DRAFT

SCHENLEY FARMS HISTORIC DISTRICT

DESIGN GUIDELINES

April 21, 2025

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CHAPTER 1

CHARACTERISTICS OF THE SCHENLEY FARMS HISTORIC DISTRICT

1.1 INTRODUCTION

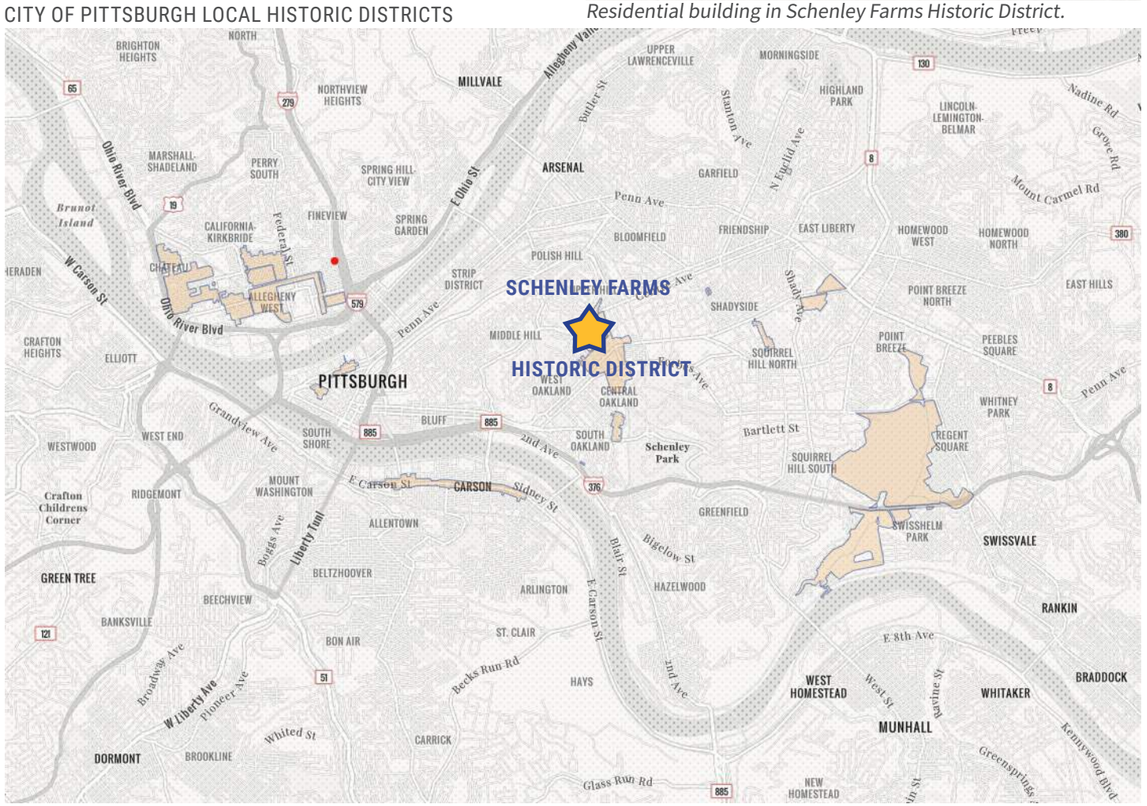
The Schenley Farms Historic District is one of over a dozen historic districts throughout the City of Pittsburgh with unique identities and characteristics.

Exterior work within historic districts is reviewed by City of Pittsburgh zoning and historic preservation staff and depending on the overall scope, a project may be reviewed by the Historic Review Commission.

To learn more about the background and overview of historic districts, and to understand the latest procedures for the City's review process for work within the districts, please review "City of Pittsburgh Historic Districts General Design Guidelines."

Residential building in Schenley Farms Historic District.

CITY OF PITTSBURGH LOCAL HISTORIC DISTRICTS



1.2 ABOUT THE SCHENLEY FARMS HISTORIC DISTRICT

Schenley Farms Historic District is an approximately 170-acre tract of land located in the Oakland neighborhood of Pittsburgh. The land was conveyed to Edward Smith by William Penn in 1791, and remained in the O'Hara family until the death of Mary Schenley in 1903. In 1905, Pittsburgh developer F. F. Nicola's Schenley Farms Company purchased the land for $2.5 million.

The Schenley Farms tract had remained open and generally pastoral until Nicola acquired the land, a testament to the Schenley's practice of leasing land rather than selling or improving it. In the spirit of the City Beautiful movement, Nicola's vision for the tract was for the development of "a model city" that would provide suburban-style residences with modern amenities adjacent to a hub of civic, institutional, and cultural buildings.

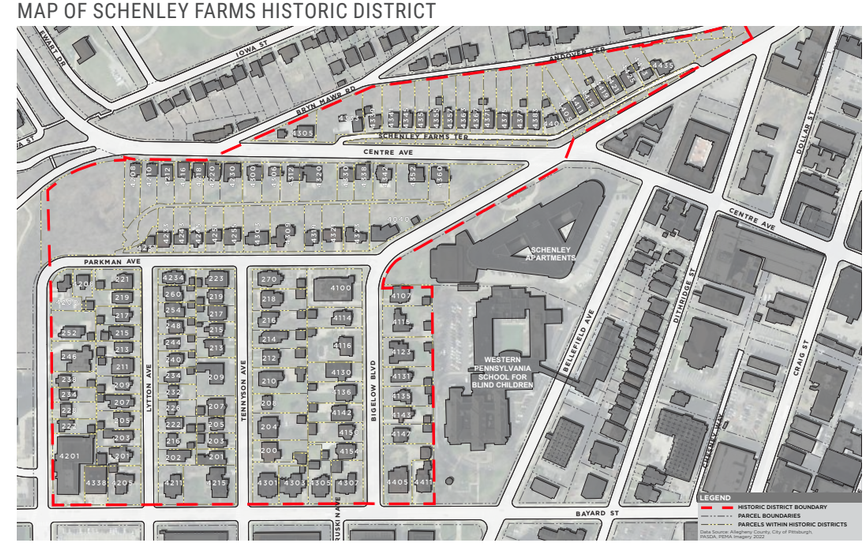
Both residential and civic buildings were designed by prominent Pittsburgh architects in early 20th century revival styles. High-quality architecture was established in the Oakland neighborhood in the 1890s, and was strongly reinforced by the development of the Schenley Farms tract.

There are currently 195 resources in the historic district and are predominantly 2 ½ story brick single-family homes built in a variety of architectural styles. The properties feature graded and terraced landscaping, sycamore tree rows and streetlights are arranged selectively to create visual unity through landscaping and scale and proportion.

Schenley Farms became a city-designated historic district in May of 1982, and was added to the National Register of Historic Places in 1982 as part of the larger "Schenley Farms-Oakland Civic District." The district was expanded in 2018 to include the Bellefield Dwelling Apartments.

Residential building in Schenley Farms Historic District.

MAP OF SCHENLEY FARMS HISTORIC DISTRICT



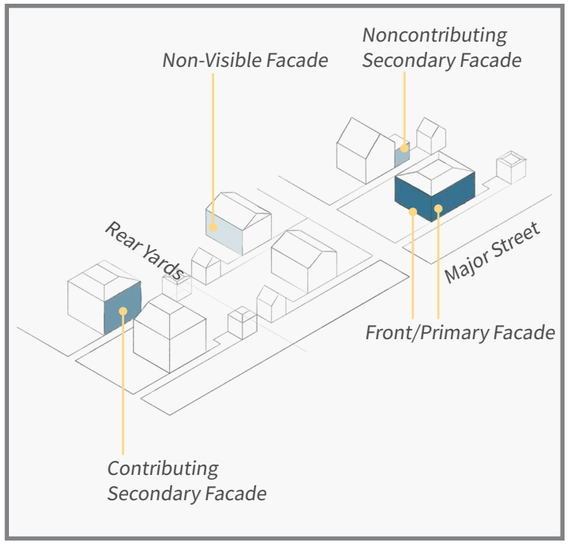
1.3 HIERARCHY OF FACADES

Buildings have multiple faces, some of which are visible from the public street and some of which are not. These Design Guidelines primarily focus on alterations, additions, and new construction that can be seen from the street or sidewalk, as those changes to the Historic District have the most impact on the Historic District's character.

In order of importance, the following definitions describe the various façades that are found on a building:

- A **front/primary façade** is the building face most visible from and facing a public street. It contains the main entrance to the building and typically has the most character-defining architectural features. Almost all work done to a front façade will be reviewed closely by the HRC. Primary facades include sides of corner buildings that do not contain the main entrance but are visible from a major public street.
- **Contributing secondary façades** are those that are visible from the public street but are not on the front of the building. This can include the sides of detached buildings, provided that those side walls are visible from the public street and the street-facing facade of contributing accessory structures such as historic garages. As with front façades, contributing secondary façades often contain character-defining architectural features.
- **Noncontributing secondary façades** are those that are in the rear of a building, visible only from an alley, or on the side of the building, only partially visible from a public right-of-way.
- A **non-visible façade** is one that cannot be seen from the public right-of-way and is not reviewed by the HRC.

