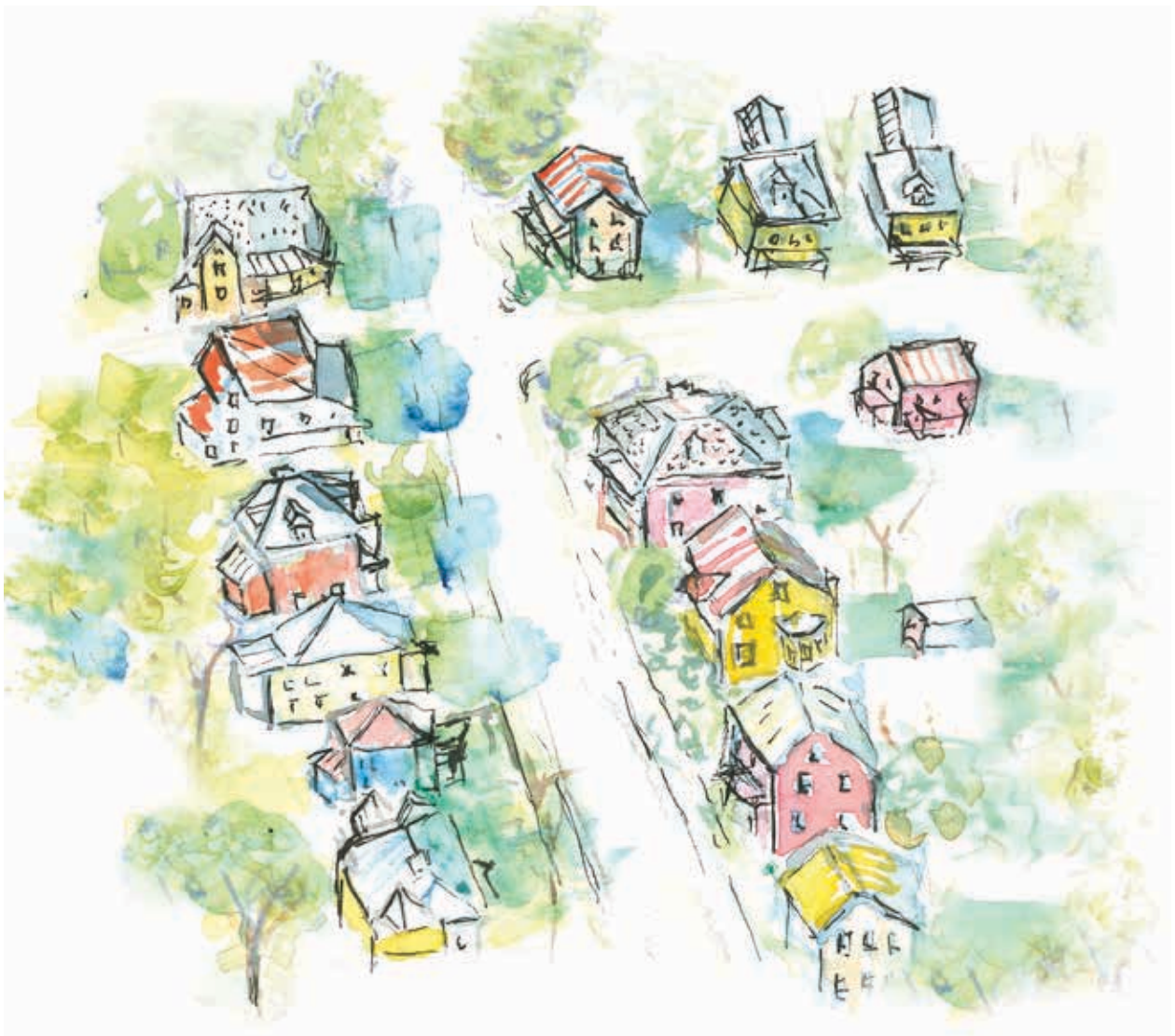


# MOUNT RAINIER MARYLAND PATTERN BOOK



# ABSTRACT

Date	June 2018
Title	Mount Rainier Pattern Book
Author	The Maryland-National Capital Park and Planning Commission
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This pattern book is part of an effort to ensure additions, major renovations, new infill housing, and development respect the historic context, architectural character, and scale of Mount Rainier's established neighborhoods. The book serves as a resource for the community, homeowners, architects, contractors and builders, design review committee members, municipal reviewers, elected officials, and others interested in the history of Mount Rainier. Its purpose is to illuminate local building skills and traditions that abounded during the city's early history and help Mount Rainier sustain the harmony and character of its buildings within their unique context.

# MOUNT RAINIER MARYLAND PATTERN BOOK



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THE MARYLAND-NATIONAL CAPITAL PARK AND PLANNING COMMISSION  
[www.mncppc.org](http://www.mncppc.org)



June 2018

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The City of Mount Rainier *Mount Rainier, Maryland*

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The Commission has three major functions:

- The preparation, adoption, and, from time to time, amendment or extension of the General Plan for the physical development of the Maryland-Washington Regional District.
- The acquisition, development, operation, and maintenance of a public park system.
- In Prince George's County only, the operation of the entire county public recreation program.

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## OVERVIEW

As a typical example of a late-nineteenth and early-twentieth century streetcar suburb, Mount Rainier is recognized for its historic and architectural value. In 1990, a large portion of the city was listed in the National Register of Historic Places.

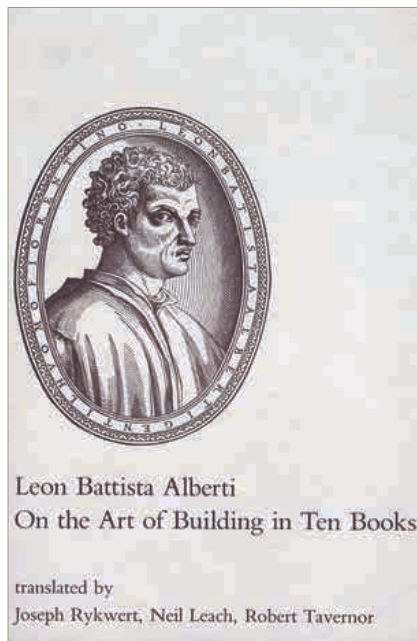
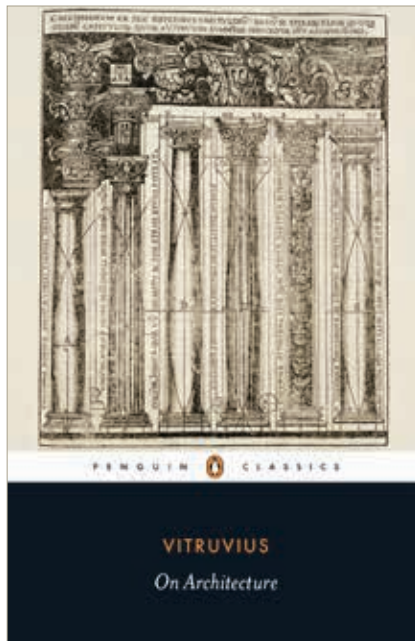
This pattern book was created as part of an effort to ensure additions, major renovations, new infill housing, and development respect the historic context, architectural character, and scale of Mount Rainier's established neighborhoods.

The book serves as a resource for the community, homeowners, architects, contractors and builders, design review committee members, municipal reviewers, elected officials, and others interested in the history of Mount Rainier. Its purpose is to illuminate local building skills and traditions that abounded during the city's early history, and help Mount Rainier sustain the harmony and character of its buildings within their unique context. This pattern book is organized into seven chapters: *Overview*, *The Purpose of the Pattern Book*, *History of Development/Context of Neighborhood*, *Predominant Architectural Styles*, *Landscape Patterns and Precedents*, *Design Principles and Best Practices*, and *Design Guidelines*. Each section is designed to provide fundamental information to aid with the design and planning of future renovations, additions, or new construction.

The *Purpose of the Pattern Book* chapter outlines how to use the pattern book. The *History of Development* chapter provides readers with a brief history of Mount Rainier and its neighborhood development patterns. The *Predominant Architectural Styles* chapter presents key features of traditional styles found in the City of Mount Rainier to help readers identify their house. The *Landscape Patterns and Precedents* chapter illustrates examples of ideal streetscapes and appropriate landscape patterns per selected time periods. The *Design Principles and Best Practices* chapter presents sustainable considerations and material selections appropriate per style. The *Design Guidelines* chapter provides examples and guidelines for additions to and renovations of historic houses.

Additional Resources and a Glossary are in the *Appendix*.





## HISTORY OF PATTERN BOOKS

The earliest pattern books can be traced to the Roman Empire. Vitruvius' *De Architectura* (*Ten Books on Architecture*) is the earliest example of a treatise produced with the sole purpose of creating a framework for practical building and planning. In his books, Vitruvius explained how to design, build, orient, and adorn buildings.

Inspired by Vitruvius, in the fifteenth century Italian architect Leon Battista Alberti published *De Re Aedificatoria* (*On the Art of Building*), a text now recognized as the first architectural treatise of the Renaissance.

In the sixteenth century, Italian architect Andrea Palladio's *I Quattro Libri dell' Architettura* (*The Four Books of Architecture*), further explored theories of building and planning in the classical tradition established by Vitruvius. Copies and adaptations of Palladio's designs are known as Palladian architecture.

By the eighteenth and nineteenth centuries, pattern books began to widely influence building styles. Asher Benjamin, the first American author of a pattern book, published *The Country Builder's Assistant* in 1797, providing how-tos for small-town builders and carpenters. In it were some of the first illustrations of building styles. Benjamin would eventually produce seven design handbooks.



*Rural Residences*, published in 1837 by architect Alexander Jackson Davis, was the first complete pattern book with illustrations of houses, details, elevations, and plans intended for both homeowners and builders. By the late nineteenth century, mass-manufacture of materials and industrialization increased the use and spread of pattern books across the nation. By the early twentieth century, traditional pattern books were replaced by mail-order catalogs such as the Sears Catalog Homes. These catalogs, a new pattern book typology, contained drawings of plans and prefabricated components and kits that could be ordered by mail and delivered by rail. Although the use of pattern books decreased significantly at the beginning of World War II, there remains a strong appreciation for the designs and the kit houses themselves, which are generally well-built of quality materials, and have appealing exteriors and living spaces.



HISTORY OF PATTERN BOOKS  
(Opposite page)  
Left: Vitruvius' *On Architecture*  
Middle: *Paladio Il Quarto*  
Right: Alberti *On the Art of Building in Ten Books*

Top, Left: A collection of various pattern books  
Bottom, Left: *Temple Types* Vitruvius Book 3  
Collection from The Metropolitan Museum, New York, New York

# PURPOSE OF THE PATTERN BOOK



Mount Rainier has a rich architectural tradition and a strong sense of community. These are reflected in the diverse and unique-to-the-city houses and neighborhoods. The architectural styles of the houses vary from lot to lot, block to block, and street to street across Mount Rainier but follow development patterns highlighted in Chapter Three. In recent years there has been an increase in renovations and additions across the city, which can be attributed to the aging of the housing stock and the desire by many to live in or continue living in the neighborhood. With the increase in construction, homeowners have sometimes had difficulty finding a locally focused resource for builders, architects, and materials that match the original aesthetic and detail of their houses.

## PURPOSE

In response to a desire in Mount Rainier to protect and maintain its architectural character, The Maryland-National Capital Park and Planning Commission (M-NCPPC) commissioned this pattern book in partnership with the City of Mount Rainier. This book provides the community with information as they remodel, repair, build anew, and expand their houses in hopes of preserving the quality and charm of Mount Rainier's neighborhoods. This book will assist residents to design and build in a way that is consistent with the traditional Mount Rainier style and patterns.

OVERVIEW  
 Top: Row of Prairie School Houses in Mount Rainier  
 Bottom: Original Sears, Roebuck House in Mount Rainier  
 (Photos: Cunningham Quill)



# HOW TO USE THE PATTERN BOOK

The following section provides a step-by-step guide on using the Mount Rainier Pattern Book. These steps are elaborated throughout the book. Examples of each house style are provided in the Predominant Architectural Styles chapter.



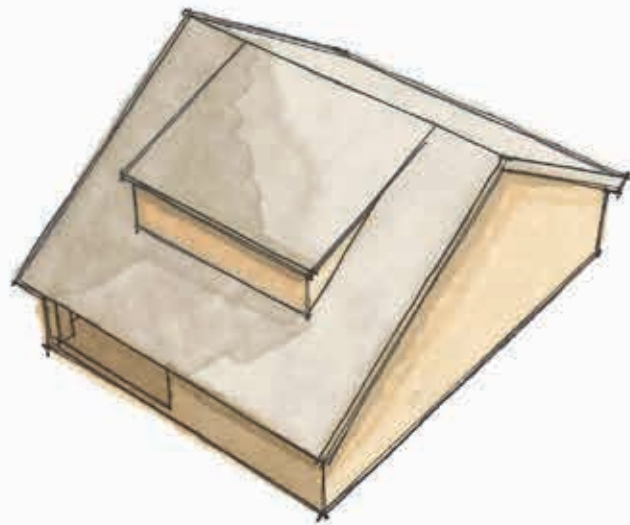
A.

## 1 Identify the Style of your House

To begin identifying the style of your house, start in the Predominant Architectural Styles chapter. Massing is a major component in identifying the style of your house. This chapter provides prominent massing examples and facade composition of each style.

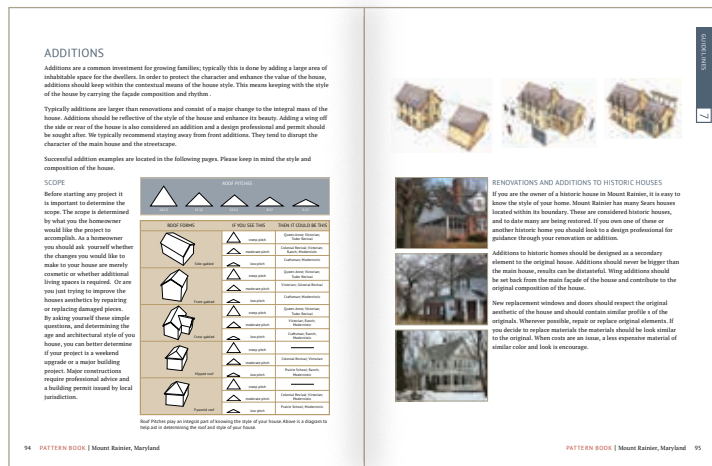
Your house may have more than one identifiable style. If this is the case, look at the massing and height of your house and choose which style fits best according to those parameters.

The roof pitch diagram on page 86 may also assist in style determination.



B.

IDENTIFY THE STYLE OF YOUR HOUSE  
Top / A. Existing Bungalow Photo  
(Photo: Cunningham | Quill)  
Middle / B. Existing Bungalow Massing  
Bottom / C. Page 86 in Pattern Book. Refer to this page for the roof pitch diagram to help when identifying your house.



C.

