of salvaged historic doors should also be considered, as these would naturally blend harmoniously with a historic interior. Though plastic and composition panel style doors are available, they are limited in use to their stock sizes, cannot be cut down for an exact fit within an existing cased opening, and they don't have the quality "feel" of a wood panel door. Plain flush hollow core doors are not compatible with the historic character of the houses in Dwight and would not be appropriate choices for the rehabilitation of principal rooms.



Sven Mattison

*Stile and rail doors of many different patterns and sizes are found in the homes of Dwight. This pair of very large pocket doors are part of a ca. 1888 University Place residence.*



## Floors

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*Hardwood and old growth softwood were the standard original flooring finishes for the historic homes of Dwight. Over time, many of these floors have been covered with linoleum, vinyl tile, or carpet, but the wood floor underneath can often be refinished to add an elegant asset to a renovated house.*

### **1. Retain and repair historic wood floors in significant interior spaces.**

If the original wood floor is in good condition, it is worth considering its repair and refinishing, especially in the principal first floor rooms. Small damaged sections can be repaired with boards salvaged from closets, attics or secondary rooms. Occasionally, wood floors were painted. The presence of lead based paint on floor surfaces requires additional precautions and procedures. For information regarding the removal of lead based paint see the Appendix.

### **2. If all or parts of a historic floor are missing or too deteriorated to repair, remove any severely deteriorated flooring and replace to match the original as closely as possible.**

Tongue-and-groove wood flooring is still readily available for in-kind replacement. It should be stained and refinished to match the original floor.

### **3. If Option #2 proves too costly, consider replacing missing or severely deteriorated historic flooring with a compatible substitute material that matches as many characteristics of the original as possible OR retain the original floor and cover it with new flooring.**

Installing carpet over wood floors is one solution to concealing a poorly patched floor, or a floor in poor condition, while keeping open the possibility of repairing and refinishing the wood floor in the future. It should be noted, however, that carpet is not necessarily less expensive than the repair and refinishing of a historic wood floor. In kitchens and bathrooms, adding resilient floor covering, such as vinyl or ceramic tile may be a desirable substitute for wood from a maintenance standpoint.



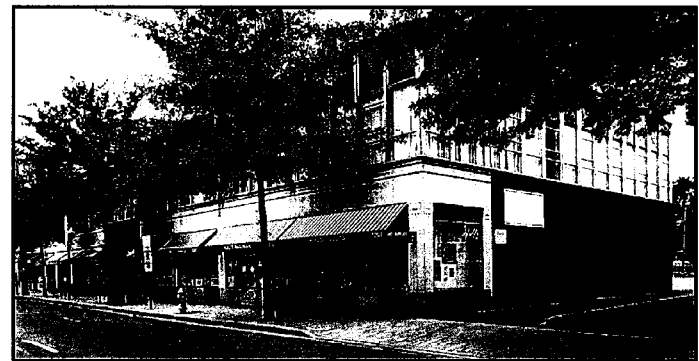
Sven Marison

*Hardwood floors like this were particularly popular in houses built in the second half of the 19th century and the early part of the 20th century.*



Joseph Taylor Collection of New Haven Images

*Few pictures can show how much change has occurred in Dwight so clearly as this view of Hopkins House at 1207-9 Chapel Street from around 1910. The main block of the house includes an Italianate cupola and a Second Empire mansard roof, possibly indicating a first structure and a major remodelling. The octagonal corner tower, Queen Anne in style, might yet be another addition. All this is now gone, replaced by the ca. 1945 commercial building, right. Note the wrought iron fence mounted on a stone curb with stone gateposts. A similar fence surrounded 1198 Chapel (across the street); the stone parts remain, though the building burned in the 1980s), and was typical for this 19th century high fashion block. Hopkins House was associated with the Hopkins School.*