HIERARCHY OF FACADES



1.4 KEY CHARACTERISTICS OF THE SCHENLEY FARMS HISTORIC DISTRICT

The Schenley Farms Historic District is located in a spacious, suburban-like setting, predominantly consisting of **detached, single family dwellings**. There is an eclectic mix of building styles that offer a variety of details and features throughout the district.

Most structures are 2 or 2 1/2 story dwellings. While there are variations of styles and features, the overall size, massing, and setback create a consistent rhythm along the streetscape. There is a fair to high degree of integrity throughout the district.

Most buildings have a front yard with a walkway leading to a distinctive front entry. Detailing varies by building style, but generally includes expressive masonry and wood elements, multi-paned windows with brick, stone, or wood surrounds, and stylistic projections such as porches and dormers.

Building Type: The Schenley Farms Historic District includes **mostly single family residential structures with rear accessory structures**, such as garages. Although the residential structures dominate the district, there are some civic buildings at the district periphery.

Building Placement: The majority of the buildings in the Schenley Farms Historic District are located along a single plane per block, **set back from the street** with a front yard.

Within each block, parcels are back-to-back with no alley/way separating parcels. Most properties include an accessory garage, typically accessed from the front of the property via a driveway.

A notable exception to this placement are the properties located along Centre Avenue. The **historic pedestrian Fairfield Lane**, now accessed only by residents, is the historic front right-of-way to these buildings. Garages, driveways, and rear entry doors are located along Centre Avenue, and the building frontage as designed and built faces towards Fairfield Lane.

Building Form: The building form is generally consistent with the use and architectural style. **Most of the structures are homogeneous in scale and proportion**. Most of the residential structures are two to two-and-a-half stories tall and detached houses spaced consistently apart. The structures are generally two to four bays wide and primarily have pitched gabled or hipped roofs that may or may not contain dormers at the roof line.

The **roofline** typically includes shallow or wide overhanging eaves with wooden cornice below, often featuring wooden dentils or brackets.

Similar building massing and setback help define the rhythm of the streetscape.

Buildings are typically set back from the front lot line.

Properties typically include a garage, situated near the rear lot line.

Façade Composition: The **composition** of residential structures includes a **main entry door** located on the ground floor – either centered or off-centered with the rest of the façade elements. Window openings are typically aligned vertically on the first and second levels. Dormer projections at the third floor level typically include smaller windows that are either aligned with or centered between the windows below.

The **typical window** is double-hung configuration, usually tall and narrow with a flat top. Depending on the architectural style, the windows and doors either have rectangular lintels flush with the surrounding façade, or projecting hoods that may be decoratively carved or detailed. Windows are often divided into multi-pane configurations, such as six-over-six, or six-over-one, and feature single windows or paired or grouped configurations.

This building is three bays wide, with a central entry and aligned windows and dormers.

Building Materials: **Brick and stone masonry** are the primary materials used for the facades of buildings in the Schenley Farms Historic District, with wood accents utilized. Brick masonry is generally installed in a typical running bond pattern, but there are some instances of Flemish bond as well as decorative brick patterns at the cornice.

The predominant **brick color** used was red, but there are also some instances where tan or buff brick is utilized.

Stone masonry is generally used for the foundation of structures, but was also preferred façade material for Romanesque style buildings and can be seen utilized as the primary façade material on a number of structures within the Mexican War Streets Expansion Historic District.

Some residences utilize **wood** for clapboard siding, trim, and dormers siding. The flexibility of wood allowed decorative brackets and moldings to be used, which is a defining feature of the Victorian era architectural styles. In all instances, the wood was painted for durability.

Half-timber and stucco is common on English Tudor style buildings. Other examples utilize stucco alone on the exterior.

Slate was the predominant roof material; a standard rectangular slate was the most common. Many slate roofs have since been replaced with asphalt shingle which has not replicated the aesthetics of the original slate.

Terra cotta is present on several roofs, either as a rectangular tile or Spanish tile.

Metal was a much less common building material, mostly limited to low slope and porch roof applications, flashings, gutters, and railings.

An example of half timber and stucco.

An example of a Spanish clay tile roof.

An example of a slate roof and metal entry hood.

1.5 MAJOR ARCHITECTURAL STYLES

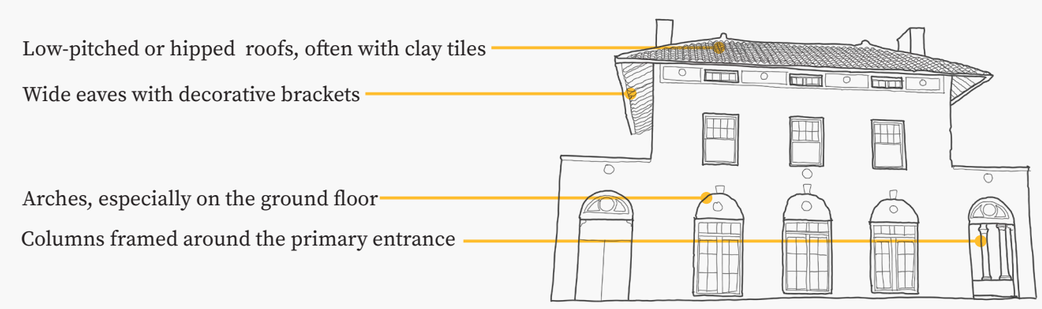
Schenley Farms Historic District exhibits an eclectic mix of architectural styles including English Tudor, Italian Renaissance, Colonial Revival, Georgian, and Spanish Revival, the latter rarely seen in Southwestern Pennsylvania. This eclectic trend was a direct result of momentum from the 1893 Chicago World's Fair, the Columbian Exposition, where historical interpretations of European styles were encouraged. However, Schenley Farms also displays styles which symbolize forward-looking trends, such as the Prairie Style and English Arts & Crafts. This variety provided one of the most diverse periods for architecture in American history.

An example of detailed masonry construction.

ITALIAN RENAISSANCE (1890-1935)

The Italian Renaissance Revival style typically includes low-pitched hipped clay-tile roofs with wide eaves supported by decorative brackets. First floor windows are typically large, arched and elaborately articulated while second floor windows are simpler and smaller. Symmetrical facades have a central entrance typically accented by columns or pilasters. Variations include flat roofs, and stone or stucco wall cladding.

KEY DEFINING FEATURES OF THE **ITALIAN RENAISSANCE STYLE**



RENAISSANCE REVIVAL (1890-1935)

Renaissance Revival is often characterized by symmetrical design and balanced proportions with elements such columns, pilasters and arches. Horizontal delineation between floors is often marked by belt courses and change in materiality or patterning, and quoining often articulated on corners.

KEY DEFINING FEATURES OF THE **RENAISSANCE REVIVAL STYLE**

- Flat or low sloped roofs
- Change in materiality between stories
- Stonework, especially on the ground floor
- Arches or exaggerated arches

COLONIAL REVIVAL (1880-1955)

The Colonial Revival style features include classic columned porches or porticos on symmetrical facades, front door sidelights and fanlight, and pedimented doors, windows, and/or dormers. Windows are typically double-hung and often multi-paned with wood shutters featuring incised patterns. Side-gabled or hipped roofs rise above dentilated cornices.

KEY DEFINING FEATURES OF THE **COLONIAL REVIVAL STYLE**

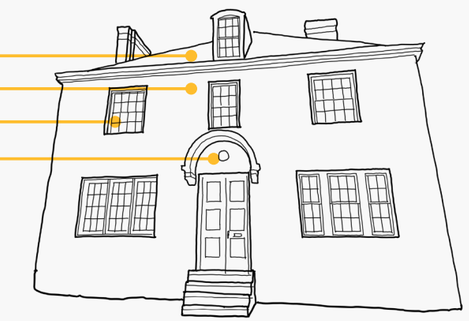
- Gabled roof
- Dentilated cornice
- Symmetrical facade
- Front door sidelites and transom
- Columned porches or porticos

GEORGIAN (1720-1830)

Influenced by Renaissance ideals of symmetry and balance, Georgian style reflects both those elements with simplified articulation often with brick, stonework and sometimes wood siding. Primary facades often display columns, pilasters and simplified pediments or portico entrances with transom lights, quoining along corners, and vertically aligned windows. Dormers may delineate a third floor in a gabled roof.

KEY DEFINING FEATURES OF THE **GEORGIAN STYLE**

- Gabled roof
- Symmetrical primary facade
- Vertically aligned windows
- Broken pediment and pilasters at primary entrance

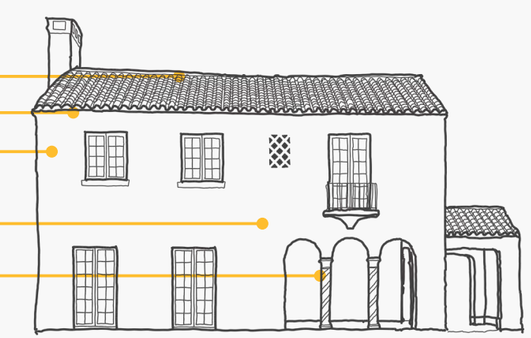


SPANISH REVIVAL (1915-1940)

The Spanish Colonial Revival style was part of the features architectural elements from Spain's colonial settlements in North America. Key features include low-pitched, clay tile roofs, porch arcades with columns, round arches at entries, porches, and windows. Exterior walls are typically stucco.