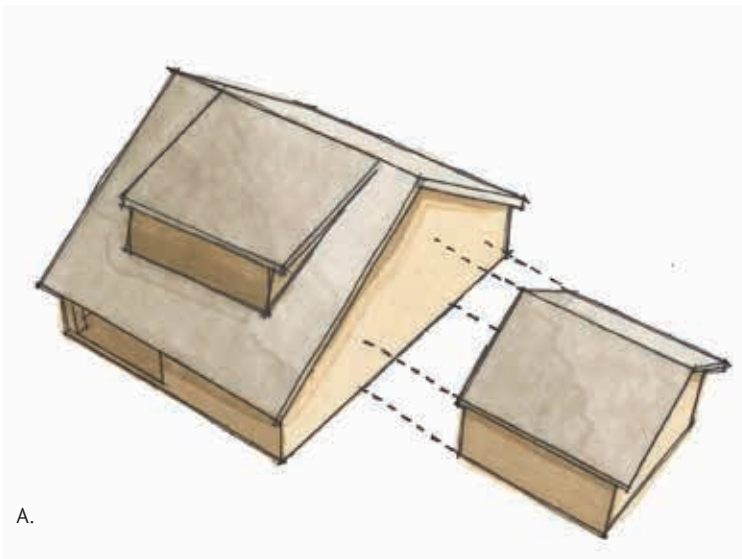


## 2 For Additions and Renovations

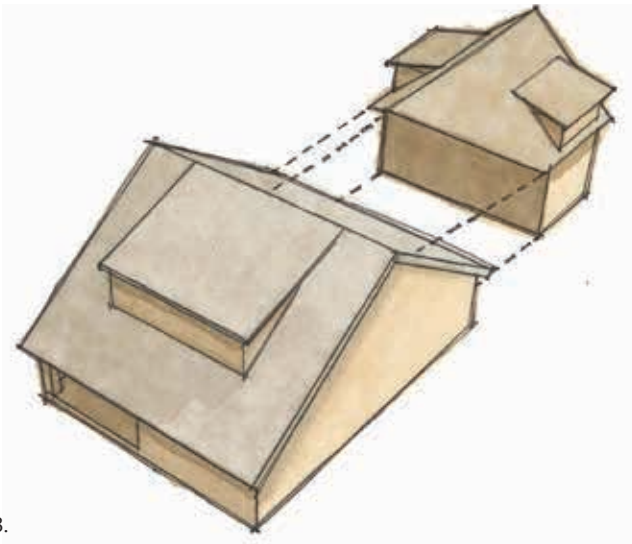
For information on compatible modifications to your house, refer to the Design Principles and Best Practices and Design Guidelines chapters of the pattern book.

General Rules of Thumb:

1. Establish your scope of work.
2. Determine the style of your house.
3. Decide whether it will be a wing on the back or side of the main house. (Setbacks will play a major role in the location of an addition.)
4. Determine the appropriate massing. Additions should be subordinate to the original house.
5. Determine the rhythm of the facade and continue it into your addition.



A.



B.



C.

FOR ADDITIONS AND RENOVATIONS  
 Top / A. Side Addition Option  
 Middle / B. Rear Addition Option  
 Bottom / C. Completed Bungalow Rear Addition  
 (Photo: Cunningham | Quill)

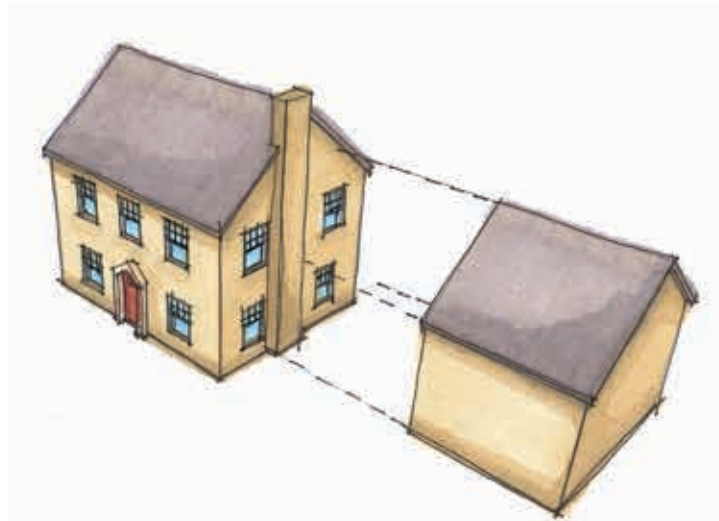
### 3

#### For New Construction

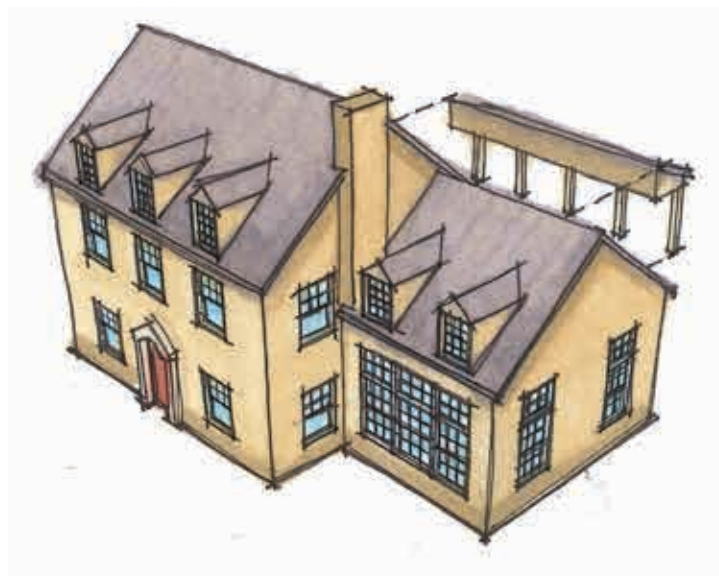
This section outlines the step-by-step process of designing a house to relate to its surrounding architectural context.

General Rules of Thumb:

1. Determine the style you like for your new house.
2. Create a main body similar to the mass, scale, and style of those on the block and your particular chosen style.
3. If more room is needed, to maintain the appropriate scale of your street, add a wing to the back or side.
4. To mimic a traditional style, look at the facade rhythm and composition in the Predominant Architectural Styles chapter of the pattern book.



A.



B.



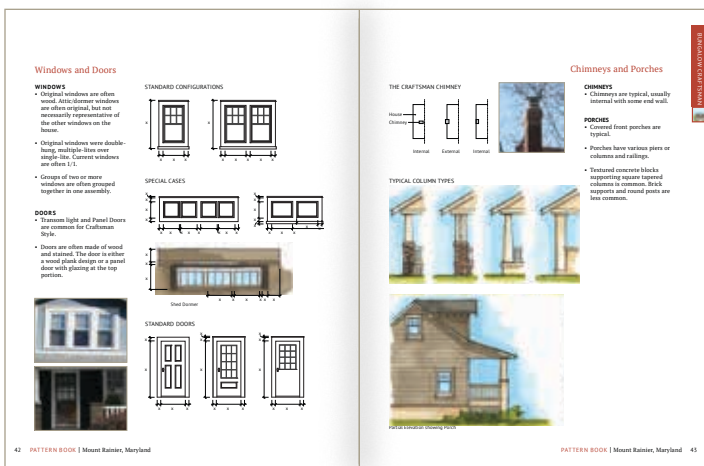
C.

FOR NEW CONSTRUCTION  
 Top / A. Massing Example showing main body with side wing.  
 Middle / B. Massing Example showing back porch  
 Bottom / C. Window Selection Example

## 4 Review the proposed design with the Essential Characteristics

Designs of new infill housing and additions in Mount Rainier should be compatible and sympathetic to the context of each specific street and neighborhood. When designing an addition to a period house, a focus on architectural massing and details is very important, especially when trying to recreate the character of a particular typology.

Chapter 4 provides details common to each style. Use the illustrations to verify the characteristics of a particular style you are trying to reproduce.



### REVIEW THE PROPOSED DESIGN WITH THE ESSENTIAL CHARACTERISTICS

Top / A. Existing Mount Rainier Bungalow Mass  
Middle / B. Existing Mount Rainier Bungalow Elevation  
(Photo: Cunningham | Quill)  
Bottom / C. Style Example from Chapter 4

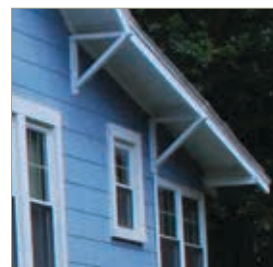
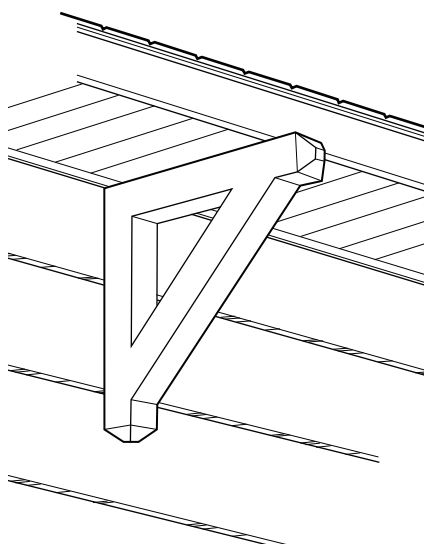
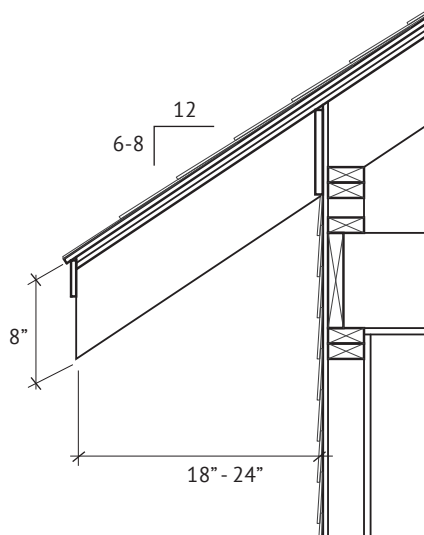


## 5

## Compatibility of Materials

Selecting the right materials is critical. For traditionally styled additions, materials should match the existing materials in size, shape, and profile. This will help the addition blend with the original structure.

When adding modern additions to character or period houses, materials should be chosen carefully to sensitively contrast or blend with the original house. The addition should be both subordinate to and differentiated from the original structure.



## COMPATIBILITY OF MATERIALS

Top, Left: Open eave with exposed rafter.

Top, Right: Details of Craftsman style

houses. (Photo: Cunningham | Quill)

Middle, Left: Bracket detail.

Middle, Right: Existing photos of bracket

detail for Craftsman style houses. (Photo:

Cunningham | Quill)

Bottom: Photo of a rear addition under

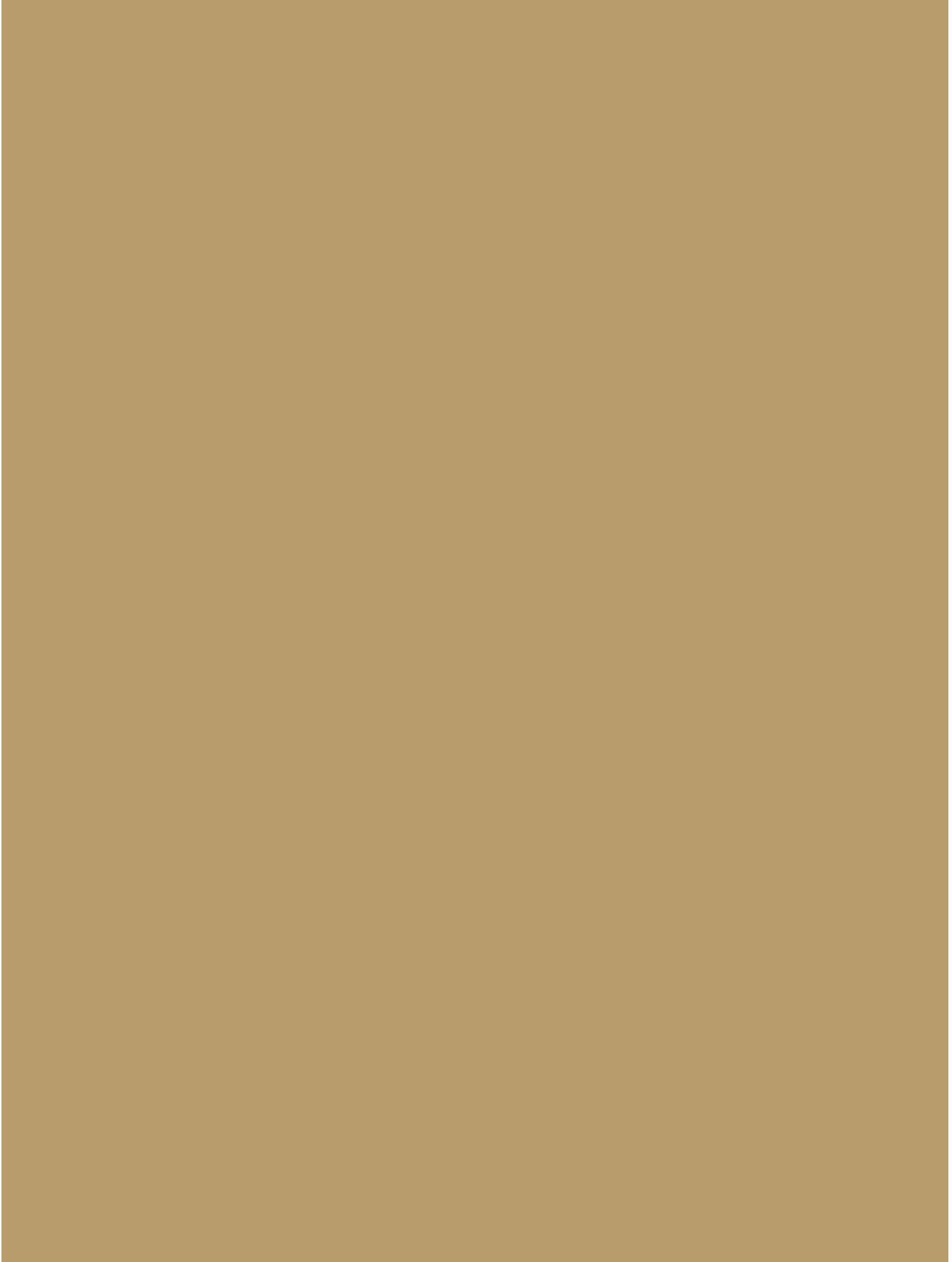
construction. Note how it is both

subordinate to the original house and has

compatible/similar wall-to-window ratios.

(Photo: Cunningham | Quill)









# HISTORY OF DEVELOPMENT/ CONTEXT OF NEIGHBORHOOD

## LOCAL HISTORY

Situated northeast of the District of Columbia, its proximity to the city has made Mount Rainier an ideal location. Mount Rainier combines proximity to urban amenities with the tranquility of a small town and the sense-of-place inherent in a historic community.



In the late 1800s and early 1900s, Washington, D.C., experienced significant growth, creating a need for then-suburban communities like Mount Rainier. The expansion of the Baltimore and Ohio railroad line made it easy for Mount Rainier residents to access the city. In 1897, a streetcar line connecting Mount Rainier with downtown Washington, D.C., also began operating. The streetcar, operated by the Maryland and Washington Railway, stopped in Mount Rainier at the intersection of Rhode Island Avenue and 34th Street. The presence of affordable and modern transportation became the most important factor in the growth of the area.



In 1902, there were approximately 15 houses within a half-mile of the station and the population of the area was approximately 50 people. Soon Mount Rainier transformed into one of Washington, D.C.'s first "streetcar suburbs." By 1910, development in Mount Rainier was predominantly concentrated within walking distance of the streetcar station. The city was incorporated on April 14, 1910. Mount Rainier experienced its greatest period of expansion starting in the 1920s and continuing to the 1950s.



September 7, 1958, marked the end of an era in Mount Rainier: the streetcar that served the city for 60 years was discontinued. By the 1960s and 1970s, the population began to drop and the city's housing began to show signs neglect. Families became smaller and moved out of the city, and the overall population became older. This trend continued until the 1980s, when younger families became aware of the charm of the former streetcar suburb and began returning.