Sven Marston

## Appendix

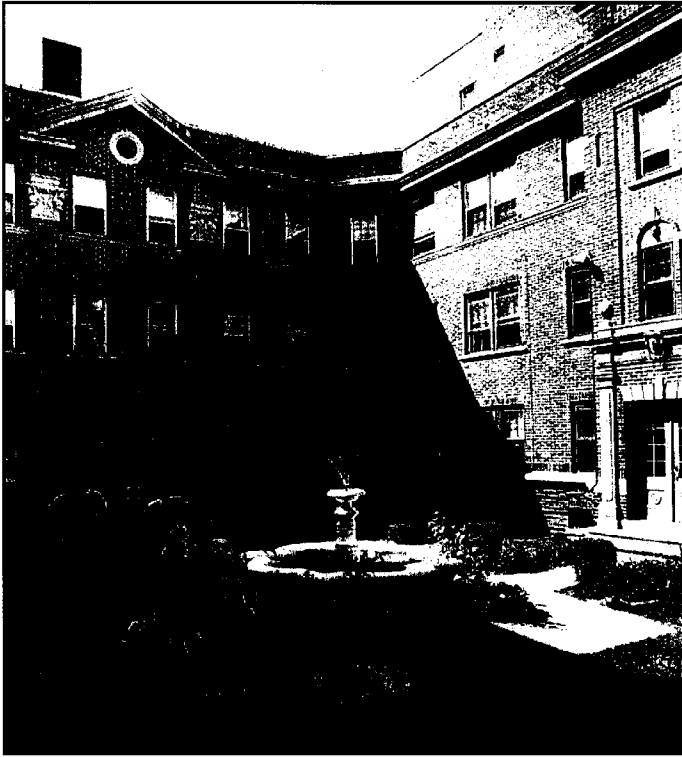
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This chapter contains information which may be useful during an affordable historic house rehabilitation. In the **Resources** section, can be found agencies and organizations to advise on the applicability of these Guidelines.

**Preservation Briefs** contains a list of short publications covering specific technical subjects. **Lead Paint** offers advice on making a house lead safe.

Finally, the **Glossary of Architectural Terms** provides definitions for some technical words commonly used when discussing historic houses.

Sven Marison



*Embassy Arms Apartments, built 1927 along with much of this side of Dwight Street (see page 13 for an earlier view of Dwight Street), was one of the many apartment buildings built around and after World War I to meet the demand for housing close to factories and Yale.*

# Resources

## Local Resources

To obtain information on applying these Guidelines to prehabilitation projects within the boundaries of the Dwight Historic District contact:

City Plan Department  
City of New Haven  
165 Church Street  
New Haven, CT 06510

203-946-6378

## State Resources

For information on rehabilitation projects affecting National Register properties outside the Dwight Historic District and for information on rehabilitation tax credits contact:

Connecticut Historical Commission  
59 South Prospect Street  
Hartford, CT 06106

203-566-3005

## National Resources

For information on the Community Partners Program contact:

Community Partners  
National Trust for Historic Preservation  
1785 Massachusetts Avenue, N.W.  
Washington, DC 20036

202-588-6000

*While the porch of this ca. 1840 Dwight Street house is exceptional, note that it is also part of a house with most of its original character intact. The front door, if not original, is clearly very old. The windows are the 6-over-6 with wood sash, appropriate for the period, and complemented nicely by the narrow wood clapboard siding.*



Sven Mattson

# Preservation Briefs

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*These publications are issued by the U.S Department of the Interior, National Parks Service, Preservation Assistance Division*

*These documents are available through:*

*U.S. Department of the Interior  
Preservation Assistance Division  
Technical Preservation Services  
P.O. Box 37127  
Washington, DC 20013*

*Connecticut Historical Commission  
59 South Prospect Street  
Hartford, CT 06106*

*City Plan Department  
City of New Haven  
165 Church Street  
New Haven, CT 06510*

*Greater Dwight Development Corp.  
48 Howe Street  
New Haven, CT 06511*

*The New Haven Preservation Trust  
254 College Street  
Room 412  
New Haven, CT 06510*

1. The Cleaning and Waterproofing of Masonry Buildings
2. Repointing Mortar Joints in Historic Brick Buildings
3. Conserving Energy in Historic Buildings
4. Roofing for Historic Buildings
6. Dangers of Abrasive Cleaning to Historic Buildings
8. Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
9. The Repair of Historic Wood Windows
10. Exterior Paint Problems on Historic Woodwork
14. New Exterior Additions to Historic Buildings: Preservation Concerns
16. The Use of Substitute Materials on Historic Building Exteriors
17. Architectural Character - Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character
18. Rehabilitating Interiors in Historic Buildings - Identifying Characteristic Defining Elements
21. Repairing Historic Flat Plaster - Walls and Ceilings
22. The Preservation and Repair of Historic Stucco
23. Preserving Historic Ornamental Plaster
24. Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
28. Painting Historic Interiors
29. The Repair, Replacement, and Maintenance of Historic Slate Roofs
32. Making Historic properties Accessible
33. The Preservation and Repair of Stained and Leaded Glass
34. Applied Decoration in Historic Interiors: Preserving Composition Ornament
35. Understanding Old Buildings: The Process of Architectural Investigation
37. Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing
38. Removing Graffiti from Historic Masonry