KEY DEFINING FEATURES OF THE **SPANISH REVIVAL STYLE**

- Low pitched, clay tile roof
- No articulated eave
- Stucco
- Asymmetrical facades
- Arcade



ENGLISH ARTS & CRAFTS (1870-1915)

In response to industrialization, the Arts and Crafts movement brought renewed appreciation of hand-crafted materials, the antithesis of mass produced supplies. Wide porches, overhangs and exposed timberwork work are articulated in tandem with stucco facades and intricate bond patterns or corbelled brickwork. The display of various materials is both a celebration and testament to irreplaceable craftsmanship.

KEY DEFINING FEATURES OF THE **ENGLISH ARTS & CRAFTS STYLE**

PRAIRIE (1900-1920)

The Prairie Style is considered a modern style as it does not reference any particular point in history such as revivalist styles. Typically, two or two-and-a-half stories, it has wide and sweeping hipped roof line which emphasize horizontal movement, often a centralized dormer, deep eaves and squared porch columns.

KEY DEFINING FEATURES OF THE **PRAIRIE STYLE**

AMERICAN FOURSQUARE (1890-1935)

Named after their typical box shape with a four-room floor plan, this style is a simplified version of the Prairie Style and is usually 2 ½ stories with a hipped roof and central dormer, full width porches with squared porch columns.

KEY DEFINING FEATURES OF THE **AMERICAN FOURSQUARE STYLE**

CHAPTER 2

GUIDELINES FOR EXISTING BUILDINGS

2.1 EXTERIOR WALLS & MATERIALS

Brick is the primary building material in the Schenley Farms Historic District, complemented by decorative wood elements such as trim and cornices. These exterior materials not only enhance the architectural character of the district, but also play a crucial role in the building's structural envelope. When possible, maintaining and repairing existing materials is the preferred approach over replacement.

2.1.1 **Historic masonry** should be stabilized and repaired rather than replaced when possible.

2.1.2 **Stone and brick** should not be removed or covered with artificial or synthetic materials.

2.1.3 Masonry, whether stone or brick, **should not be painted.** These coatings can trap moisture and cause deterioration of masonry walls.

2.1.4 **Repainting** may take place if the masonry was painted historically.

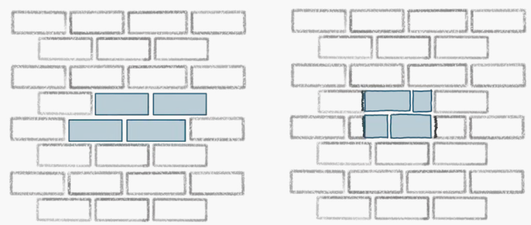
2.1.5 **Historically-appropriate colors** are preferred for masonry repainting. Reach out to DCP Staff for consultation when a color scheme is being selected for a building.

2.1.6 **Repointing masonry walls** should include preservation methods that strengthen materials through consolidation, such as patching walls and repointing bricks with mortar of an appropriate strength using historically appropriate widths and joint profiles.

2.1.7 A **qualified person** who is familiar with mortar mixes for historic properties should do repairs and repointing.

2.1.8 Portland cement **mortar** is too high in strength for historic materials. A typical compatible mortar is Type N or S, using a combination of Portland cement, lime, and sand.

2.1.9 **Patching of masonry units** should be done by 'toothing-in' bricks to maintain the original coursing pattern.



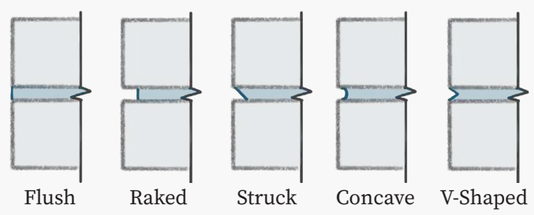
APPROPRIATE

"Tooth-in" replaced masonry units following the existing coursing (pattern).

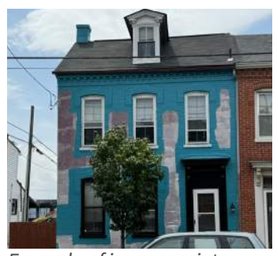
NOT APPROPRIATE

Saw cut existing masonry and fitting replacement units to fit, disrupting the existing coursing.

MASONRY JOINTS



Example of deterioration to masonry caused by inappropriate strength mortar repair.



Example of inappropriate use of paint on masonry substrates, as well as inappropriate color choice.

MAINTENANCE TIP

Protect masonry, metal, and structural elements such as wood members from corrosion and rot by keeping gutters and downspouts clear, roofing in good repair, and wood free from insect infestation. Provide proper drainage to ensure that water does not erode foundation walls, pool on surfaces, or drain toward the building.

2.1.10 **Metals should be painted if they were painted historically** or if a coating is necessary for protection from corrosion. Otherwise, they should be left unpainted. Patina, such as that found on historic copper or bronze, should not be removed.

2.1.11 **Use non-corrosive cleaning methods to clean soft metals** such as lead, tinplate, and copper, and use the least abrasive cleaning methods to clean hard metals such as cast iron, wrought iron, and steel.

2.1.12 **Wood siding** should be retained in the same profile and configuration that exists.

2.1.13 **Repair of wood elements** may include limited replacement of deteriorated members. The replacement wood should match the same species, size, profile, and appearance of the original siding.

2.1.14 If there are **extensively deteriorated or missing areas of siding or trim** that make localized repairs or replacement infeasible, full replacement of siding may be appropriate. New materials should replicate the original as closely as possible in material, composition, size, profile, and appearance. Substitute materials, such as engineered wood, fiber cement, or synthetic cladding may be considered if they can adequately match the appearance, physical properties, and durability of the historic materials.

2.1.15 **Installation of new cladding** over original or existing building features is inappropriate.

2.1.16 **Repair stucco** by patching with new material that duplicates the old in strength, composition, color, and texture.

Masonry and wood elements should be maintained to ensure their longevity.

Stucco should be maintained and repaired to keep a consistent appearance, color, and texture.

WOOD ELEMENT CLEANING

Maintenance of wood siding and elements promotes a long life for the materials. Cleaning may be performed with a pH netural, biodegradable detergent and soft brush. Avoid using chemicals for cleaning.

FURTHER READING

While the use of matching materials to replace historic is preferred, it is recognized that flexibility is sometimes required. Substitute materials that closely match the visual and physical properties of historic materials are appropriate. Refer to National Park Service, Technical Preservation Services, Preservation Brief 16: The Use of Substitute of Historic Building Exteriors for more information.

MASONRY CLEANING

Masonry may be cleaned to remove environmental staining or biogrowth, such as moss, algae, or lichen. These biogrowth can introduce soluble salts into the masonry units and hide surface issues. When cleaning, use a biodegradable, pH neutral detergent, low-pressure wand (100 psi or less, white or black tip) and soft nylon brush. Avoid using chemicals for masonry cleaning.

2.2 ROOFS

The roof (geometry and material) of a residence is an important architectural feature that is both character-defining and functional. Dormers, chimneys, metal flashing, roof-edge drainage systems, and trim are associated features that also contribute to the building's character. Every effort should be made to retain these elements in good condition.

2.2.1 **Repair and restore** original roofs when possible. Before replacing a roof, evaluate if repair or localized areas of in-kind replacement of shingles is feasible.

2.2.2 If **replacement of a roof** is necessary due to severe deterioration, use in-kind replacement materials that match the original material, appearance, color, pattern, shape, and dimensions.

2.2.3 If in-kind replacement of the roof is not feasible, use **new roofing materials** that resemble the original material in appearance, color, pattern, shape, and dimensions.

2.2.4 If photographic documentation of the original roof style is not available for an historic building, use materials that **resemble the original roofing materials** on nearby historic buildings of a similar style. These materials will likely be slate or clay tile. Asphalt shingles that match the color of nearby roofs on historic buildings may be used if original materials are not feasible. Corrugated metal roofs are generally not appropriate for historic buildings.

2.2.5 **Alternate roofing materials** may be appropriate if they resemble the appearance of the original material and do not detract from the architectural character of the building. Architectural and three-tab asphalt shingles as a replacement for slate and clay tile are not appropriate.

2.2.6 Original **sheet metal roofing** should not be covered with membrane roofing or asphalt shingles.

2.2.7 Avoid altering **dormer shape or roof pitch**. Avoid removing historic dormers.

Existing slate roofs retain historic character and should be retained.

Wide eaves along the gambrel and hipped roofs.

ALTERNATE MATERIALS

Alternate materials for slate include asphalt shingles that mimic the appearance of slate and synthetic slate.