The late 1980s and beyond brought a new era of conservation—city residents and officials began to recognize the value of their housing stock. These initial efforts led to the city being listed as a historic district in the National Register of Historic Places.

### LOCAL HISTORY

Top: Kean's Bakery 1905; Mount Rainier. (Photo: Otto Gerhart; Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years*)

Middle: Memories Apple Picking 1931; Mount Rainier. (Photo: Raymond M. Hollidge, Jr.; Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years*)

Bottom: Potts Hall; Mount Rainier. (Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years*)

1897

1900-1909

1910

1939

# Mount Rainier through the Decades

## 1897

The streetcar line connecting Mount Rainier with downtown Washington, D.C., began its operation. The new streetcar line was run by the Maryland and Washington Railway; the stop in Mount Rainier was at the intersection of Rhode Island Avenue and 34th Street.



Photo: Mount Rainier Carnival 1912 (Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years.*)

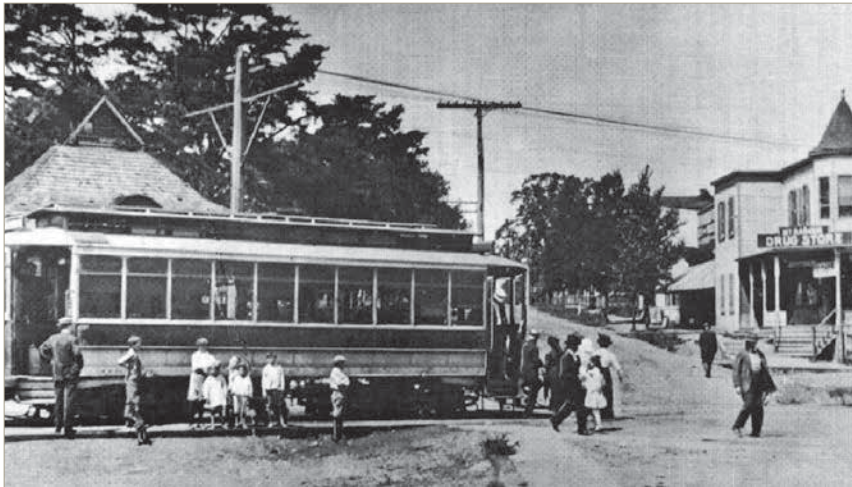


Photo: Streetcar stop at 34th Street: Edward S. Miller; Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years.*

## 1910

In 1910 development in Mount Rainier was concentrated near the streetcar station. In an effort to secure better services for their growing suburb, a group of early residents petitioned state legislators for incorporation. This was bestowed on April 14, 1910.

## 1900-1909

The 100-acre Thomas Clemson farm purchased by James Sawyer in the early 1890s was subdivided, platted, and registered by eight companies. Local history relates that the surveyors of the new subdivision were from the Pacific Northwest near Mount Rainier, and they gave the city its name.



Photo: 34th and Taylor Street; Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years.*



1941

1958

1989

## 1939

Mount Rainier grew rapidly through the late 1910s and 1920s. In 1939 a new terminal was built at 34th Street and Rhode Island Avenue, providing a loop making it possible to serve Mount Rainier with a new lightweight, high-speed streetcar.



Photo: Houses, 34th and Date St., Mt. Rainier. Four houses. Theodor Horydczak. Source: Library of Congress.

## 1958

On September 7, 1958, streetcar service terminated.



Photo: EHT Traceries



Photo: Edward S. Miller; (Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years.*)

## 1941

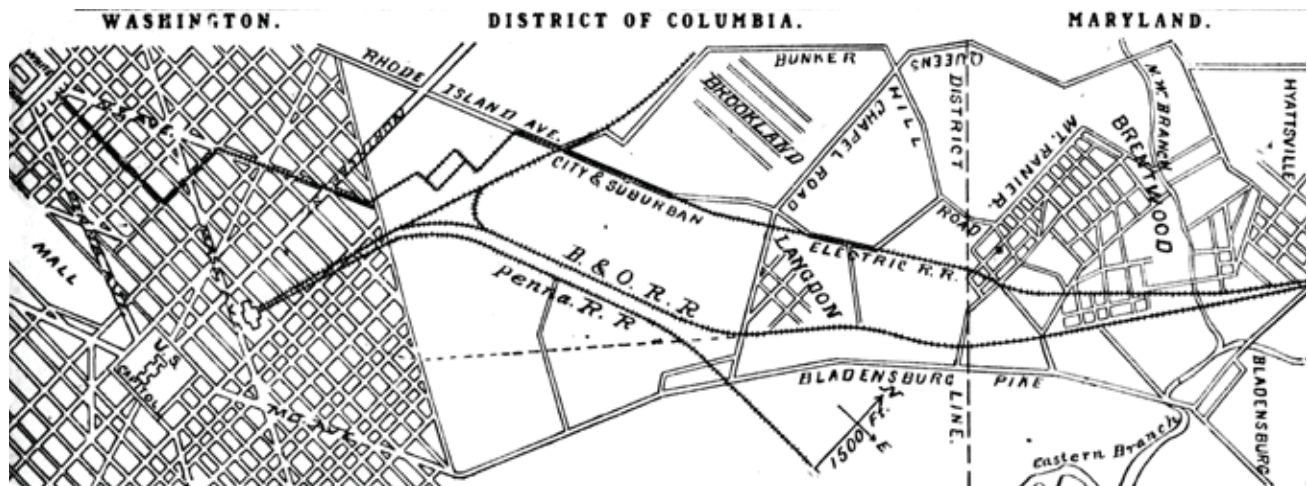
Street names were officially changed to reflect the Washington, D.C., naming system.



Photo: Mount Rainier Streetcar Depot (Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years*)

## 1990

In 1990, Mount Rainier was increasingly recognized for his historic and architectural significance and the Mount Rainier Historic District was added to the National Register of Historic Places.



## DEVELOPMENT PRE-1909

During the last decade of the nineteenth century, the area that would become Mount Rainier began to change slowly from an agrarian community to a new suburban enclave. Although land speculation had begun with the establishment of the Washington Branch of the Baltimore and Ohio Railroad in the 1830s, this transition did not begin until 1890.

According to an 1894 area map, east-west streets were named after trees, while north-south streets were named after mountains. This map is the first document referring to the area as Mount Rainier.

Soon after the establishment of the streetcar line along Rhode Island Avenue, the original eight subdivisions were recorded. Early development in Mount Rainier appealed to the middle class, especially those who could now take the streetcar line directly into Washington, D.C. Although lot sizes were modest, they were generally much larger than what could be found within the District. The predominant architectural house styles employed included variations of late Victorian styles, most notably Queen Anne.

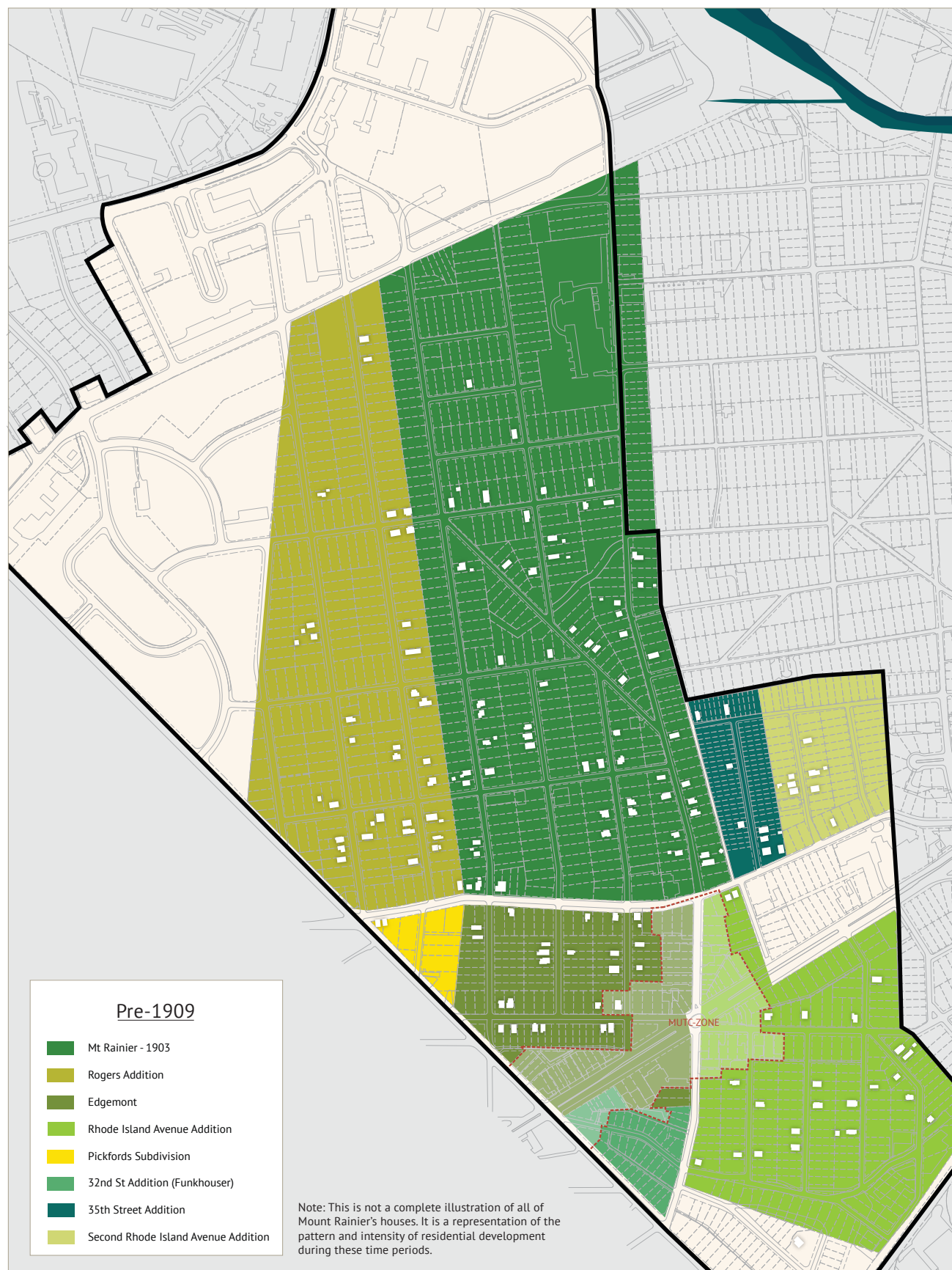
Developers offered few amenities during this period. Electricity and gas lines were extended from Hyattsville. Streets were left unpaved, few sidewalks were installed, and a limited number of trees were planted. Public utilities, including water and sewer service had yet to arrive.



DEVELOPMENT PRE-1909  
Top: 1903 Map showing Washington D.C.'s direct route now available to Mount Rainier. (Source: Library of Congress Archives/Washington Times 1906.)  
Above, Top: Post Office 1903; Mount Rainier, Maryland. (Photo: Tersea Wilcox Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years.*)  
Above, Bottom: 30th Street Development 1904; Mount Rainier, Maryland (Photo: Norman Venning. Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years.*)



MAP 1: Development in the Mount Rainier before 1909





## DEVELOPMENT FROM 1910 TO 1919

By 1910, Mount Rainier boasted a population of 1,242 people and had more than 160 buildings. As early developers had hoped, many of the city's residents were from the middle class.

Early development was concentrated around the streetcar station. Due to narrow lot sizes, many early property owners purchased multiple lots, allowing larger yards. A number of businesses and stores opened within Mount Rainier during this period and most were located along 34th Street and the Rhode Island Avenue corridor.

On April 14, 1910, the state legislature issued a charter incorporating Mount Rainier. In addition to providing for the area's form of government, it divided the city into four wards, each representing a voting district.

From 1910 to 1919, roughly 250 buildings were constructed and the town's population nearly doubled. New residential construction was scattered throughout the subdivisions as well as extending away from the town center.

During the 1910s, community leaders took steps to create the community's first public water system. In 1914, the town issued bonds to finance a water and sewer system. Construction began in 1917 and was completed and functioning by 1922.

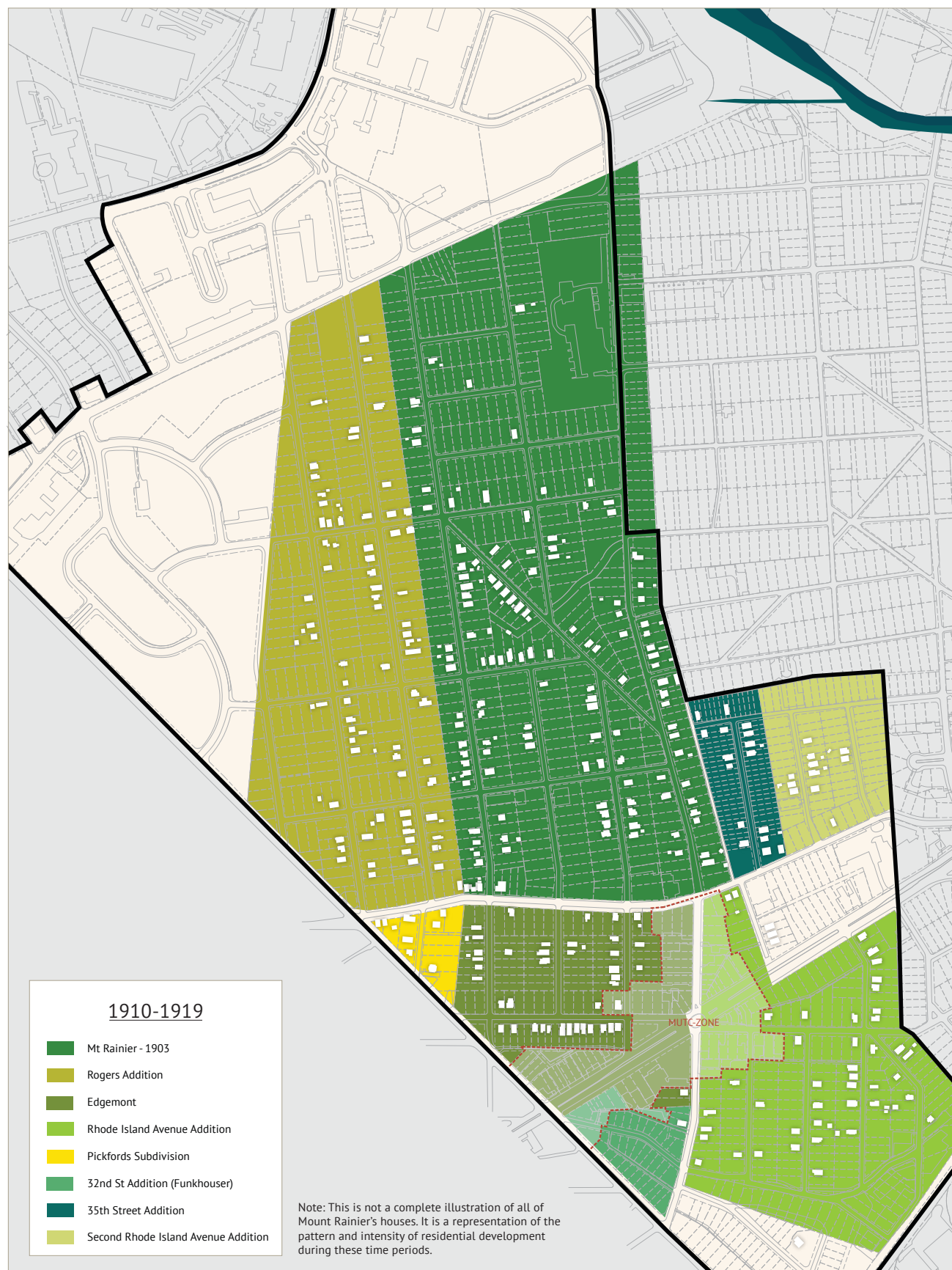
The use of previously popular late-Victorian styles slowed in favor of newer styles such as Colonial Revival, Prairie, and Craftsman.