# Lead Paint

Lead was once a common component of house paint before having been banned as a health risk in 1978. The Environmental Protection Agency estimates that 90 percent of the housing units built before 1940 contain lead paint. While intact lead-based paint on house surfaces does not pose a health threat, as it deteriorates, lead paint dust and chips, if inhaled or ingested, may pose a health risk. It is also important to note that City Ordinance in New Haven does define the mere presence of lead-based paint as a health hazard in certain situations.

Lead poisoning can effect many bodily functions including the brain and nervous system, blood pressure, the digestive system, pregnancy and reproductive difficulties, and muscle and joint pain. There is particular concern for the effect of exposure on the unborn and young, as brain and nervous system development of those under six are particularly susceptible to the presence of lead. For this reason, young children who frequently put their hands or other items into their mouths or who may put their mouths on unclean surfaces are particularly at risk.

It is this concern for the potential hazard of lead paint combined with the very high probability of its presence in a historic house that leads to two approaches to this potential danger: one either attempts to control the deteriorated paint or attempts to totally eliminate it during house renovations.

Those using these Guidelines as part of the requirements for using federal funds will have to comply with the requirements of the City of New Haven Health Services Department.

For homeowners undertaking a restoration a few common sense rules should be followed:

- Tests should be performed to determine the presence of lead-based paint.
- All loose and flaking paint should be removed carefully.
- Removed paint dust and flakes should be contained and collected and not allowed to escape into the environment. (This is especially important in removing exterior paint.)
- Attention should be given to removing paint from friction surfaces like doors and door jambs and window sashes and tracks, and also areas prone to high impacts which could cause paint chips. Such areas can be continuing



*While the paint on this Garden Street porch post is peeling, the wood underneath is still sound. In removing paint that may have been lead based, precautions should be taken to protect the person removing the paint and to prevent paint chips and dust from possibly contaminating the environment.*

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sources of potentially hazardous paint dust and flakes. If lead abatement is to be performed, a certified abatement contractor should be consulted.

- Encapsulating existing painted surfaces may be appropriate for those that are sound and not prone to abrasion or impact and that pass substrate evaluation tests.
- During rehabilitation work, lead dust can be released into the air. Property owners should alert contractors to the potential presence of lead based paint. Contractors are responsible for adhering to applicable laws for safe work areas, containing lead hazards, and safe clean-up.
- If paint removal is done by the owner, care should be taken to use methods like wet sanding, encapsulation, enclosure, or chemical removal that minimize the release of lead dust into the air. In all cases, precautions should be taken during paint removal such as the wearing of properly equipped High Efficiency Particle Accumulator (HEPA) safety masks, the containment of work areas, and thorough washing of clothes and body after work sessions.
- Children should not be permitted in a work area until after the work is complete and the area thoroughly cleaned.
- After all work is complete, all surfaces should be carefully cleaned using HEPA equipment and tri-sodium phosphate.
- Periodic housecleaning should pay particular attention to cleaning window sash and sills and to floors.
- Finally, if children are in the house, make sure their hands are cleaned frequently, especially before meals or sleep.

Costs for the removal or stabilization of lead based paint must be weighed against the removal of historic painted features and building fabric. While additional safety precautions and technical procedures may be necessary, historic houses can be made lead-safe without removing significant decorative features and trimwork that contribute to a building's character.

For additional advice concerning proper lead abatement contact:

Department of Health  
City of New Haven  
54 Meadow Street  
New Haven, CT 06519

# Glossary of Architectural Terms

**Baluster** -repetitive vertical element below handrail (also called a **bannister**) that is part of railing systems. Balusters are usually turned elements exhibiting a high level of detail and are reflective of the style of a house.



**Bargeboard** - sloped boards at the edge of a projecting overhang on a roof gable such as the "s" scrolled example here. Similar to **Rake Board** or **Rake Cornice**



**Board-and Batten Siding** - siding consisting of long vertical boards and thin strips or battens; the battens are used to cover the gaps between the siding boards.