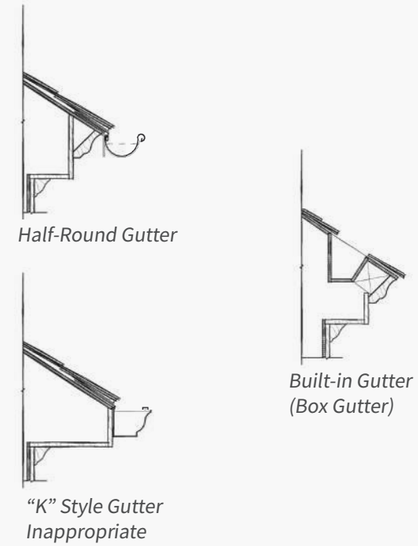
2.2.8 Avoid shortening or removing **chimneys**. If chimneys are no longer in use, they should be capped and retained.

2.2.9 **Built-in gutters** should be maintained and/or repaired in-kind.

2.2.10 **Typical gutter materials** include aluminum, copper, and other metals. Plastic and vinyl materials are not appropriate for gutters.

2.2.11 **Drainage elements** should be painted to blend in with the building exterior, unless they are a material such as copper, which is meant to be left unpainted.

TYPES OF GUTTERS



2.3 DOORS

The composition of a door, including the framing, decorative trim, sidelights, and transom are significant architectural features. The proportion, shape, and detail of an historic door contribute to the architectural style of the building.

2.3.1 All **doors and associated features** should be retained and should not be replaced with modern styles or materials.

2.3.2 **Replace doors in-kind** if repair is not feasible. Replacement doors should match the original door in location, material, design, size, profile, and operation.

2.3.3 Maintain original **sidelights and transoms** to preserve the solid-to-void ratio of the entrance system.

2.3.4 **Original doors** should not be replaced with modern styles or materials.

2.3.5 Wood **replacement doors** are highly preferable to synthetic materials or metal.

2.3.6 **Avoid** creating new door openings on the primary façade.

2.3.7 **Storm and screen doors** should complement the historic door. They should not excessively cover or detract from the entry door.

Central entry with sidelights, transom, and pediment surround.

Entry doors are often protected by porches.

Full view storm doors offer protection for original doors.

MAINTENANCE TIP

Maintain existing historic doors and door frames. If localized repairs can be made, such repairs are preferable to replacing the door or frame.

2.4 WINDOWS

Original windows are one of the most important characteristics of historic buildings. The shape, size, style, and material of the windows are distinguishable features of most architectural styles. Windows are highly noticeable and improper replacement windows can detract from a building's historic character. Every effort should be taken to retain and repair existing windows to the greatest extent possible.

2.4.1 **Repair and restore** original windows and associated components whenever possible.

2.4.2 Consider replacement of **previously altered non-historic windows** with those that are more historically appropriate.

2.4.3 Replacing windows should only be done if repair is not possible due to **extensive deterioration** or poorly function.

2.4.4 **Replacement windows** should match the original historic window as much as possible in material, design, scale, color, and finish, including the window configuration (single-hung, double-hung, casement, etc.), The frame, the sash, the casing, the sill, and the configuration of the muntins.

2.4.5 **Storm windows** and improvements to energy efficiency are appropriate if they do not damage repairable original windows or restrict or reduce original sight lines.

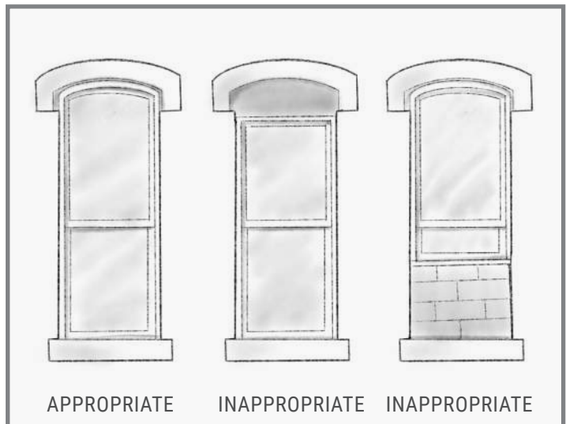
2.4.6 **New materials such as aluminum-clad windows** are generally appropriate replacements for wood windows, as they can replicate profiles of the original details. Composite wood or fiberglass windows may also be appropriate if they match the original appearance. Vinyl windows are not appropriate due to their inability to match historic profiles and their poor durability and performance.

2.4.7 **New openings or infill of existing openings** are not appropriate on primary facades. If creating new openings or infilling existing openings is necessary for new interior uses, locate openings on secondary or non-contributing facades.

Retain original windows when possible.

STORM WINDOWS

Storm windows can be an easy way to increase energy efficiency of historic windows while also preserving the integrity of the windows.



Example of an appropriate window replacement approach for existing buildings. The size and proportion of historic window openings should be preserved.

2.4.8 Consider replacement of previously altered **non-historic shutters** with those that are more historically accurate.

2.4.9 Repair and restore **original wood shutters** whenever possible. Restore original hardware.

2.4.10 **Install new shutters** only if shutters existed previously on the building, and match the window shape. The width of the shutters should coordinate with the window width so that the shutters would cover the full window when closed.

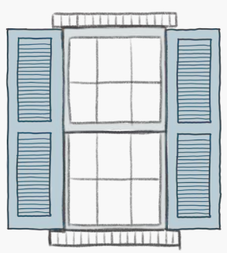
2.4.11 **Window grilles** should be a simple style or in keeping with historic profiles.

Example of replacement windows that are not appropriate.

SHUTTERS

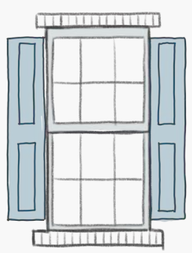
Shutters should be one half the width of the window, in order to cover the entire window when closed. The shutter shape should match the window.

Original shutters are rare as these elements tend to degrade from the elements. Shutters are important features and have a developmental history worth considering when replacing new. While contemporary life may not use shutters, it is important to restore these features as operable and accurate.



APPROPRIATE

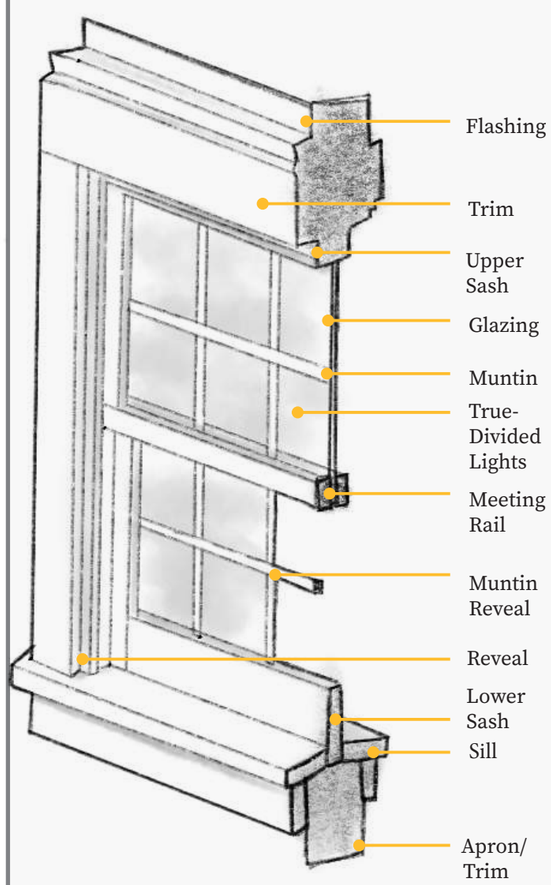
Each shutter is half the window width.



NOT APPROPRIATE

Shutter is undersized for the window width.

ANATOMY OF A TYPICAL WINDOW



2.5 PORCHES & STOOPS

Porches are important to each individual property and they are also important contributors to the streetscape. Removing porches or replacing items with inappropriate materials can greatly alter one of the most character-defining features and assets of a home and blight the streetscape.

2.5.1 **Retain** original materials and designs in elements like rails, spindles, posts, floors and roofs.

2.5.2 **Repair and restore** original historic porches whenever possible.

2.5.3 If repair is not feasible, replace porches **in-kind**, matching as closely as possible the materials, appearance, transparency, and height.

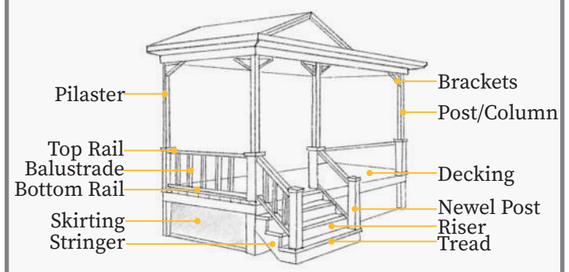
2.5.4 If in-kind replacement of the porch is not feasible, use a design that **resembles the original** in materials, appearance, transparency, details, and dimensions.