DEVELOPMENT FROM 1910 TO 1919  
Top: 3200-3300 block Shephard Street;  
Mount Rainier. (Photo: Fred W. Besley  
Source: *Centennial of a Streetcar Suburb,  
Mount Rainier, Maryland, 100 Years.*)  
Above, Top: 34th and Taylor Street 1911;  
Mount Rainier. (Source: *Centennial of a  
Streetcar Suburb, Mount Rainier, Maryland,  
100 Years*)  
Above, Bottom; Rhode Island Avenue 1920-  
1922; Mount Rainier. (Source: *Centennial of  
a Streetcar Suburb, Mount Rainier, Maryland,  
100 Years*)



MAP 2: Development in the Mount Rainier from 1910-1919.



DEVELOPMENT FROM 1920 TO 1939  
Left: Houses, 34th and Date Streets, Mt. Rainier. (Photo: Theodor Horydczak. Source: Library of Congress.)  
Right: Aerial view of Mount Rainier from the 1920s. (Source: Library of Congress.)



## DEVELOPMENT FROM 1920 TO 1939

The 1920s represented the greatest period of growth for Mount Rainier; more than 400 buildings were constructed throughout the city. Developers bought adjoining lots at intersections to build three or four houses as development progressed north of Upshur Street.

In the mid-1920s Craftsman-style bungalows became the prevailing trend. Other styles from earlier periods continued to be constructed, but only accounted for a fraction of new construction. Of the 425 houses in the 1921 Sanborn Map, 80 were constructed with a garage, reflecting the growing importance of the automobile in American culture.

The growth seen within Mount Rainier during this period was prevalent throughout Maryland. As a result, many local governments began to borrow money and issue bonds from the state for infrastructure improvements. School construction for Mount Rainier began during the 1920s.

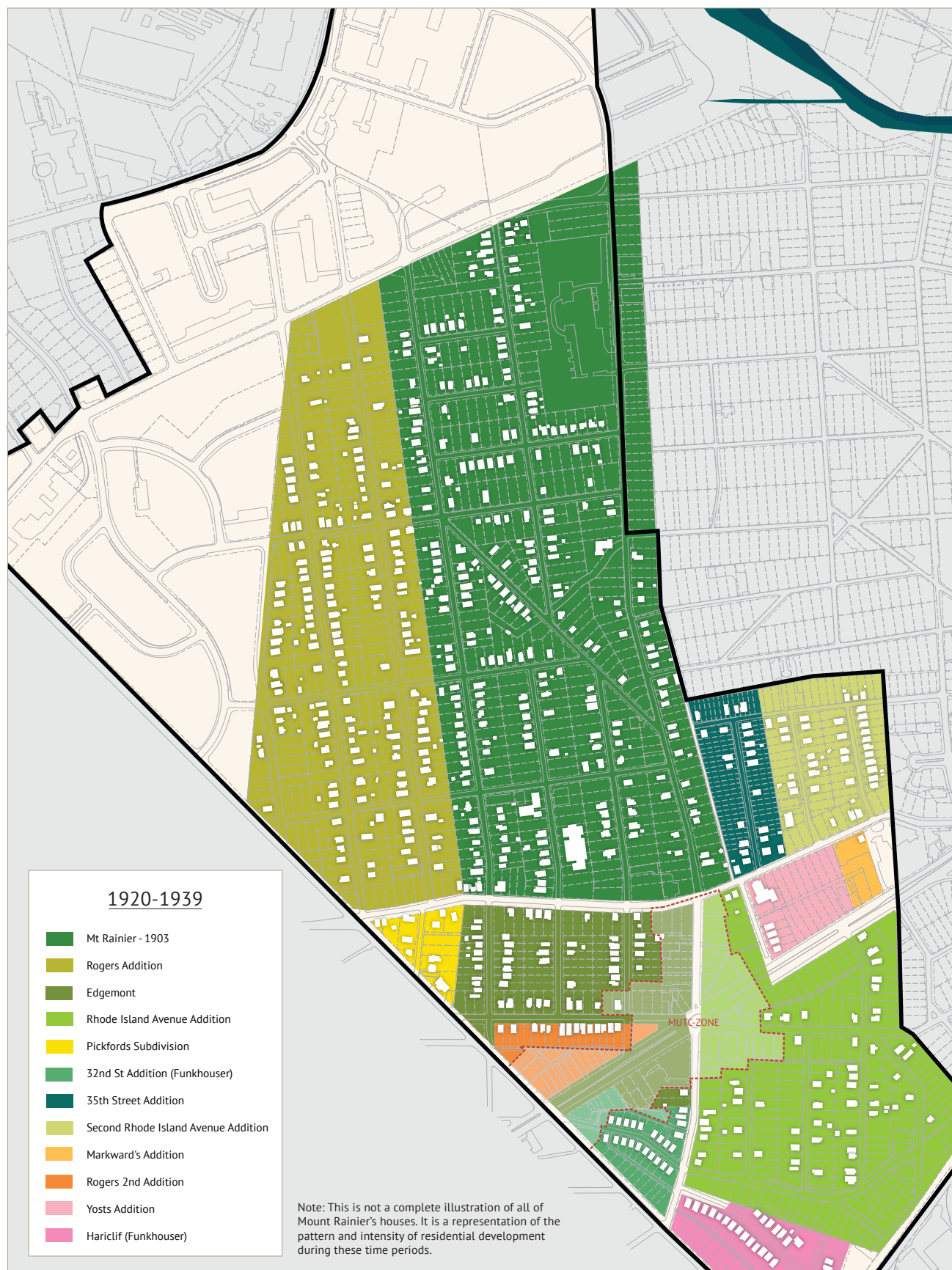
By 1930, Mount Rainier was home to a population of 3,832. Although residential construction was scattered throughout the community, developed areas of the city reached Mount Rainier's legal boundaries. With limited lots available to newcomers, concentrated pockets of development occurred in areas that were previously unimproved.

The commercial area along Rhode Island Avenue continued to grow with several new businesses opening to serve the increasing population. Despite the Great Depression, people moved to two new subdivisions on the eastern edge of Mount Rainier. While some Colonial Revival styles appeared during the early part of this decade, Bungalows continued to be the dominant style for this period.

Due to increasing car ownership, Mount Rainier pursued many new public works projects. Workers paved Rhode Island Avenue in both directions while lowering and centering streetcar tracks on the avenue. At the close of the decade, residents saw the construction of a new streetcar terminal at the corner of Rhode Island Avenue and 34th Street.



MAP 3: Development in the Mount Rainier from 1920-1939



DEVELOPMENT FROM 1940 TO PRESENT  
 Left: 1970s photos of 34th Street and Bunker Hill Road; Mount Rainier. (Photo: Joseph Howell Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years.*)  
 Right: Kay's Shop on 34th and Rhode Island; Mount Rainier. (Photo: Bill Holton Source: *Centennial of a Streetcar Suburb, Mount Rainier, Maryland, 100 Years.*)



## DEVELOPMENT FROM 1940 TO PRESENT DAY

By 1940, the population of Mount Rainier had grown to 4,830. During and after World War II, when the demand for housing escalated with the growth of the federal government in Washington, D.C., demand shifted to small apartment buildings as single-family housing proved inadequate. Construction continued for single-family houses but in much fewer quantities, with only 75 houses built from 1940 to 1959. The Cape Cod, a modest variant of the Colonial Revival style, continued to be built as well as newer Ranch-style houses. These houses were constructed near the city's periphery and on the remaining undeveloped lots scattered throughout the city's neighborhoods.

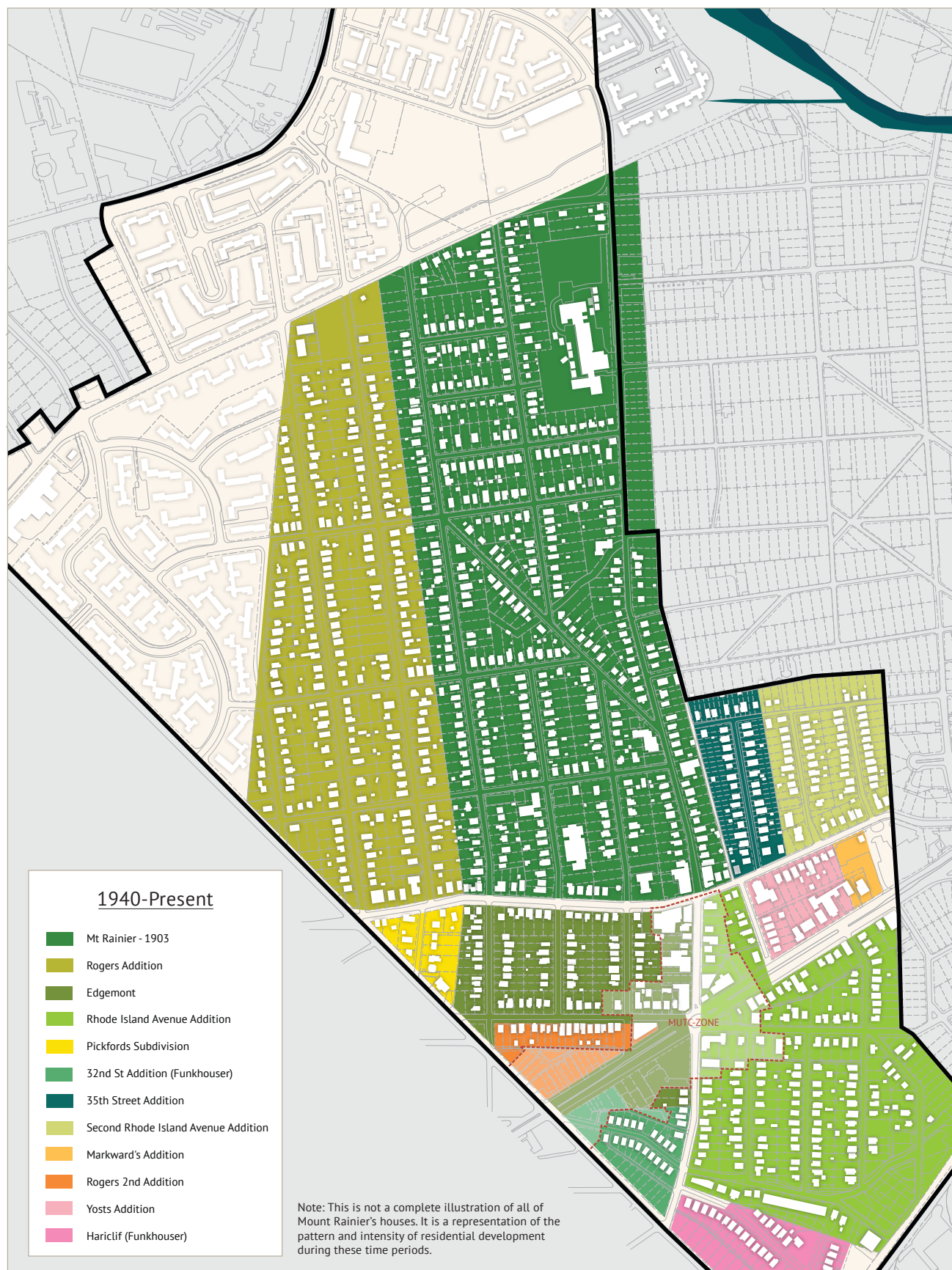
Transportation improved through the maintenance of existing roadways as well as construction of new roads. In this period, bus service expanded into areas only previously accessible by car or on foot. As a result, the town's population exploded to 10,989 residents in 1950. A 1945 master plan called for the expansion of a high-speed streetcar service and improvements of the bus service. The expansion of bus service persisted through the next two decades. By September 7, 1958, the streetcar line was superseded by the bus.

By 1960, the population of Mount Rainier had shrunk to 9,855 residents and continued to decrease for several years. As the recent decades (1990-2017) have progressed, Mount Rainier's population has experienced an increase, with many young families moving to the area. At the time of the last census, 8,080 people resided in Mount Rainier. Despite a decreasing population for a period of time, approximately 52 new structures have been constructed in Mount Rainier since 1960. Some of these houses were constructed on previously vacant lots, while others replaced those demolished. Notably, many older houses have undergone a variety of renovations.

In the late 1980s, the Mount Rainier Community Preservation League called for recognition of the city's historic and architectural significance. On September 7, 1990, the Mount Rainier Historic District was listed in the National Register of Historic Places.



MAP 4: Development in the Mount Rainier from 1940 to present day.