**Bracket** - projecting supports found under eaves or overhangs. A prominent feature of the **Italianate** Style.



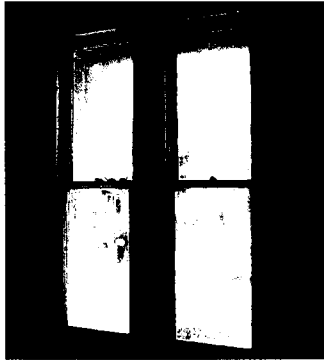
**Base** - lower, usually molded, part of a **column**, **pilaster**, or pier, wider than the shaft, and often resting on a plain faced **plinth** or pedestal. The base shown here is between the fluted column shaft and the rectangular plinth block .



**Capital** - top most member of a column. Capitals, like other classical details, have multiple styles, the most common being **Doric**, **Ionic**, and **Corinthian**. Shown is an **Ionic** capital.

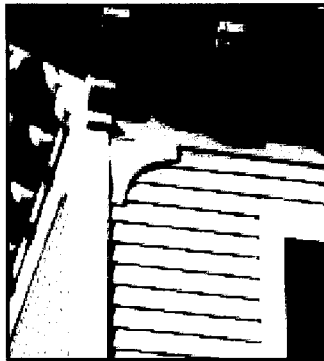


**Casing** - flat or molded boards that finish the top, sides and bottom of a window, door, or other opening on an inside or outside wall.



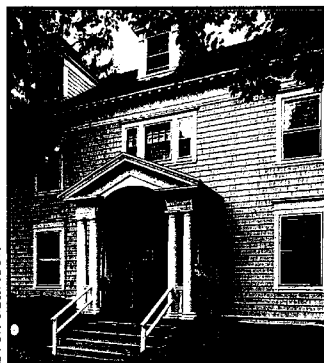
**Column** - Vertical architectural support, often highly detailed. A column always is composed of a shaft, almost always a **capital** (the top) and often a **base**. Different details distinguish styles like this **Roman Doric** example.

**Clapboard Siding** - siding consisting of horizontal boards with a thin, wedgelike, cross section. Clapboard siding is generally described by the amount of board visible or “exposure”, as in 4” exposure.

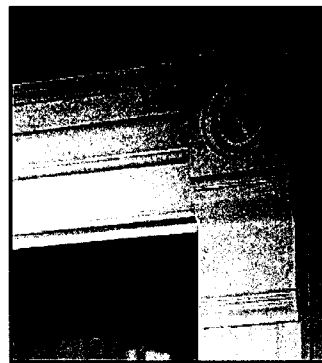


**Console** - a decorative bracket in the form of a vertical scroll, projecting from a wall to support a gable, door hood, or window head, projecting bay, etc.

**Colonial Revival** - style popular from 1890 to 1935 characterized by reinterpretation of 18th c. house details. Typical are a roof ridge parallel to the building front, multiple **dormers**, strong **cornice**, and 6, 8, or 12 paned window sash.



Sven Marriison

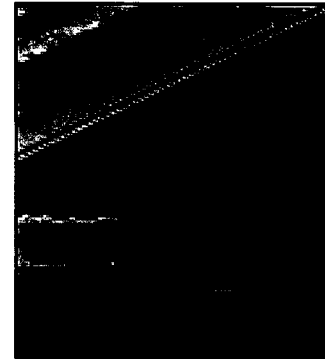


Sven Marriison

**Corner Block** - a square block used to trim the corners of an interior door or window casing; often decorated with a milled bull’s eye.

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**Corner Board** - an exterior wood trim element, found at outside corners, consisting typically of flat boards and serving as a stop for siding materials.



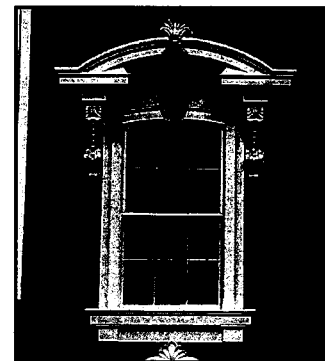
**Dentils** - a band of small rectangular tooth like blocks found in **cornices** and other moldings.

**Cornice** - a built up composition of running moldings and flat boards also often discrete decorative elements like dentils. A cornice occurs at the top of a wall and on the exterior forms the junction with the roof.