2.5.5 **Appropriate substitute materials** for wood elements may include cellular PVC or wood fiber/ polymer composites. Alternate materials may include composite wood decking to replace tongue-and-groove wood floor boards if they match original dimensions. Use of dimensional lumber is not appropriate for visible replacement materials. Vinyl railings and trim are not appropriate alternate materials for wood elements.

2.5.6 Porches on primary and contributing secondary façades should **not be removed or enclosed**. Roof size and shape of porches should not be changed.

2.5.7 **Avoid** removing, altering, or covering historic details on porches.

ANATOMY OF A PORCH



Most entries consist of a short run of steps, and often, porches.

MAINTENANCE TIP

Keep wood porches painted to help protect the wood from moisture damage and degradation.

Porches are typically supported by wood or masonry columns.

2.6 ACCESSORY STRUCTURES

In many cases, accessory structures include garages and sheds and are generally located in the rear of the property. In many cases, these structures may be secondary or non-visible. Historic accessory buildings should be maintained with the same care as the primary building and should refer to all guidelines above.

2.6.1 **Repair and restore**, rather than replace, historic accessory structures whenever feasible.

2.6.2 When completing work to historic accessory structures, **retain the dimensions** of the structure to the maximum extent possible. Accessory structures should remain subordinate in proportion to the primary building and property footprint.

2.6.3 If repair of an historic accessory structure is not feasible, replace the structure **in-kind**, matching as closely as possible the materials, appearance, and dimensions.

2.6.4 If in-kind replacement is not feasible, incorporate **architectural cues** from the primary building to influence the design of a new replacement accessory structure.

Accessory structures are considered contributing when they carry their own architectural significance. Often, historic accessory structures have similar detailing as the main structure.

Most accessory structures in the district are located towards the rear of the property, and accessed via a driveway from the front.

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CHAPTER 3

GUIDELINES FOR SUPPORTING ELEMENTS

3.1 SIGNAGE

Signage in historic districts provides essential wayfinding and advertisement for commercial activity, though this is limited in Schenley Farms Historic District. Signs should complement the building's design and should not obscure or distract from the architectural character. All signage must comply with the Pittsburgh Zoning Code. Address placards do not require permits and are not subject to review by the HRC.

3.1.1 Repair and restore **historic signage** whenever possible.

3.1.2 **Locate new signs** in historically appropriate locations, such as in the sign band above a storefront.

3.1.3 **Avoid obscuring** character-defining features with an signage installation.

3.1.4 **Do not remove or destroy** historic elements to install a sign. Mount anchors in mortar joints, not in masonry units where applicable.

3.1.5 For **window signs** (and address labels at residential properties), maintain the transparency of the window by using graphics without a solid background.

Historic storefront that utilizes the historic signboard for business identification.

The building name is integrated in the stone, and limited to the awning above the entry.

CITY OF PITTSBURGH ZONING CODE

Refer to the City of Pittsburgh Zoning Code for building signage requirements beyond address numbers.

3.2 ACCESSIBILITY

Sensitive solutions to ensure buildings are physically accessible to all are crucial for historic districts. There may be multiple appropriate solutions that can effectively address a project's need while minimizing impacts to the character-defining features of the building or district. Historic buildings are not exempt from the requirements of the Americans with Disabilities Act (ADA), but there is additional flexibility for designated historic structures.

3.2.1 **Design and construct modifications** to avoid damaging, removing, or obscuring historic materials; ensure modifications can be reversed without damaging historic fabric in the future.

3.2.2 **Provide access** through a primary entrance whenever feasible. If another entrance is required, locate that entrance as close to the main entrance as possible on a secondary facade.

Example of an appropriate accessible entry modification.

ADA COMPLIANCE FEASIBILITY

If full compliance with ADA standards is not feasible, the building may be eligible to meet alternative minimum standards. Contact the Pittsburgh Department of City Planning and/or Pennsylvania State Historic Preservation Office (PA SHPO), who can provide guidance on feasible accessibility solutions. Contact information for the PA SHPO's Central Region Community Preservation Coordinator can be found here: https://www.phmc.pa.gov/Preservation/Community-Preservation/Pages/Contact-Forms.aspx.

ADA APPLICABILITY

ADA is applicable to all places of public accommodation and does not apply to residential buildings. However, these guidelines still apply to residential building owners who desire to make accessibility upgrades to their property.

3.3 FENCES, WALKWAYS & OTHER LANDSCAPE ELEMENTS

Fences, retaining walls, and walkways contribute to the visual character and rhythm of the streetscape, especially when they are located in front of primary facades. A variety of detailed wrought iron fences are seen throughout the Schenley Farms Historic District.

Fences

3.3.1 **Avoid removing** historic fences, including removal to add new walkways, driveways, parking areas.

3.3.2 **Repair and restore existing** historic fences whenever possible. This includes the rails, balusters, bases, and details.

3.3.3 **Replace fences in-kind** if repair is not feasible, matching as closely as possible the materials, appearance, transparency, and height.

3.3.4 If in-kind replacement of the fence is not feasible, use **a design that resembles the original** in materials, appearance, color, pattern, transparency, and dimensions.

3.3.5 **New fences** should be designed to comply with zoning regulations. Fences should complement the architectural style of the building and not obscure the view of the primary façade or negatively impact the pedestrian experience on the sidewalk.

3.3.6 Appropriate **fence materials** may include wrought or cast iron, wood, and vegetation (shrubs). Avoid synthetic materials such vinyl and plastics.

3.3.7 Appropriate **fence designs** may include picket, capped picket, and spindle. Avoid chain-link, split-rail, ranch-rail fences, or those composed of modern stock profiles.

Examples of iron gates at brick walls.

Walls, Walkways & Features

3.3.8 **Repair and restore historic masonry** retaining walls. Repoint with a compatible mortar of an appropriate strength using historically appropriate widths, color, and joint profiles, and preserve the existing height and appearance of the wall.

3.3.9 If repair is not feasible, replace historic masonry retaining walls **in-kind**, matching as closely as possible the materials, color, surface texture, and height.

3.3.10 When constructing **new retaining walls**, use materials that are compatible with the surrounding materials of the district in appearance and scale.

3.3.11 **Preserve** the distinctive historic features of the landscape or streetscape, including walkways and paving which contribute to the character of a property.

3.3.12 **Replace** deteriorated walkways and features with in-kind materials, replicating the historic color and pattern.

3.3.13 If in-kind replacement is not feasible, utilize a **compatible substitute material**. Reference DOMI requirements for public sidewalk walkways.

Existing brick fence with iron gates.

DEPARTMENT OF MOBILITY & INFRASTRUCTURE (DOMI)

If a project includes work affecting public sidewalks or curbs, reference the latest DOMI requirements.

Stone walls are present throughout the district.

MAINTENANCE TIP

Maintain walkways leading from the sidewalk to the main building entry.

3.4 TECHNOLOGY & EQUIPMENT

Modern technology requirements, such as security cameras and telecommunications wiring, may have an impact on the integrity of a historic building if not sensitively located. While it is preferred that roof- and surface-mounted equipment be located outside of historic districts when feasible; if installed within a historic district, the goal is to have the least possible visual impact on the historic district.

3.4.1 **Locate equipment** on non-visible or non-contributing facades and/or roof slopes.

3.4.2 **Mount equipment** on non-historic materials or in the least intrusive manner feasible; anchor to mortar joints instead of brick units at masonry walls.

3.4.3 If equipment is necessary on a primary façade (such as a security camera), **place in a concealed location** and select finish or paint to blend into adjacent surfaces.

3.4.4 **Install wiring and conduit** on secondary or non-contributing facades.

Modern facade lighting is concealed under the eve and the fixture color blends in; this is an appropriate installation.

3.5 ENERGY & SUSTAINABILITY

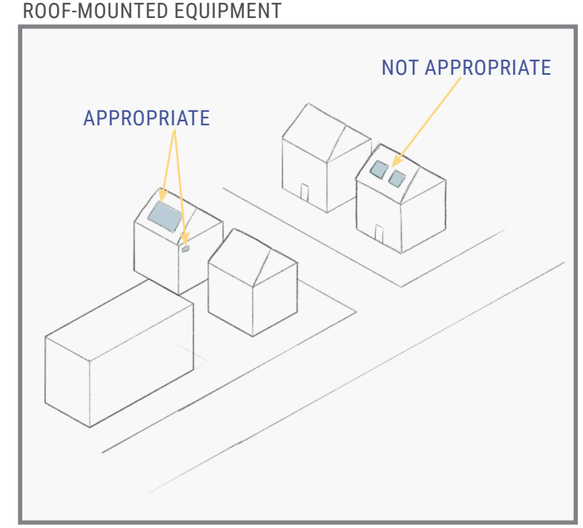
Historic Preservation is an inherently sustainable practice because it conserves the energy expended during the building's original construction. Historic materials are often more durable, though significant advancements have led to the development of highly efficient, energy-saving building products. Given the overall residential character of the Schenley Farms Historic District, some energy upgrades may not be applicable or permitted.