# DEVELOPMENT SUMMARY

FIGURE 1: Number of homes built over time

## Development over Time

Number of new homes built

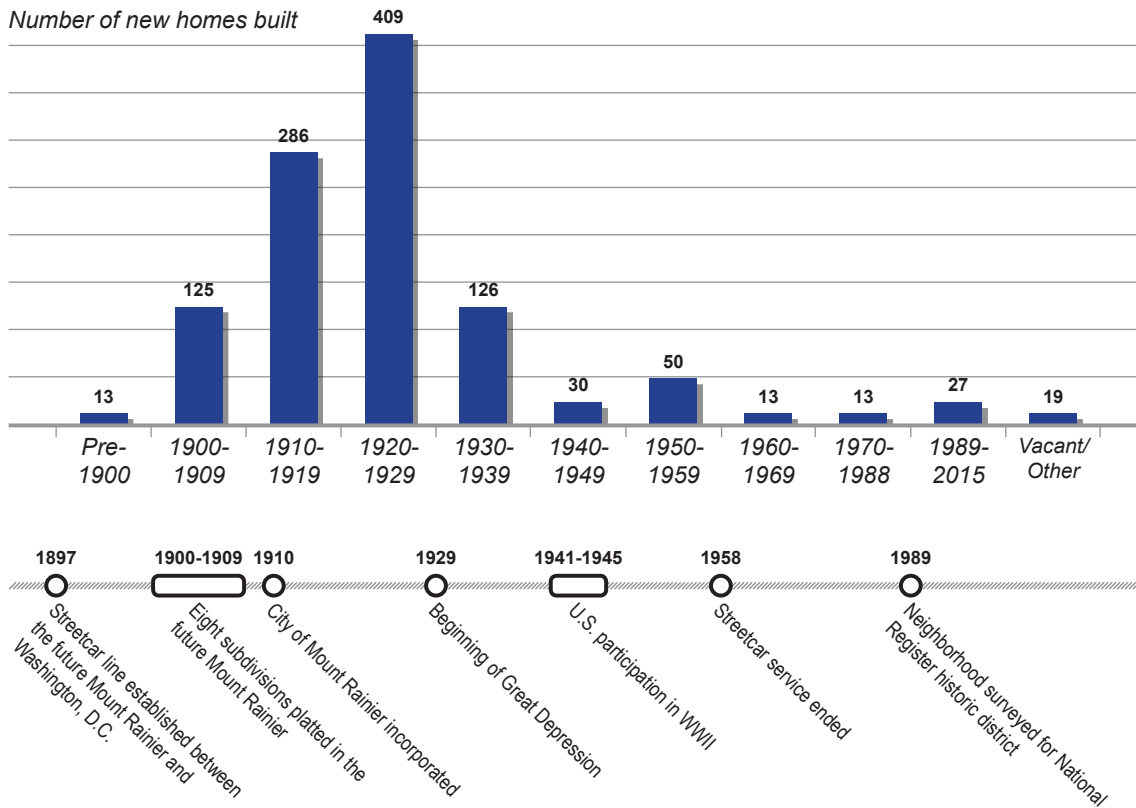
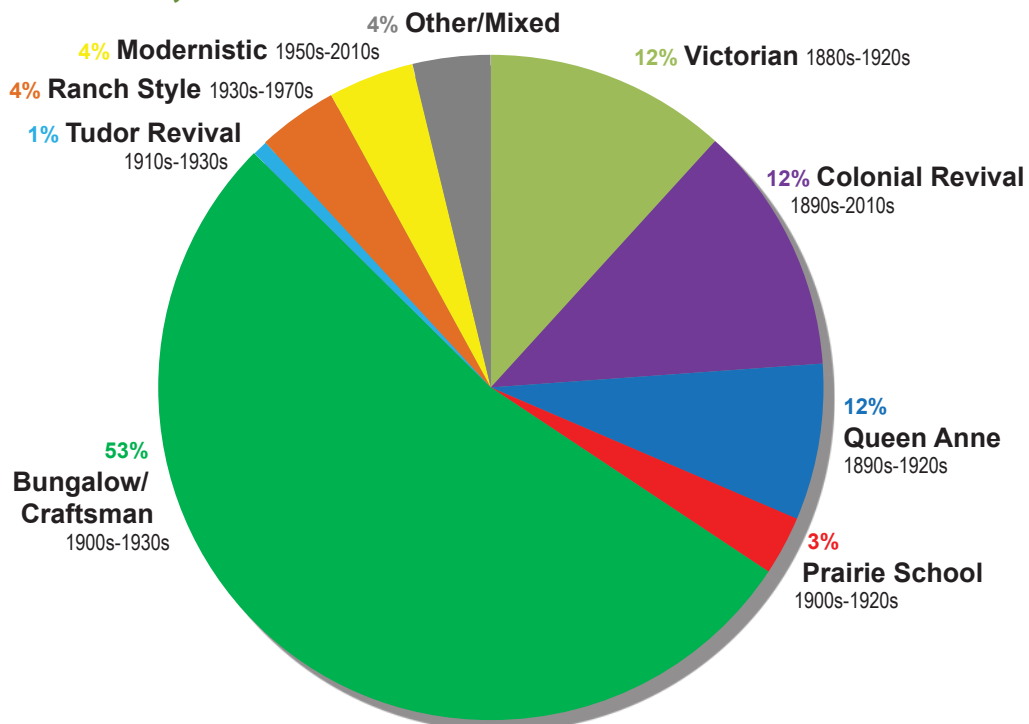


FIGURE 2: Architectural styles in Mount Rainier

## Architectural Styles Breakdown





## Development Over Time



FIGURE 3: Distribution of housing per time period. (Representative Map)



# PREDOMINANT ARCHITECTURAL STYLES

# OVERVIEW

## Architectural Styles

### THE MOUNT RAINIER HOUSE

Although there are many styles scattered throughout the city, this chapter explores seven of the most prominent.

#### VICTORIAN



#### COLONIAL REVIVAL



#### QUEEN ANNE (A SUBSET OF VICTORIAN)



#### TUDOR REVIVAL



#### CRAFTSMAN OR BUNGALOW



#### RANCH



#### PRAIRIE SCHOOL





## VICTORIAN (1860s-1910s)

Victorian houses, in all their substyles and configurations, were the dominant dwelling type across America and in Mount Rainier from the 1890s to about 1910. The style was retroactively named for England's Queen Victoria, whose long reign (1837-1901) spanned the greater part of the nineteenth century.

This period in America was characterized by rapid industrialization and the growth of the railroad, leading to dramatic changes in the design and construction of houses. The use of balloon framing allowed houses to be built faster and more easily, and mass-manufactured decorative elements seen on many Victorian houses became easily obtainable. Most Victorian houses are loosely based on Medieval prototypes, but incorporate multi-textured and polychrome walls with strongly asymmetrical facades. Several Victorian substyles are represented in Mount Rainier, ranging from Queen Anne to Second Empire.

### ESSENTIAL CHARACTERISTICS

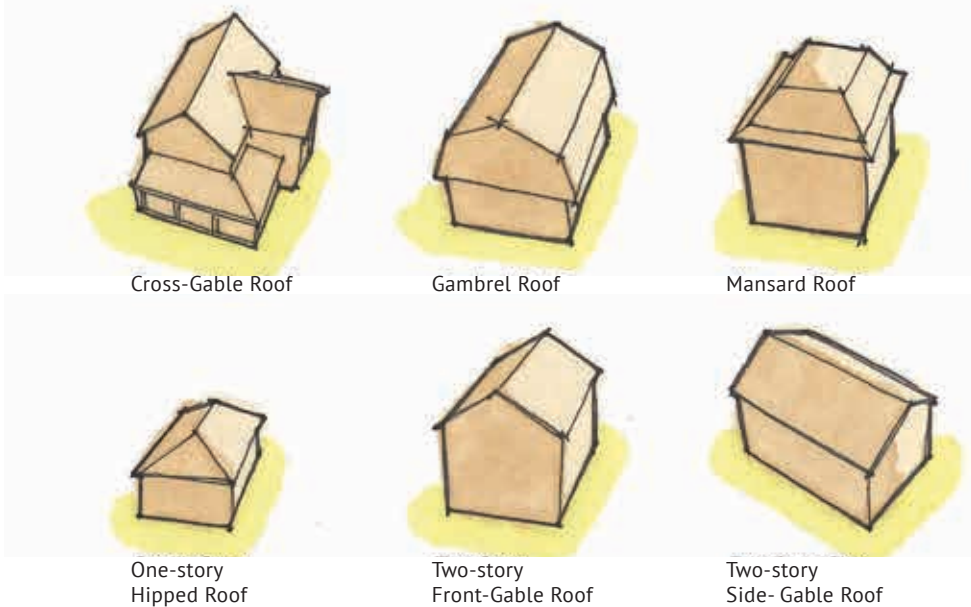
- L-shape or rectangular in plan.
- Steeply pitched gable roofs are common.
- Asymmetrical facade (except for Second Empire).
- Multi-textured and multi-colored with ornamental trim.
- Primarily two stories.
- Main areas of applied details are the porch and cornice line.





## Massing and Composition

### MASSING DIAGRAMS - Typical Victorian



#### CROSS-GABLED ROOF

- The main mass of the house is defined by an L-shaped plan, characterized by a cross-gable.

#### FRONT-GABLED ROOF

- Most examples are two-story with a center dormer (shed or gable).
- Generally, porches are contained under the main roof. Two-story examples typically have a full-width porch.

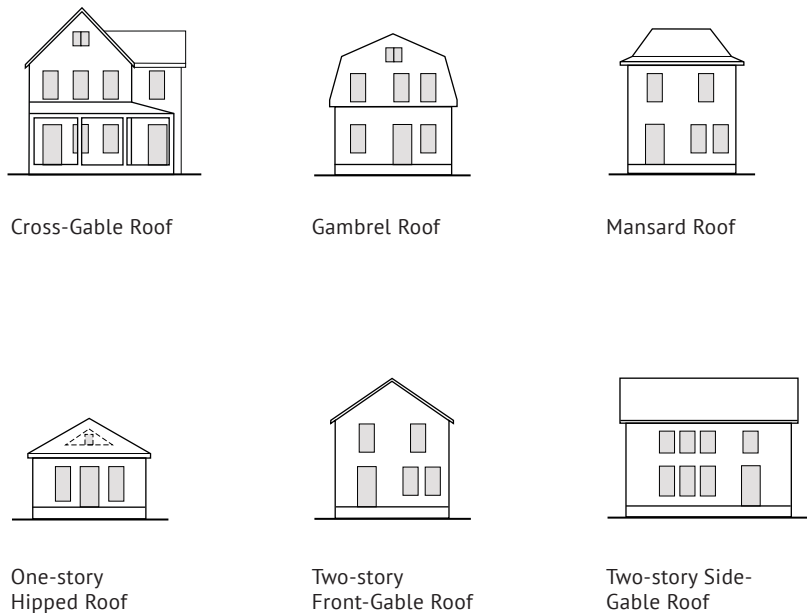
#### MANSARD ROOF

- The mansard (a dual-pitched hipped) roof with steep dormers was often employed in the Second Empire style.

#### TWO-STORY SIDE-GABLE ROOF

- Common example throughout the country. Simple form with added detailing.

### FACADE COMPOSITION DIAGRAMS

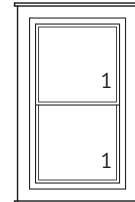
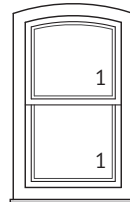
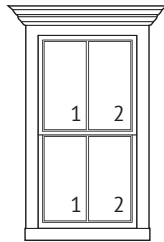


## Windows and Doors

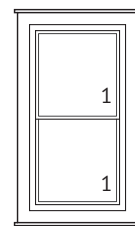
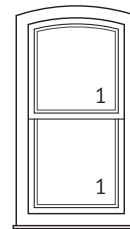
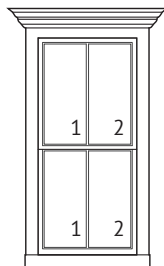
### WINDOWS

- Original windows have double-hung 2/2 sash configurations.
- Replacement windows often have 1/1 sash. In most cases, few original windows remain.
- Vertically proportioned.

### STANDARD CONFIGURATIONS



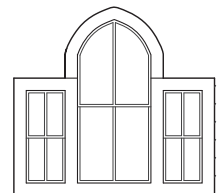
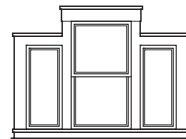
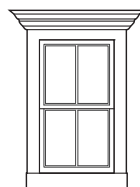
Second Floor



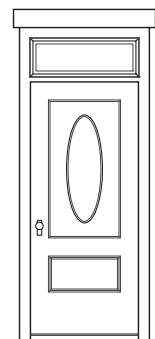
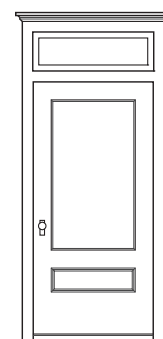
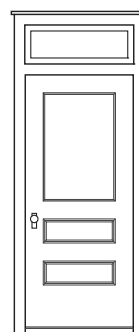
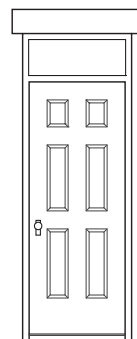
First Floor



### SPECIAL CASES



### STANDARD DOORS

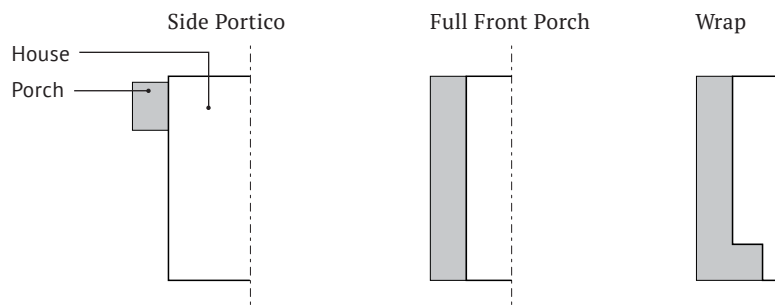




## Chimneys and Porches

### TYPICAL FRONT PORCH LOCATIONS

Front porches are common and are encouraged for reconstruction and new construction. Porches can be used to wrap the corner of a house and fill the void in L-shaped plans. Porch depth for new houses should be no less than eight feet.



### PORCHES

- Wraparound porches with shed roofs are typical.
- Intricate details on porch posts, brackets, and railings are important; often they are signature characteristics of the Victorian style.

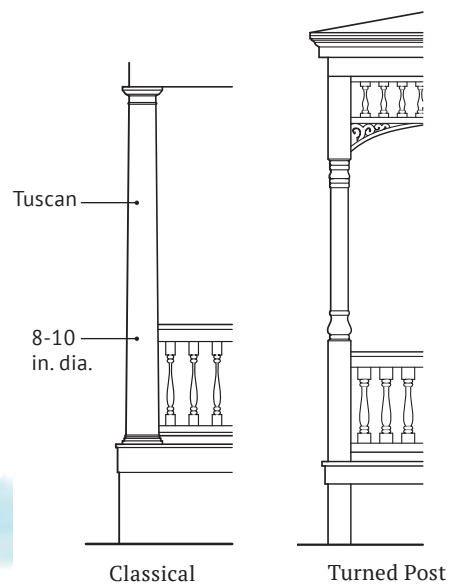
### CHIMNEYS

- Chimneys are usually internal.



Partial Elevation showing Porch

### TYPICAL COLUMN TYPES



# Details, Materials, and Applications

- Original materials included wood clapboard siding and/or shingles. It is not uncommon to have different patterns or types of siding in the gables, such as novelty or “fancy-butt” shingles on gable ends.
- Original windows are typically made of wood.



## MATERIALS AND APPLICATION



Detail Examples

Cladding Examples

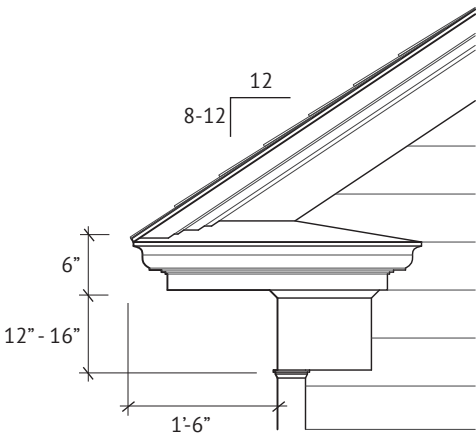
Foundations Examples

DETAIL EXAMPLES (top to bottom):  
a.) raking and return cornice and boxed eaves return  
b.) bargeboard

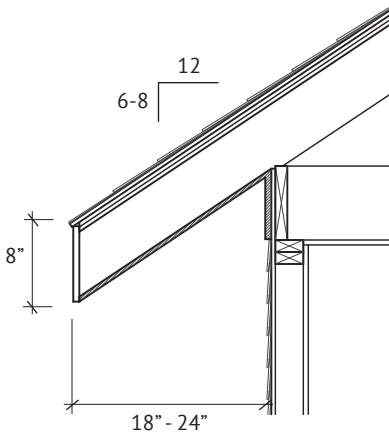
CLADDING EXAMPLES (top to bottom):  
a.) clapboard  
b.) novelty shingles

FOUNDATION EXAMPLES (top to bottom):  
a.) rusticated concrete block  
b.) stone

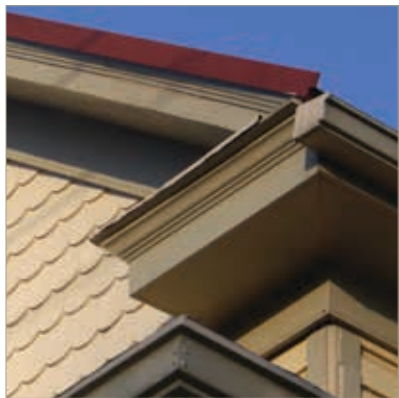
## TYPICAL EAVE DETAILS



Cornice Return



Projecting Eave









## QUEEN ANNE (1880s-1910s)

Queen Anne is a subset of the overarching Victorian style. It is a romantic interpretation of an earlier style named for England's Queen Anne, who reigned from 1702-1714. Most Queen Anne houses are loosely based on Medieval and Jacobean prototypes, but incorporate multi-textured and polychrome walls, with asymmetrical facades and decorative elements such as spindles and brackets. There is often a tower or oriel window present.