**Dormer** - A structure projecting from a sloping roof usually housing a window.

**Crown Molding** - A molding forming a finishing or top member of a structure. A **rake molding** runs at an angle, as when it follows the gable of a roof, while a **running molding** is horizontal.



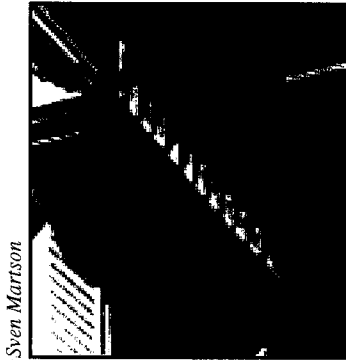
**Double Hung** - a type of window consisting of two sash (individual frames holding panes of glass) both movable and often the same size. Referred to by the number of panes in each sash, such as this "6 over 6" example.

**Dutchman** - a method of repairing an element by cutting away a deteriorated portion and patching in sound material. A useful strategy of repair where an undecorated portion of an ornamental element (such as the bottom of a porch post) has deteriorated.



**Gable** - vertical, typically triangular, end of roof.

**Flashing** - sheetmetal element in siding and roofing that directs water that might get behind surface materials back to the outside. Flashings are particularly important where chimneys intersect roofs (such as this example), at roof valleys, and over windows.

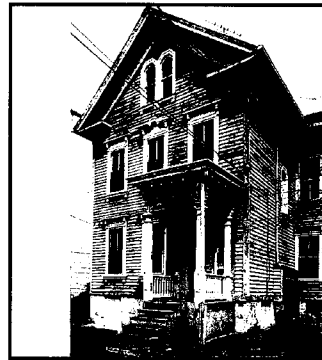


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**Greek Revival** - style based on Greek temples popular 1830-50. Typically featuring a street facing shallow sloped gable and ornamental attic window, with a porch featuring columns and/or pilasters. Windows are usually 6 over 6.

**Fretwork** - ornamental wood boards sawn into decorative patterns.

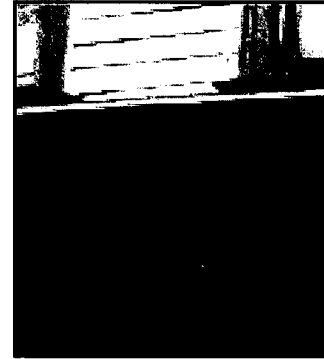


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**Italianate** - style based on Italian villas popular 1850-85. Features bold **cornices** often with **brackets**, and elongated windows with arched or otherwise elaborated trim above windows. Modest wood versions typically feature a street facing **gable**.

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**Pilaster** - a flat vertical piece of architectural wall trim often having some features of a **column** and used visually similarly to a column. In this view, the pilaster is the flat faced vertical member with **capital** and **base** attached to the wall to the left of the door.



**Running Molding** - a shaped piece of horizontal continuous trim such as the projecting piece toward the bottom of this porch cornice, here.

**Plinth Block** - a small, slightly projecting block at the bottom of the door or window casings.



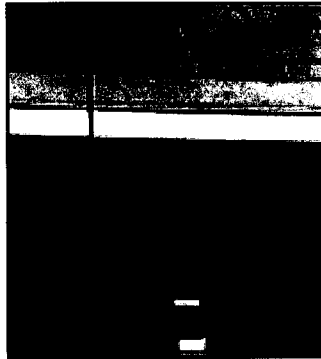
**Side Light** - a narrow window adjacent to a wider door or window.

**Queen Anne** - style popular 1880 to 1910 featuring steeply pitched roofs with street facing **gables**, asymmetrical and intricate compositions of volumes and forms and varied surface patterns of siding, shingles and trim.



**Skirtboard** - Bottom trimboard on an exterior wall or under a porch deck.

**Soffit** - the exposed, often flat, underside of a roof or overhang.



**Transom** - a small window or group of panes above a door or window.

**Stile and Rail Door** - a door composed of a frame consisting of vertical stiles and horizontal rails with infill panels.



**Weatherstripping** - small gaskets or brushes used to seal out drafts from movable elements like doors or window sash.

**Tongue and Groove** - a joint composed of a projecting rib (tongue) and a recess (groove). Typical profile for interior and exterior flooring.



**Yankee Gutter** - a type of rain gutter built on top of or into a roof or eave. Because it is built onto or into a roof, backups, ice buildups, or leaks in Yankee Gutters can damage roofs and penetrate houses.