3.5.1 **Alternative energy systems**, such as solar devices, should be as low-profile to the historic building as possible and should be only minimally visible from the public right-of-way (located on non-visible or non-contributing elevations only). Consult a solar energy contractor to determine if solar panels can be placed horizontally on a roof rather than at an angle.

3.5.2 **Windmills and turbines** are generally not recommended for direct placement on historic buildings or sites, unless they are not visible from a public right-of-way.

3.5.3 **Green roofs** can be an option for historic buildings in some cases. However, they should not be visible from a public right-of-way, and engineering studies will need to be completed to see if the historic building can accommodate the weight and water requirements of a green roof.

ROOF-MOUNTED EQUIPMENT



FURTHER READING

For more direction on implementing sustainability strategies on historic buildings, consult the Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings (PDF).

Example of inappropriate solar panel installation on roof slope easily seen from a right-of-way.

3.6 UTILITIES & BUILDING SYSTEMS

Modern building systems, including mechanical systems, air conditioning, and electric, are necessary to maintain comfort within historic properties, especially the residential properties of Schenley Farms Historic District, but they should be installed and located sensitively in order to not disrupt the character of the historic district.

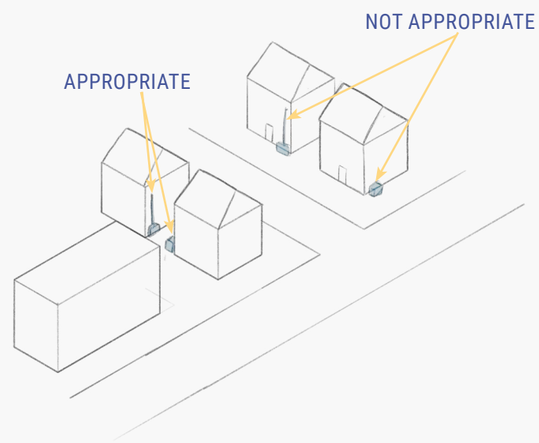
3.6.1 Install **new mechanical systems** that result in the least alteration possible to the historic building, its character-defining features, and its appearance from the public right-of-way.

3.6.2 Any mechanicals, such as HVAC units, **installed on rooftops** should be situated so that they are not visible from the public right-of-way. If concealment is not possible, the mechanical equipment should be set back and screened with fencing or non-deciduous vegetation so that it is minimally visible.

3.6.3 Locate **vents and penetrations** on non-contributing or non-visible roof slopes, facades, or conceal behind chimneys.

3.6.4 When possible, **coordinate with utility companies** to install meters on secondary, non-contributing, or non-visible facades rather than the primary façade.

3.6.5 Minimize the **visual impact of existing meters** through the use of fencing or landscaping if allowed by the utility company.



Place utilities or building systems equipment to avoid obscuring significant features or adversely affect the perception of the overall character of the property from the street level.

Example of a meter located on a primary facade.

Example of a vent placed on secondary facade.

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CHAPTER 4

GUIDELINES FOR ADDITIONS

4.1 GENERAL GUIDELINES

New additions to historic buildings should be considered only after determining that the existing interior spaces cannot be altered to fit the intended new use.

4.1.1 Additions should be **differentiated** in material, scale, and geometry from the original historic building. Historicizing, or creating the impression of original historic aesthetic, should be avoided.

4.1.2 When constructing an addition, take steps to **minimize changes** to the original historic building's exterior walls and materials and ensure that original building features are not irreversibly damaged, completely destroyed, or hidden.

4.1.3 New additions should be undertaken in such a manner that if removed in the future, the essential **form and integrity** of the original historic building and its materials and features would not be compromised.

4.1.4 **Reconstructing** missing architectural features must be supported through physical evidence (shadows or "ghosts" on walls) or documentary evidence like photographs, drawings, or examples on similar buildings to document your choices.

4.1.5 For new additions, choose **materials** that complement the colors and textures of contributing buildings in the Historic District to promote compatibility of design.

Example of appropriate massing and location of an addition at the rear of a property.

Example of an appropriate addition, which has similar proportions and roof slopes, but is smaller than the original structure.

4.2 LOCATION OF ADDITIONS

4.2.1 **Avoid** constructing additions that alter the primary façade of the building.

4.2.2 Additions should be subordinate to the original building, preferably **located** on a non-contributing façade, or on a secondary façade, if a non-contributing façade is not feasible.

4.2.3 **Side additions** should be set back from the primary façade of the building.

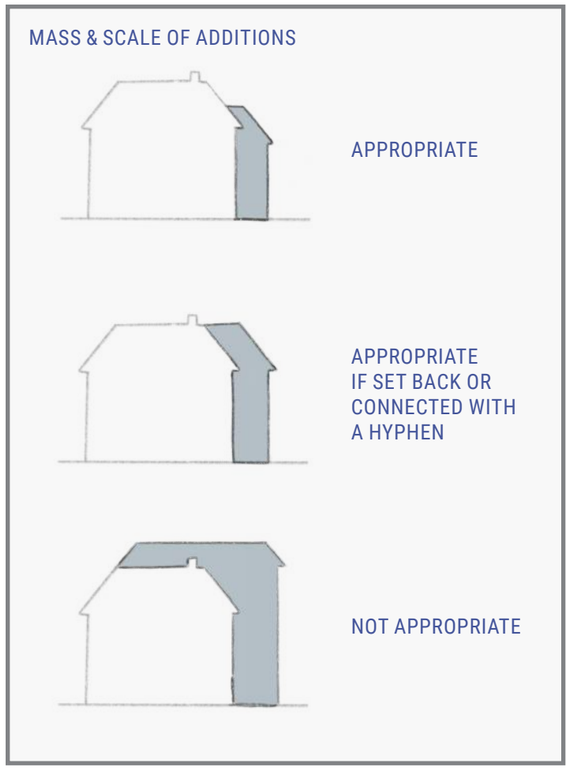
4.2.4 Rooftop additions, such as **rooftop decks or balconies**, should be set back from the vertical plane of the façade; these should be located on non-contributing or non-visible facades.

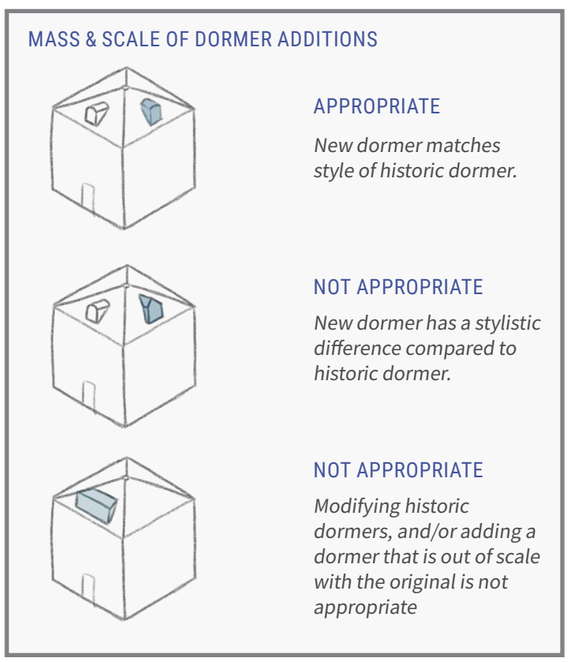
4.3 MASS & SCALE OF ADDITIONS

4.3.1 Design additions to be **subordinate** to the original historic building. New additions should be smaller in proportion overall to the size of the original historic building.

4.3.2 Additions should be shorter in **height** than the original historic building. If an addition is to be the same height as the original building, it should be set back considerably from the front façade of the building or connected to the original building by a passageway or hyphen. Additions should never be taller than the original building.

4.3.3 **Dormer additions** should be subordinate to the dimensions of the existing roof. They should not be taller than the existing roof, span across the building or the majority of the building, or extend from the eave of the roof to the roof's ridge.





Example of an appropriate dormer addition, which removed an original dormer and created non-historic proportions.

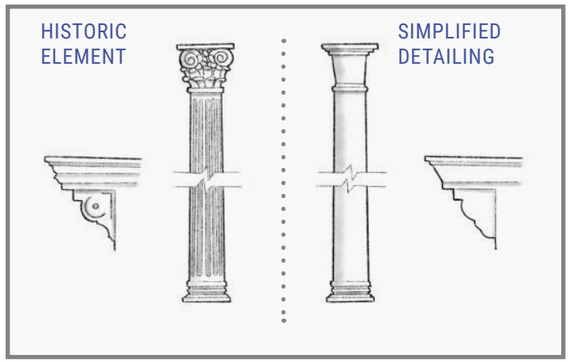
4.4 NEW ARCHITECTURAL ELEMENTS

4.4.1 When designing new buildings or additions, it is generally discouraged to create exact replicas of historic buildings or ornamentation details. Instead, the focus should be on general building form, placement, organization, materials, colors, and textures. **Simplified interpretations** of the original features are recommended.

4.4.2 **Windows** in an addition should largely match the size and shape of the windows of the original building.

4.4.3 **New porches** should not be added to the primary or secondary contributing façades of historic buildings. If a porch was historically present on the original building and a new porch is desired, design the new porch with the same general dimensions as the original porch.