### ESSENTIAL CHARACTERISTICS

- L-shape or rectangular plan.
- Often includes cross gables, front gables, turrets, towers, or bays which makes the massing more complex.
- Asymmetrical facade seen with a variety of cladding and window shapes.
- Primarily two-and-one-half stories.
- Dominant front-facing gable.
- Steeply pitched roofs are common.



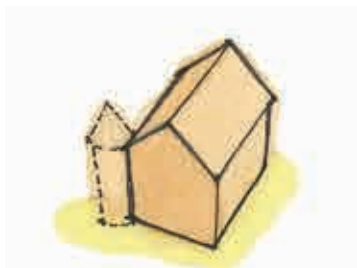


## Massing and Composition

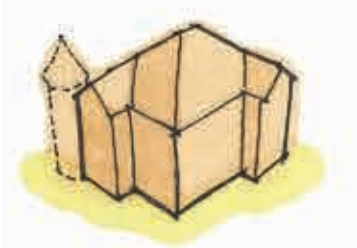
### MASSING DIAGRAMS - Typical Queen Anne



Cross-Gable Roof with Tower



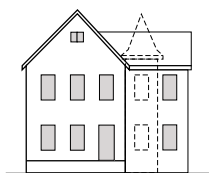
Front-Gable Roof with Tower



Hipped Roof with Cross Gables

### FACADE COMPOSITION DIAGRAMS

*Note: Dashed lines represent a component that may or may not be present. Solid lines represent the traditional massing of a house.*



Cross-Gable Roof with Tower



Front-Gable Roof with Tower



Hipped Roof with Cross Gables and Tower

#### CROSS-GABLED ROOF

- The main mass of the house is defined by an L-shaped plan, characterized by a cross gable with a central hip.
- If a tower/turret is present it is usually placed with the "L."

#### FRONT-GABLED ROOF

- Generally, porches are contained under the main roof.
- Two-story examples typically have a full-width porch.

#### HIPPED ROOF WITH CROSS GABLES

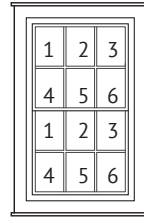
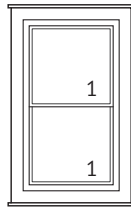
- This is the most common roof configuration.
- Most houses have a steeply pitched roof with a lower cross-gable, typically running from the front of the house.
- The one or one-and-one-half-story houses in Mount Rainier with lower cross-gables and hipped roofs commonly have a dormer or gable in addition to the main gable.

## Windows and Doors

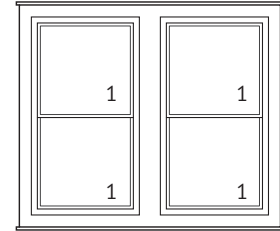
### WINDOWS

- Similar to the Victorian style, but windows tend to be more varied in size and shape.
- Diamond-paned or stained glass are common.
- Window assemblies are typically 1/1 sash.
- Original windows are often wood. Attic/dormer windows are often original, but not necessarily representative of the other windows on the house.
- Windows are often grouped together in one assembly.

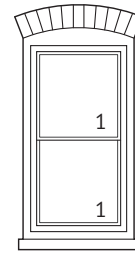
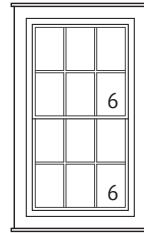
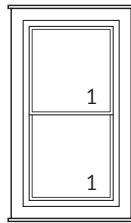
### STANDARD CONFIGURATIONS



### SPECIAL CASES

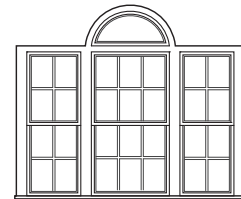
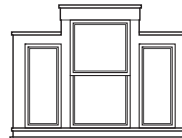
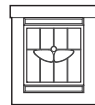


Second Floor

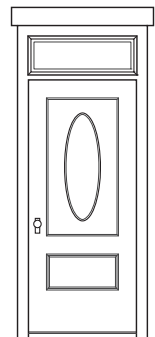
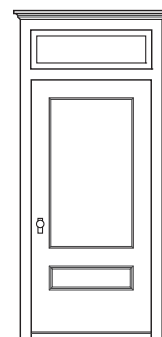
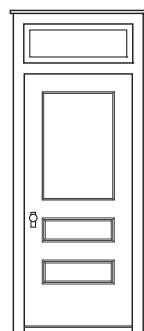
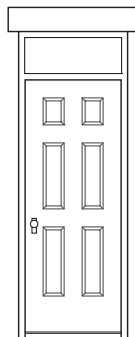


First Floor

### DORMER WINDOWS



### STANDARD DOORS



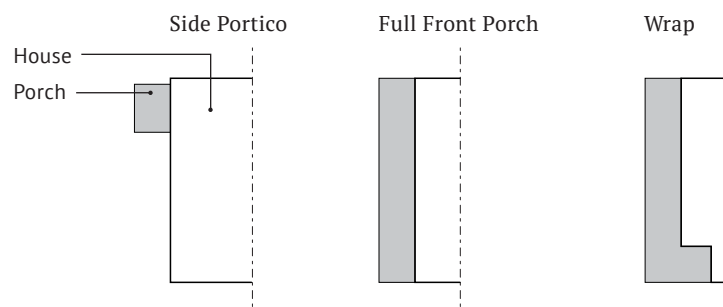




## Chimneys and Porches

### TYPICAL PORCH LOCATIONS

Front porches are the most common type. Porches can be used to wrap the corner of a house and fill the void in L-shaped plans. The minimum depth for a new porch should be no less than 8 feet.



Partial Elevation showing Porch

### PORCHES

- Wraparound porches are typical. Intricate details on porch posts, brackets, and railings are often signature characteristics of the Queen Anne style.

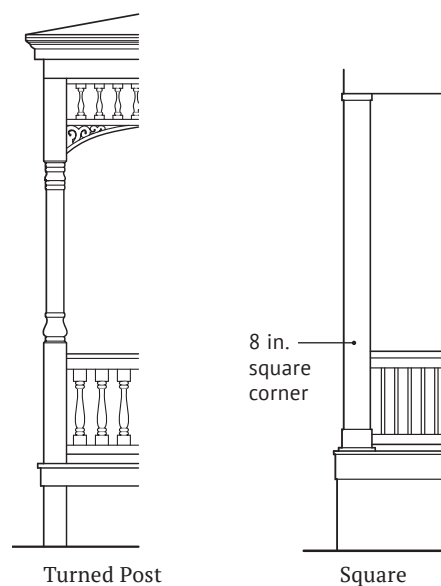
### CHIMNEYS

- Chimneys are usually internal.

### COLUMNS

- Turned post or square.

### TYPICAL COLUMN TYPES

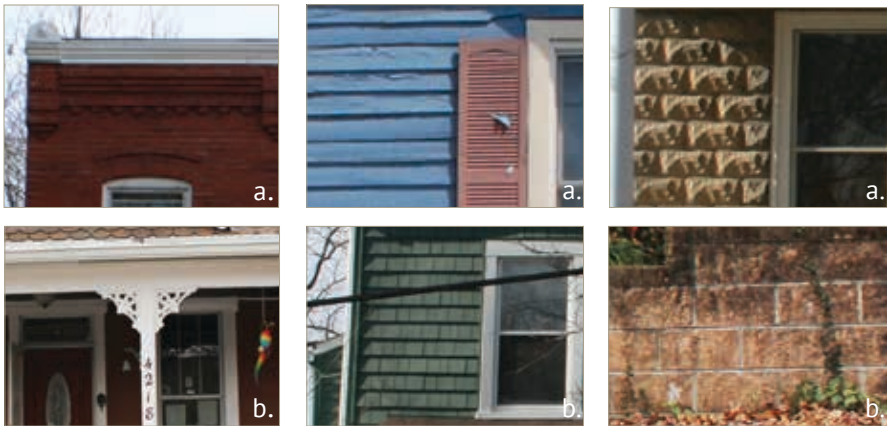


# Details, Materials, and Applications

- Original materials included wood siding or shingles.
- Decorative detailing is found in four subtypes: spindle work, free classic, half-timbered and patterned masonry.
- Gable decorations using wood shingles was common.



## MATERIALS AND APPLICATION



Detail Examples

Cladding Examples

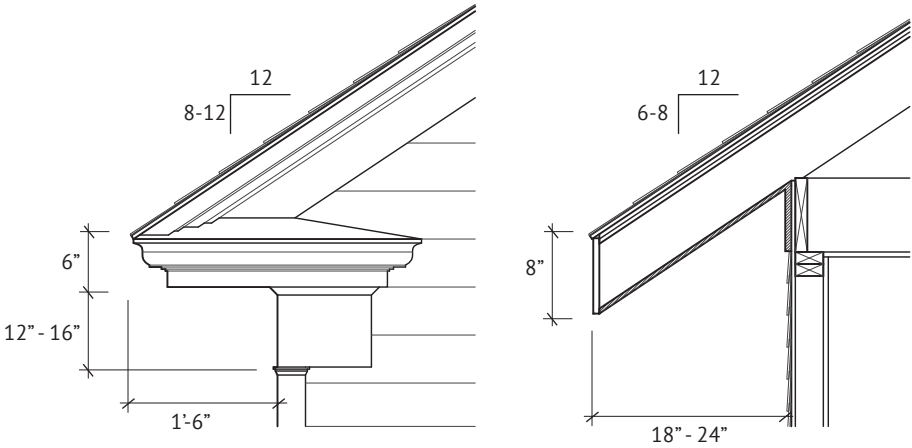
Foundations Examples

DETAIL EXAMPLES (top to bottom):  
a.) corbelled brick cornice  
b.) decorative porch brackets

CLADDING EXAMPLES (top to bottom):  
a.) wood clapboard  
b.) wood shingles

FOUNDATION EXAMPLES (top to bottom):  
a.) rusticated concrete block  
b.) stone

## TYPICAL EAVE DETAILS



Cornice Return

Projecting Eave



Cornice Fully Returned





## CRAFTSMAN or BUNGALOW (1920s-1940s)

Bungalows were the dominant house type in Mount Rainier from 1920 to 1940. The Craftsman style originated in southern California and was a rejection of overly-ornamented Victorian styles. Craftsman style, like its predecessor the Prairie style, quickly spread across the country through pattern books, catalogs, and magazines.

In 1923, local developer Robert Funkhouser began to advertise his 32nd Street Subdivision. Unlike earlier developers who sold unfinished lots, Funkhouser was selling new Craftsman-style bungalows. In his advertisements, he highlighted the houses' amenities instead of Mount Rainier's accessibility to Washington.

### ESSENTIAL CHARACTERISTICS

- Side-facing gabled roofs and single front dormers are common.
- Porches are a dominant feature, often integrated into the same roof as the building, extending the full width or partial width of the house.
- One and one-half stories.
- Low-pitched, gable roof with wide, unenclosed eave overhangs with exposed rafters and brackets.

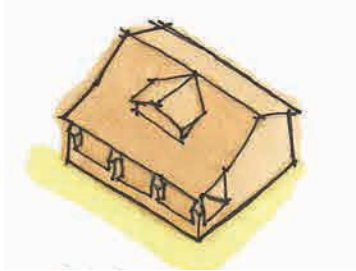






## Massing and Composition

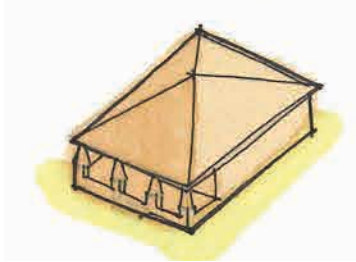
### MASSING DIAGRAMS - Typical Bungalow



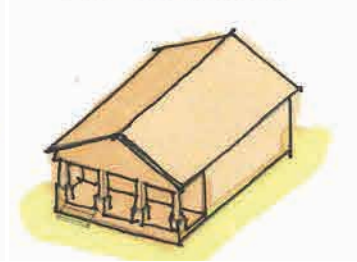
Side-Gable with Porch



Cross-Gable with Porch

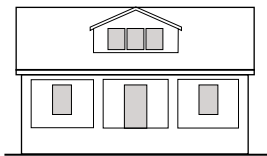


Hipped with Porch

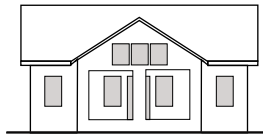


Front-Gable with Porch

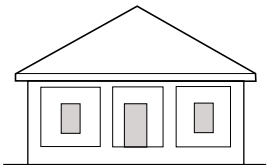
### FACADE COMPOSITION DIAGRAMS



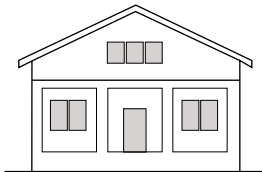
Side-Gable with Porch



Cross-Gable with Porch



Hipped with Porch



Front-Gable with Porch

#### SIDE-GABLED ROOF

- Most examples are one and one-half stories with a centered shed or gabled dormers
- Generally porches are contained under the main roof, and sometimes porch roofs have a break in slope.
- Two-story examples typically have a full-width porch.

#### CROSS-GABLED ROOF

- Most examples are one-story houses.
- The most common type of cross-gable is a partial-width, front-gabled porch, that forms the cross gable.

#### HIPPED ROOF

- This type is similar to Prairie School houses. It is considered a Craftsman when it has exposed rafters or brackets.

#### FRONT-GABLED ROOF

- Porches are evenly divided.
- Most examples are one-story houses.
- Dormers can be found in a small fraction of this massing type.

## Windows and Doors

### WINDOWS

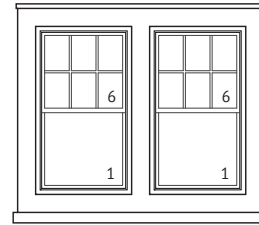
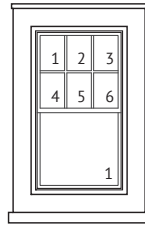
- Original windows are often wood.
- Attic/dormer windows are often original, but not necessarily representative of the other windows on the house.
- Original windows were double-hung, multiple lites over a single lite.
- Two or more window units are often grouped.

### DOORS

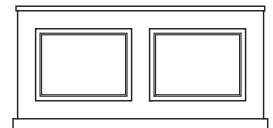
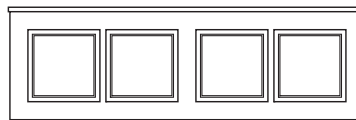
- Transom light and panel doors are common for the Craftsman Style.
- Doors are often made of wood and stained rather than painted.
- The door is commonly a wood-plank design or a panel door with glazing at the top.



### STANDARD CONFIGURATIONS

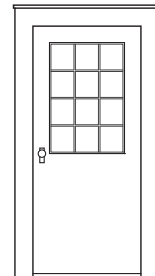
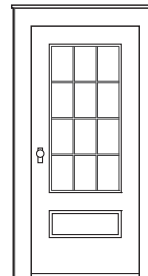
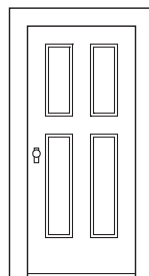


### SPECIAL CASES/SHED DORMERS



Shed Dormer

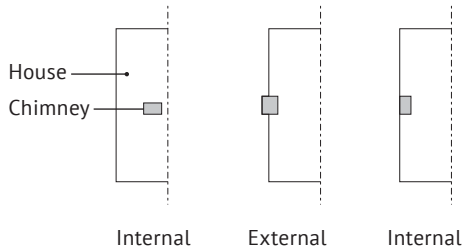
### STANDARD DOORS





## Chimneys and Porches

### THE CRAFTSMAN CHIMNEY



### CHIMNEYS

- Chimneys are typical, usually internal and occasionally found in an end wall.

### PORCHES

- Covered front porches are typical.
- Porches have various styles of piers, columns and railings.
- Brick supports and round posts are less common.

### TYPICAL COLUMN/ROOF SUPPORT TYPES



### COLUMNS

- Textured concrete blocks supporting square tapered columns are common.

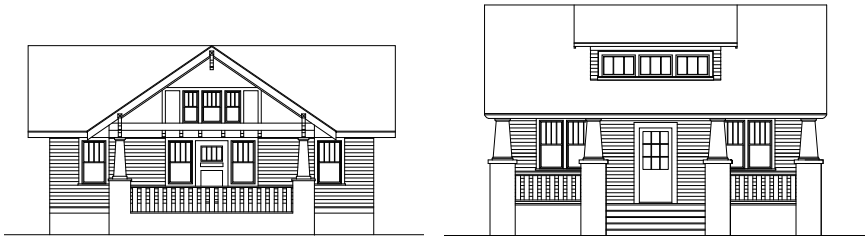


Partial Side Elevation showing porch and porch columns

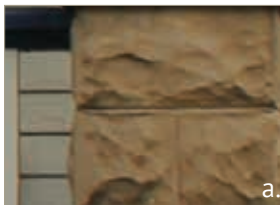
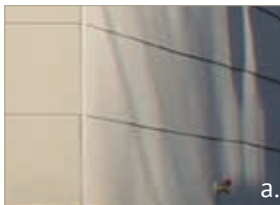


# Details, Materials, and Applications

- The foundation is typically made of rusticated concrete block. Upper portions were originally wood siding.
- The most common cladding is horizontal wood siding. Wood shingles, brick, or concrete bricks were also used in this region.



## MATERIALS AND APPLICATION



DETAIL EXAMPLES (top to bottom):  
a.) bracket at eave overhang  
b.) eave and column detail

CLADDING EXAMPLES (top to bottom):  
a.) noncombustible mineral siding  
b.) wood clapboard

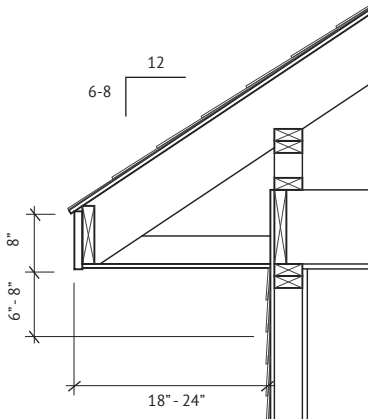
FOUNDATION EXAMPLES (top to bottom):  
a.) rusticated concrete block  
b.) brick

Detail Examples

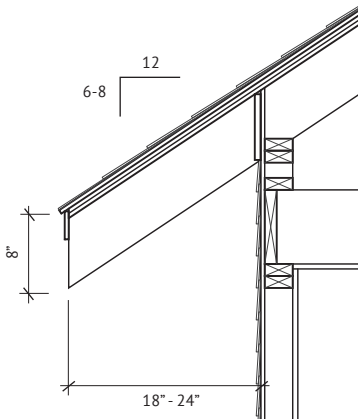
Cladding Examples

Foundations Examples

## TYPICAL EAVE DETAILS



Projecting Boxed Eave



Projecting Eave with Exposed Rafter









## PRAIRIE SCHOOL (1900s-1920s)

Prairie School houses were a dominant style from 1910 to 1920, and quickly faded as a principal style after World War I. (Prairie School is one of the few indigenous American Styles, developed in Chicago. Its most notable practitioner was Frank Lloyd Wright.) The most prominent subcategory of the Prairie School in Mount Rainier is the Foursquare. The Foursquare is characterized by its square-shaped floor plan, a low-pitched hipped roof, and symmetrical facade. Entry doors may be centered or located off-center. As with the Craftsman/Bungalow, it spread quickly across the country through pattern books, catalogs, and magazines.

### ESSENTIAL CHARACTERISTICS

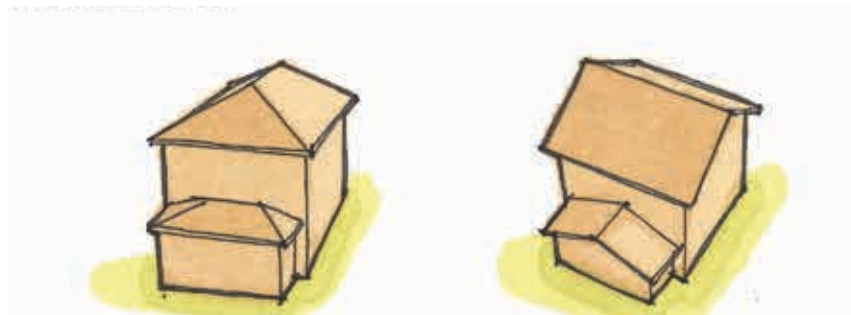
- Low-pitched hipped roof, typically with wide, boxed overhanging eaves. Some examples have attic dormers.
- Eaves, cornice, and facade emphasize the horizontal lines of the house.
- Porch roofs are supported by massive columns or groups of columns on piers.
- One and one-half to two stories with one-story wings or porches.





## Massing and Composition

### MASSING DIAGRAMS - Typical Prairie School



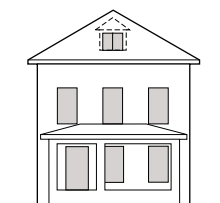
Hipped Roof with Porch

Side Gabled with Porch

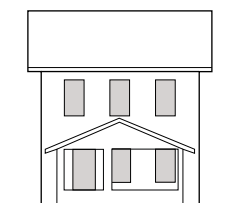
### HIPPED ROOF (FOURSQUARE)

- Has a simple square or rectangular plan with a low-pitched roof and symmetrical facade.
- One-story wings and porches clearly delineated from the main mass of the house.
- The entrance may be centered or located off-center. It is most often the focal point of the facade.

### FACADE COMPOSITION DIAGRAMS



Hipped Roof with Porch



Side-Gabled with Porch

### GABLED ROOF

- Can be found as both front-facing and side-facing gables with exaggerated eaves.
- Low-pitched, pyramidal roofs are common.
- Wide eave overhangs are common in this roof configuration.



# Windows and Doors

## WINDOWS

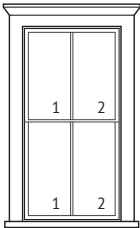
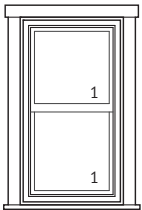
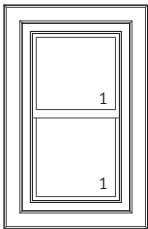
- Original windows were double-hung, one-over-one sash, or multipane over single pane.
- Prairie School original windows typically do not have shutters.

## DOORS

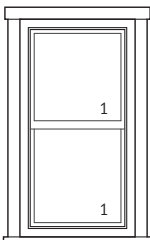
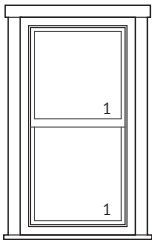
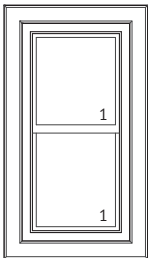
- Transom light and panel doors are common. Flanking sidelights are common.



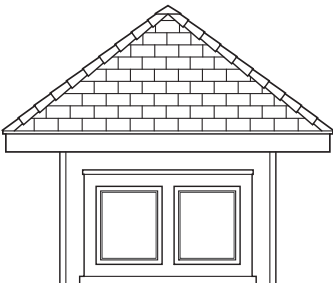
## STANDARD CONFIGURATIONS



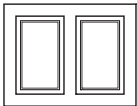
Second Floor



First Floor

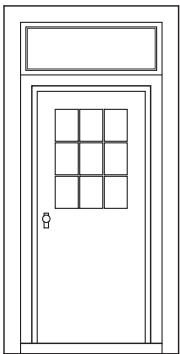
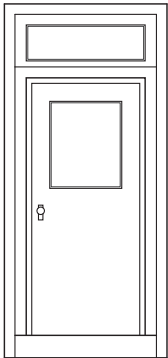
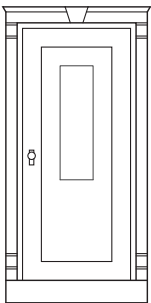


Hipped Dormer



Alternate Window proportion at dormer

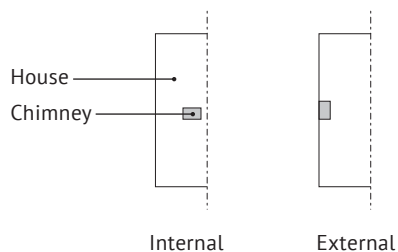
## STANDARD DOORS





## Chimneys and Porches

### THE PRAIRIE SCHOOL CHIMNEY



### TYPICAL COLUMN TYPES



Partial Elevation showing Porch

### CHIMNEYS

- Chimneys are typically internal.

### PORCHES

- Covered front porches are typical.
- Porch details vary and share characteristics of other contemporary styles, particularly Craftsman.
- Porches are often supported by large square base columns or groups of columns on masonry piers.

# Details, Materials, and Applications

- Brick, stone, stucco, or wood siding are commonly used in Prairie School houses.

## WINDOW MATERIAL

- Original windows are typically made of wood.



## MATERIALS AND APPLICATION



a.



a.



a.



b.



b.



b.

DETAIL EXAMPLES (top to bottom):  
a.) overhanging eave  
b.) raked cornice

CLADDING EXAMPLES (top to bottom):  
a.) stucco  
b.) brick

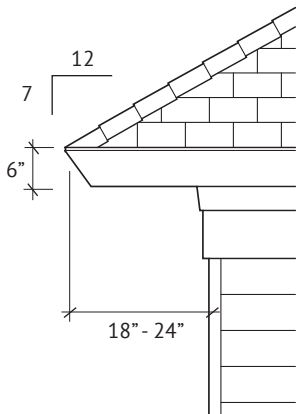
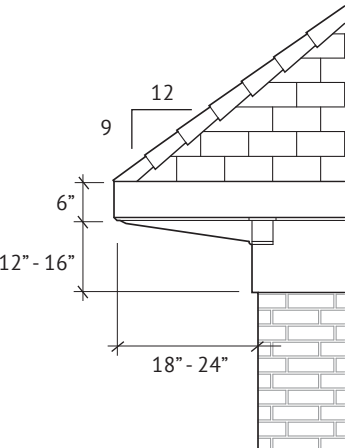
FOUNDATION EXAMPLES (top to bottom):  
a.) brick  
b.) rusticated concrete block

Detail Examples

Cladding Examples

Foundations Examples

## TYPICAL EAVE DETAILS







## COLONIAL REVIVAL (1880s)

The Colonial Revival style in all its variations represented a return to classical architecture. It was sparked by an interest in and appreciation for America's colonial past. The style gained widespread popularity with the Chicago Columbian Exhibition of 1893, which featured classically-inspired buildings designed by École des Beaux-Arts-trained architects: symmetry and balance were paramount. From its beginning, the Colonial Revival style freely interpreted classical principles; its popularity endured and has waned little.

Colonial Revival's substyles include Cape Cod, Dutch Colonial (featuring a gambrel roof), Garrison Colonial, and Georgian and Federal Revivals. Many variations are found across the country.

### ESSENTIAL CHARACTERISTICS

- Front door is accentuated with a decorative surround or decorative pediment supported by columns or pilasters.
- Facade is typically balanced and symmetrical with windows and doors centered.
- Primarily one-and-one-half to two stories.
- Door is usually centered in the symmetrically balanced facade.

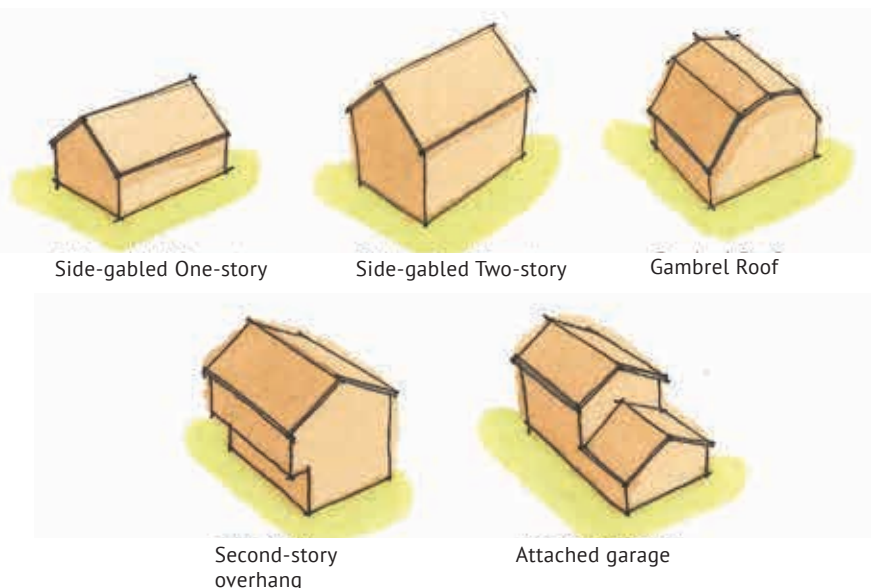






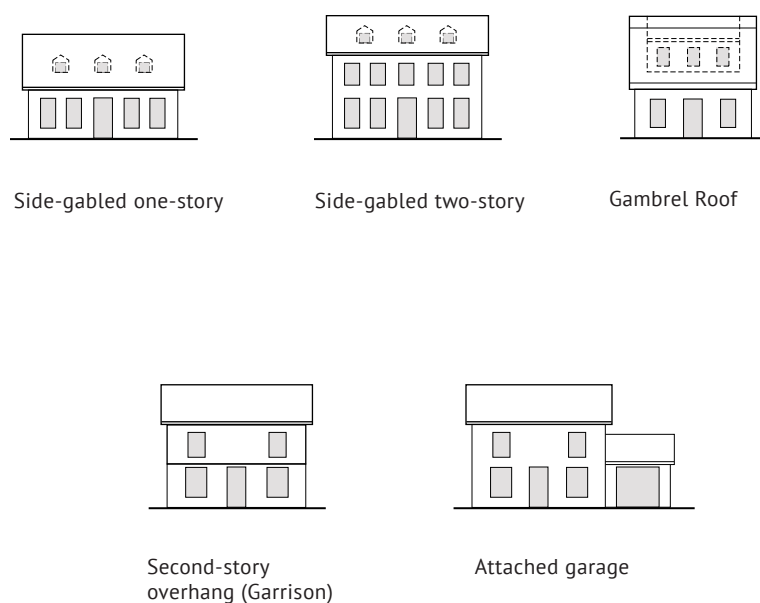
## Massing and Composition

### MASSING DIAGRAMS - Typical Colonial Revival



### FACADE COMPOSITION DIAGRAMS

*Note: Dashed lines represent a component that may or may not be present. Solid lines represent the traditional massing of a house.*



### MASSING AND COMPOSITION

Mount Rainier contains many Colonial Revival houses. The massing styles illustrated to the left are the most common.

#### SIDE GABLE ROOF

- The side gable (one and two stories) is a common roof and massing configuration and was widely constructed after the 1930s.

#### GAMBREL ROOF

- The gambrel roof with a shed dormer allows for a full second story of living space.