4.4.4 **Roofs** of additions should match the pitch and materials used on the original historic building.



CHAPTER 5

GUIDELINES FOR NEW CONSTRUCTION

5.1 GENERAL GUIDELINES

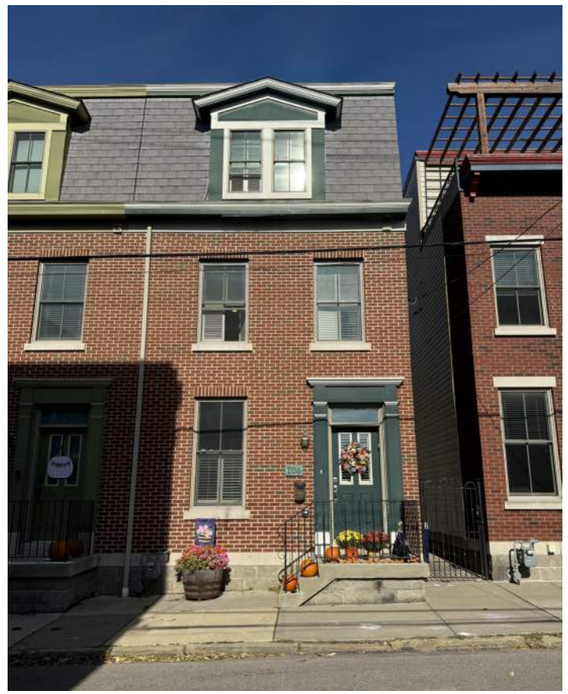
New construction within the historic district should fit the character of the neighborhood in terms of scale, materials, massing, proportion, size, and setback. While new buildings will not be historic, they should relate to the surrounding buildings and neighborhood. New buildings should fit in without seeming to be falsely historic.

5.1.1 **Designs, materials, and setbacks** from the street that are similar to those of existing buildings on the same lot or in the same neighborhood should be considered for new construction.

5.1.2 Traditional window and door openings, designs, materials, and roof shapes can also help new buildings to **blend in** with their older neighbors.

5.1.3 **Reconstructed façades** are generally discouraged for use on new buildings. Sourcing salvaged materials is recommended, but care should be taken to ensure the style and time period of the salvaged material is appropriate.

5.1.4 New buildings shall comply with all **Zoning Ordinance** requirements.



Example of new construction that blends in with the proportion and material palette of the surrounding area.

5.2 LOCATION OF NEW CONSTRUCTION

5.2.1 New construction to **fill existing gaps or utilize vacant or underutilized lots** is encouraged. The design of new construction buildings should be compatible with the existing historic context but differentiated as new construction. This approach will allow the new construction to fit into the visual patterns of the neighborhoods but allow contemporary design, materials, and techniques. Although there are buildings from different time periods in the district, there are unifying features that create cohesive character.

5.2.2 Construct new buildings with the same **setbacks** as neighboring structures.

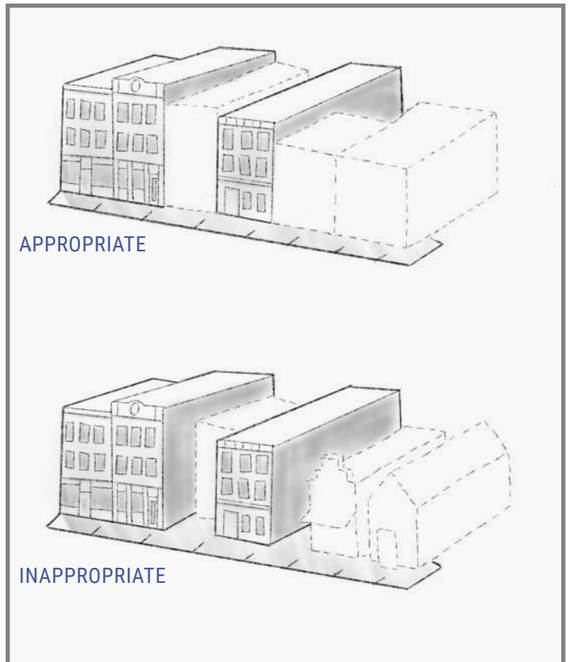


Diagram indicating appropriate infill construction in regards to setbacks and proportions/roof shapes.

5.3 MASS & SCALE OF NEW CONSTRUCTION

5.3.1 New construction should **take cues from contributing buildings** in the Historic District with respect to their scale, form, mass, height, setbacks, dimensions, orientation, proportions of wall openings, materials, textures, and colors.

5.3.2 Design new buildings to be the same approximate **height** as existing surrounding buildings. The new building should not stand out in a way that is incongruent with the character of the Historic District.

5.3.3 New buildings should be of the same **scale** as existing historic buildings, in terms of building width and mass.

5.3.4 New **corner buildings** should be designed so that there are two primary façades that are treated equally when it comes to design, materials, and details.

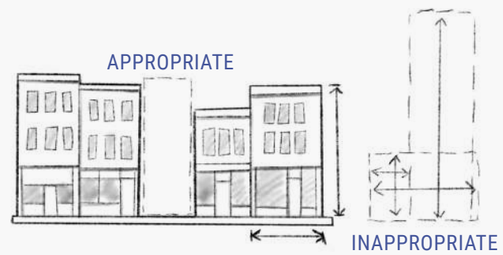


Diagram indicating appropriate scale and massing for new construction.

The newer construction on the left is not an appropriate addition to the historic neighborhood, in style, massing, setback, or proportion.

5.4 BUILDING FEATURES

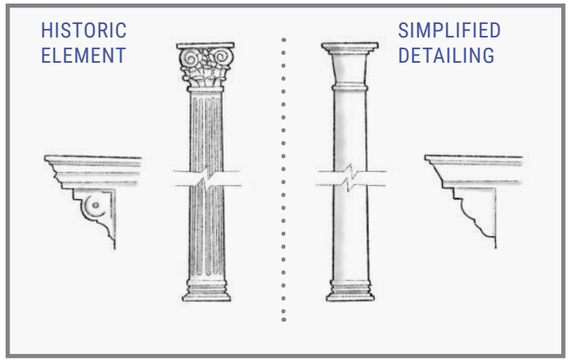
5.4.1 The **ratio of solid/void** (wall to window) creates a rhythm of openings within a façade. New construction should respect the pattern and proportion of openings (windows and doors) to unify the streetscape.

5.4.2 New construction should utilize **similar composition** techniques to existing historic buildings and create prominent horizontal and vertical emphasis through belt courses, lintels, cornices, pilasters, and other contemporary methods.

5.4.3 **Main entrances** to new buildings should be on the primary façade facing the street. For buildings located at corners, a main entrance at the corner is also an option.

5.4.4 **Doors and window**s of new buildings should reflect the size and scale of such building openings in adjacent or nearby historic buildings. New windows and doors should not be inappropriately large, nor should they be smaller than those of the surrounding historic buildings.

5.4.5 New construction should employ similar **roof shapes** to those of the adjacent historic buildings.



5.5 BUILDING MATERIALS & FINISHES

5.5.1 **Brick and stone masonry** are the primary materials used for the existing historic buildings, with exposed timber, wood trim and shakes, and stucco also utilized for detailing. New materials should be compatible in color and texture with the adjacent structures to create a unified design within the Historic District.

5.5.2 The style of the new construction should be **contemporary** and should not attempt to imitate the style or detailing of existing or historic buildings. Detailing elements utilized, if desired, should be simplified.

5.5.3 **Synthetic materials and metal siding** such as vinyl, plastics, and aluminum should be avoided for use on exterior walls for new construction and renovations.

5.5.4 Incorporate **local materials** and materials that are dominant in the surrounding neighborhood with consideration for durability and sustainability.

Example of new construction following rhythm and form of the surrounding historic streetscape.

Example of new construction emulating rhythm and variation in the district.

5.6 ACCESSORY STRUCTURES

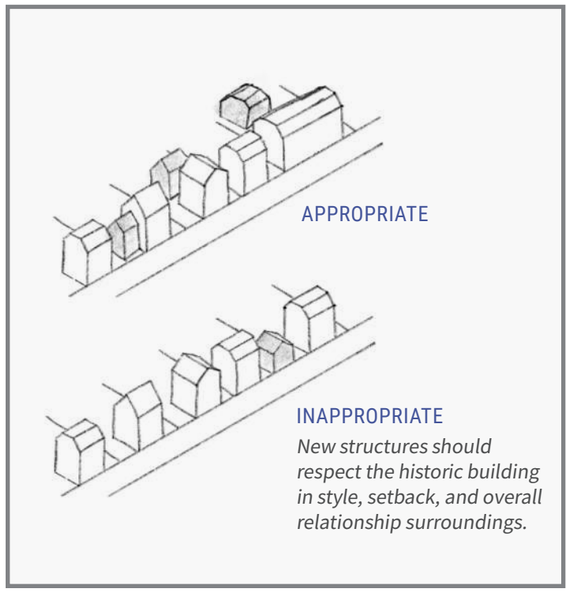
Historically, accessory structures included garages and sheds located in the rear of the property; these structures were typically designed to be secondary or non-visible. New accessory buildings should retain the same historical relationship as primary buildings and historical accessory structures.

5.6.1 Newly constructed accessory structures be **proportionate** in mass and scale to the primary building.

5.6.2 Accessory structures should be **located** at the rear of the building or in a location that is minimally visible from the public street.

5.6.3 Accessory structures should use the same types of **materials and colors** as primary buildings. Masonry and wood are more appropriate material choices than synthetic materials.

5.6.4 New accessory structures should generally reflect the **size, shape, and dimensions** of nearby historic accessory structures.



CHAPTER 6

GUIDELINES FOR DEMOLITION

6.1 GENERAL GUIDELINES

Review is required for proposed demolitions of any structure in the Historic District. Demolition of an existing structure should only be considered as a last resort when all rehabilitation options have been explored and exhausted.

6.1.1 In lieu of demolishing an historic building, **explore alternatives** such as rehabilitation, adaptive reuse, relocation of the building, or a sale to another property owner.

6.1.2 Structures should be maintained to prevent **'demolition by neglect'**; at a minimum, maintenance and repair of the roof, drainage, and exterior façade should be performed regularly to prevent deterioration. If it is determined that demolition is required, the design of a new building to occupy the existing site should follow the guidelines in Chapter 6.

6.1.3 If demolition is to take place, ensure that building materials from the demolition can be **salvaged**. Contact local construction material salvage organizations to explore the feasibility of transporting the demolished building materials to be reused elsewhere.

Demolition removes historic structures and creates a void in the streetscape.

6.2 CONSIDERATIONS

If demolition of an historic building is proposed, the following questions should be asked and the answers reviewed with City of Pittsburgh Department of City Planning staff:

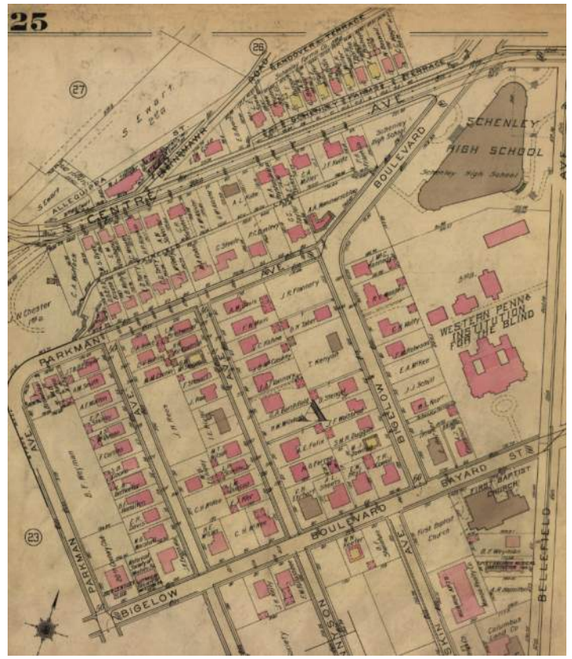
- What is the **historical significance** of the building?
- What **condition** is the building in? Is the building deteriorated to the point that it has to be demolished for life safety purposes or blight removal?
- Are there **other buildings** in the City similar to the building proposed to be demolished, or is the building individually unique?
- What **impact** would demolition have on the surrounding buildings and the neighborhood as a whole?
- Is demolition the most **cost-effective** means of improving the property, or is preservation a financially viable option?
- Can the historic building be **modified** in a way to make it more usable for a new use?
- If demolition is to take place, can the **new building** be designed in a way so that it is compatible with the surrounding buildings in the Historic District?

Historic photos can provide insight on the history of buildings

6.3 PROCEDURES FOR DOCUMENTATION

If demolition is to take place, complete the following steps to **document the historic building**:

- Take **photographs of the exterior and interior** of the building and its architectural details. Note the **condition and character** of these spaces and their details.
- Take **measurements** of the outside of the building and record its dimensions as well as its setbacks from neighboring buildings.
- **Send** your photographs, notes, and measurements to the DCP Staff.



Sanborn Maps can help approximate the date and original materials of a building, and catalogue changes in the area.

DRAFT

CHAPTER 7

GLOSSARY

7.1 GLOSSARY OF BUILDING FEATURES

Awning – an architectural projection that provides weather protection, identity, or decoration and is wholly supported by the building to which it is attached. An awning is comprised of a lightweight frame structure over which a covering is attached.

Bay - the space between columns or other structural elements. In buildings where there may not be intermediate structural elements, a bay refers to each window in a wall's span.

Bay Window – minor projection containing a window that extends outward from the wall.

Bulkhead – the area between the sidewalk and the display windows: can be of wood, tile, or metal, or can be glazed; also known as a window base or kickplate.

Canopy – a permanent structure or architectural projection of rigid construction over which a covering is attached that provides weather protection, identity, or decoration. A canopy is permitted to be structurally independent or supported by attachment to a building on one or more sides.

Cast iron – iron produced by casting molten ore into molds of a wide variety of shapes and sizes; used for structural members, freestanding ornament, and components of building facades.

Character-Defining Feature – the unique qualities of a building, property, or neighborhood conveyed by setting, streetscape, and rhythm, and elements including materials, craftsmanship, doors, windows, composition, roofline, and finishes.

Clapboard – a siding material consisting of narrow wood boards installed horizontally with the bottom edge overlapping the board below.

Column – a vertical support; in classical architecture, a usually cylindrical support, consisting of a base, shaft, and capital.

Compatible – alterations and new construction in historic districts without adverse effect on the historic character. Elements to consider are massing, size, scale, design, materials, and details.

Composition – in design, the arrangement of elements in relation to one another, generally according to a predetermined set of standards or conventions.

Cornice – a decorated, projecting linear element placed along the top of a building's facade or atop a section of the facade to divide it visually from other sections.

Display window – the main areas of clear glass on a storefront behind which goods are arranged; usually of polished plate glass.

Dormer – a minor projection on a pitched roof, usually containing a window on its front face.

Eave – the lower edge of a roof slope that intersects and/or overhangs the exterior wall.

Facade – the front, or principal, exterior face of a building; may refer to other prominent exterior faces as well.

Flashing – sheet metal used to prevent water infiltration at roof slope intersections or where roofs intersect vertical surfaces (valleys, hips, chimneys, eaves)

Frieze – a decorative, horizontal band set just below the cornice.

Gable – the upper area of the end wall of a building that is located between the roof slopes (from cornice/eave to ridge), typically triangular in shape.

Glazing – windows set in frames as part of a building.

Hip Roof – a roof where all sides slope between the ridge and eaves (includes no gable ends)

Hyphen – a minor volume that connects two larger volumes, sometimes recommended for connecting historic buildings with additions to provide physical and visual separation.

Infill – new construction located within an existing, historic context.

In-Kind – the replacement of an element with a new element of the same material, color, texture, shape, and form as the original.

Integrity – the ability of a property to convey its significance through its physical features or characteristics.

Lintel – a structural member above a storefront that supports the upper wall.

Lite – a piece of glass located within a window separated by mullions.

Marquee – a sheltering roof over an entry supported by the wall from which it projects rather than by piers or columns.

Masonry – materials such as stone, brick, and adobe used for facing or structural support.

Massing – the distribution of a building's volume through three-dimensional forms to create its overall shape, size, and height.

Mortar joint – the space between bricks, concrete blocks, or glass blocks, that are filled with mortar or grout.

Muntin – a narrow strip that separates the lites within a window sash.

Parapet – a low, solid, protective wall or railing along the edge of a roof or balcony, often used to obscure a low-pitched roof.

Pier – a vertical structural support of a building, usually rectangular.

Pilaster –a narrowly protruding column attached to a wall, giving the illusion of a real free standing support column.

Proportion – the relationships of the size, shape, and location of one building element to the other elements or the whole building.

Recessed entry – an entrance door which is set back from the main facade of the building.

Repointing – the process of renewing the pointing, which is the external part of mortar joints, in masonry construction.

Ridge – the location where two roof slopes meet to form a peak, generally the highest point of a roof.

Right-of-way – public land that is accessible to anyone, including streets, sidewalks, alleys, pedestrian paths, and parks.

Setback - the dimension from a property line to a building edge or location of an accessory structure. Setbacks are regulated by zoning ordinances.

Architectural setback – an architectural device in which the upper stories of a tall building are stepped back from the lower stories.

Building setback – the distance that a house or structure must be from the front, side, and rear property lines.

Storefront – the front exterior wall of a commercial space, typically with large area of glass.

Surround/casing – an ornamental device used to enframe all or part of a window or other opening in a wall.

Terra cotta – enriched clay, cast into blocks of almost any form and usually glazed; used extensively in the late 19th and early 20th centuries for wall cladding and decorative elements.

Transom – a window element, usually horizontal, above an entrance door or a larger window.

Vernacular – a design that is native to a region rather than a specific architectural style. These designs typically have