#### SECOND-STORY OVERHANG

- This subtype became popular after the 1930s and is known as a Garrison Colonial.
- Often a brick-veneered first story is contrasted with wood siding on the second.

#### ATTACHED GARAGE

- This subtype became popular during the 1940s. Typically the garage was directly attached to the main house and accommodated one car. Garages began to accommodate two cars after about 1960 when space permitted.

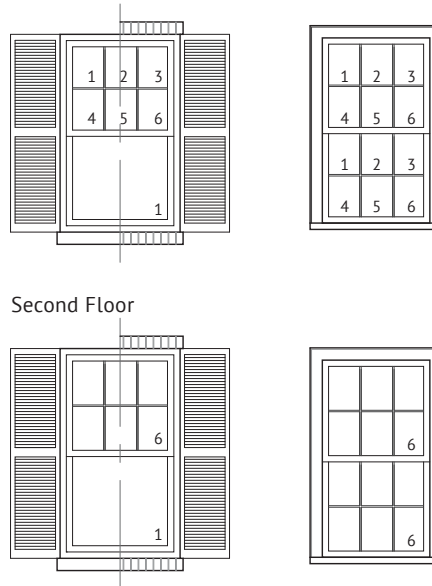


## Windows and Doors

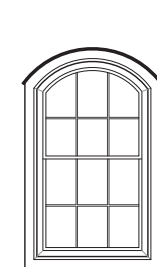
### WINDOWS

- Colonial Revival original windows were typically rectangular double hung, multipane upper over a multipane or single-pane lower sash.
- Window arrangements on Colonial Revival dwellings usually six-over-six or eight-over-eight paned sash.

### STANDARD CONFIGURATIONS

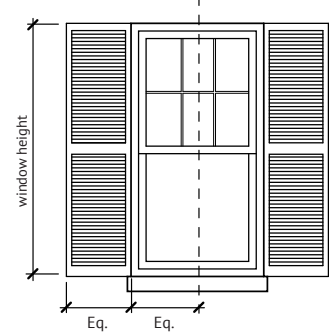


Second Floor



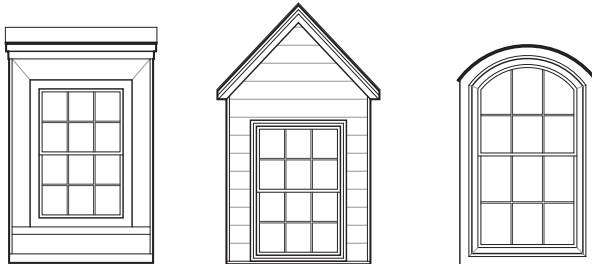
First Floor

### SHUTTERS



Shutters should be the same height as the window opening. The width of the shutter should be exactly half of the width of the opening and should be mounted to the casing.

### SPECIAL CASES: DORMERS



Colonial Revival dormers are not limited to these styles. Some can be more stylized, these are highlighted to show the shapes commonly seen. (left)

### STANDARD DOORS WITH DECORATIVE FRIEZE OR PORTICO



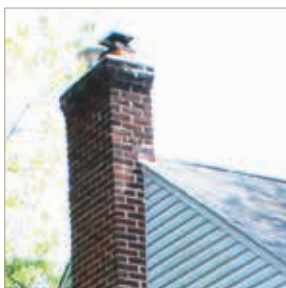
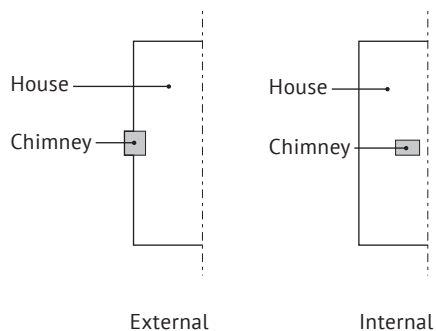
Colonial Revival entrances are not limited to these. Some can be more stylized, these are highlighted to show common entrance configurations. (below)





## Chimneys and Porches

### THE COLONIAL REVIVAL CHIMNEY



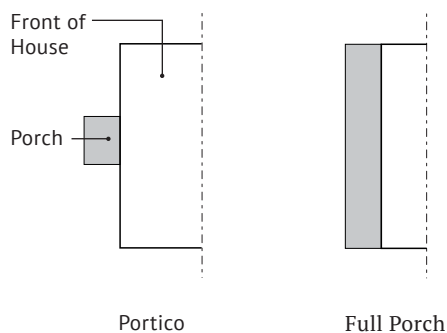
#### CHIMNEYS

- Chimneys are often external.

#### PORCHES

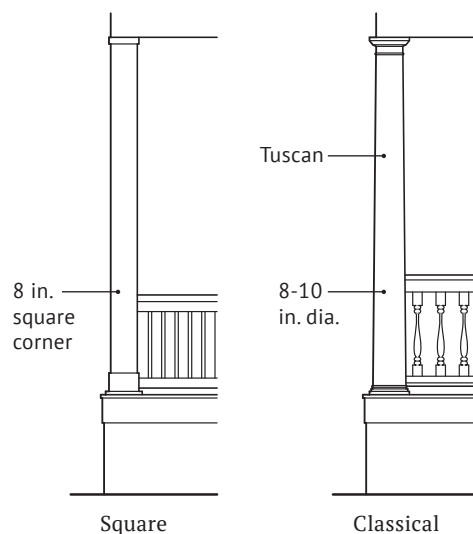
- Single-bay porches and/or poticoes are typical.
- Side porches are common.

### TYPICAL COLONIAL REVIVAL PORCHES



Partial Elevation showing Portico

### TYPICAL COLUMN TYPES

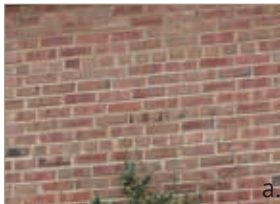


# Details, Materials, and Applications

- Brick was the predominant facade material. Wood siding and stucco are occasionally seen.



## MATERIALS AND APPLICATION



Detail Examples

Cladding Examples

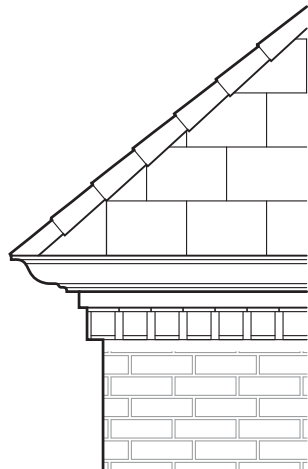
Foundations Examples

DETAIL EXAMPLES (top to bottom):  
a.) cornice and overhanging eave  
b.) main entrance pediment

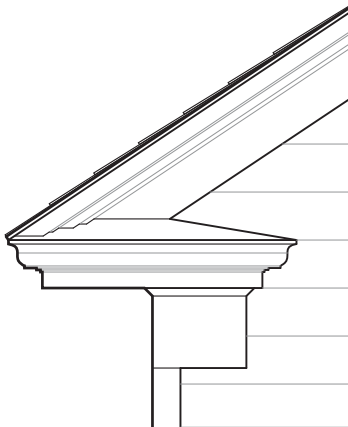
CLADDING EXAMPLES (top to bottom):  
a.) brick  
b.) wood siding

FOUNDATION EXAMPLES (top to bottom):  
a.) brick  
b.) brick

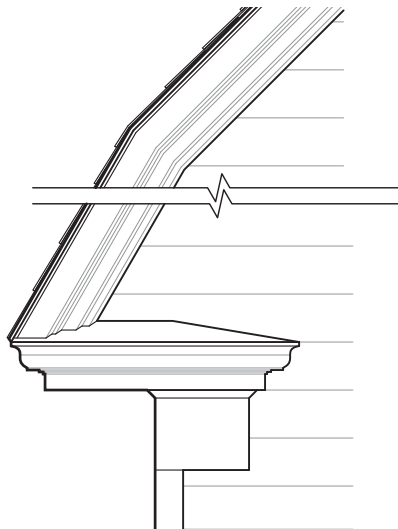
## TYPICAL EAVE DETAILS



Hipped Roof with Cornice



Cornice Return



Gambrel Eave Return





## TUDOR REVIVAL (1890s-1940s)

The Tudor Revival style is adapted from a variety of late-Medieval and early-English Renaissance examples.

The style emphasizes steeply pitched roofs and front-facing gables that dominate the facade. The Tudor Revival style became increasingly popular during the 1920s with the development of masonry veneering techniques. Versatile floor plans are reflected in asymmetrical exteriors.

### ESSENTIAL CHARACTERISTICS

- The facade is dominated by one or more prominent front-facing gables, typically with steeply pitched roofs.
- Windows are usually tall, narrow and commonly have multipaned glazing and are grouped.
- Primarily one and one-half to two stories.

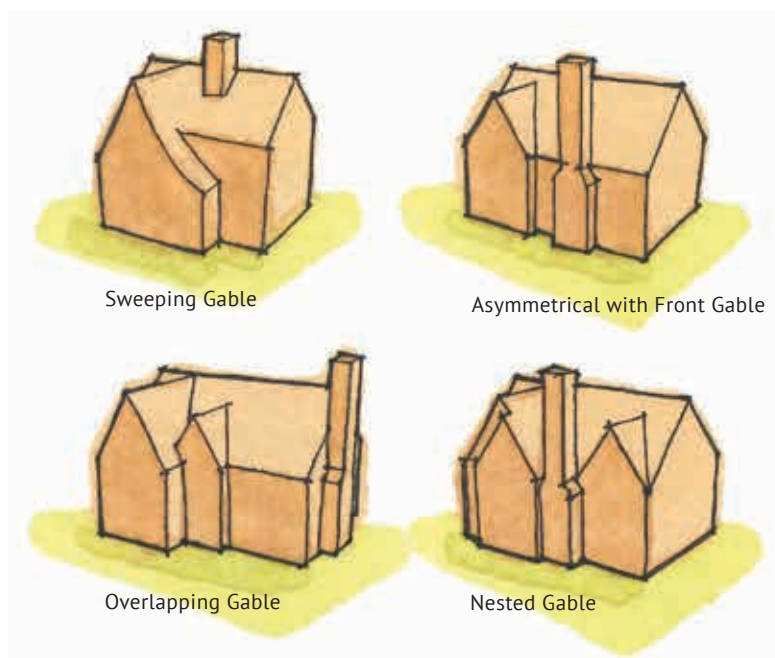






## Massing and Composition

### MASSING DIAGRAMS - Typical Tudor Revival



### MASSING AND COMPOSITION

Mount Rainier contains many Tudor Revival houses. The common massing styles are illustrated to the left.

- Decorative half-timbering is found in approximately 30 percent of the houses in this style.
- The most common gable massing configuration is a smaller gable nested within a larger gable.

### FACADE COMPOSITION DIAGRAMS



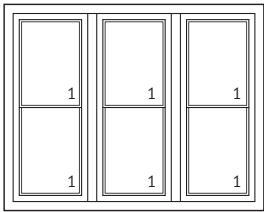
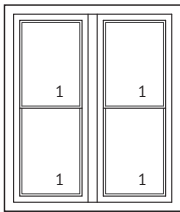


# Windows and Doors

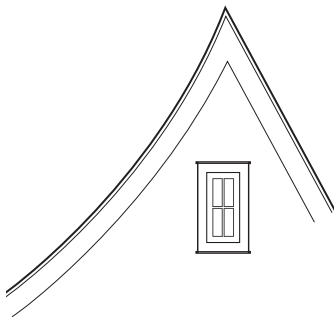
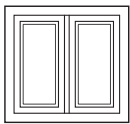
## WINDOWS

- Multiple styles with different shaped lites and patterns.
- Double-hung windows are the most typically seen configuration but are often combined with casement windows.
- Most often windows are seen in groups of two or three.
- Small-proportioned windows are often seen at the top of the main front gable and integrated within the half-timbering pattern or sweeping gable.

## STANDARD CONFIGURATIONS



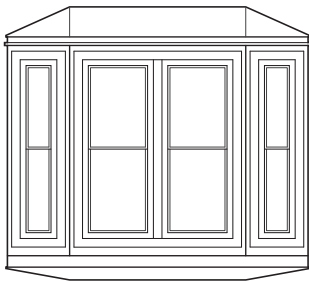
## SPECIAL CASES



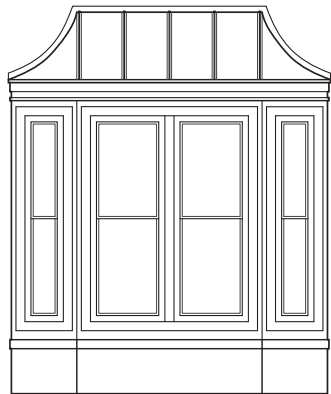
## DOORS

- Simple round-arched doorways are commonly seen at the entry.

## ORIELS AND BAY WINDOWS



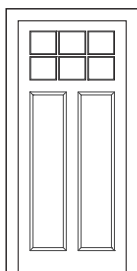
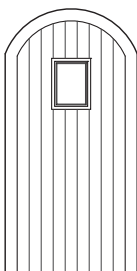
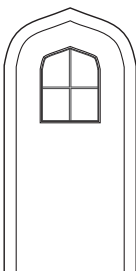
Oriel



Bay

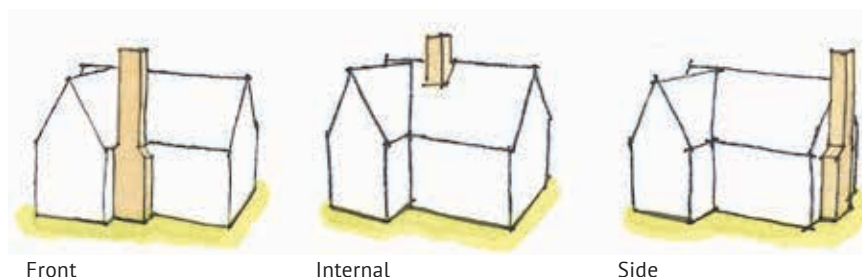


## STANDARD DOORS



## Chimneys and Materials

### THE TUDOR REVIVAL CHIMNEY LOCATION

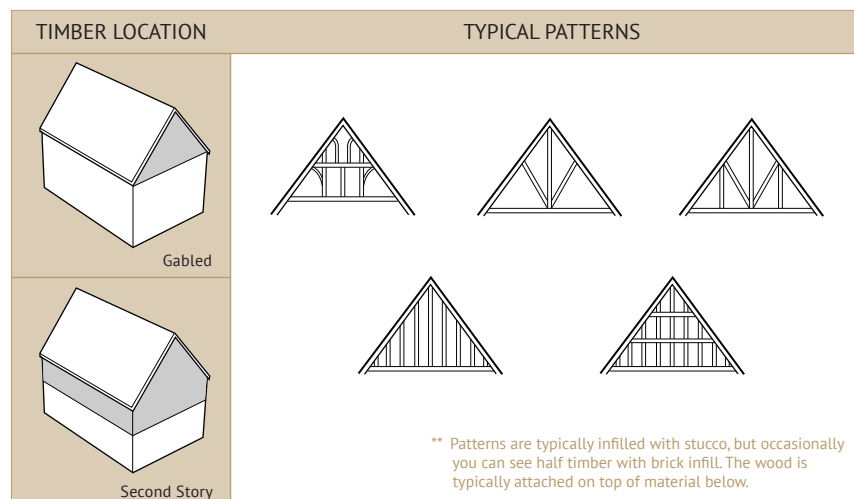


### CHIMNEYS

- Chimneys are commonly found in prominent locations either on the front or side of the house.
- Chimneys are usually very tall and have shoulders at the fireboxes.
- Brick patterns and stone work are common on chimneys.



### HALF-TIMBERING



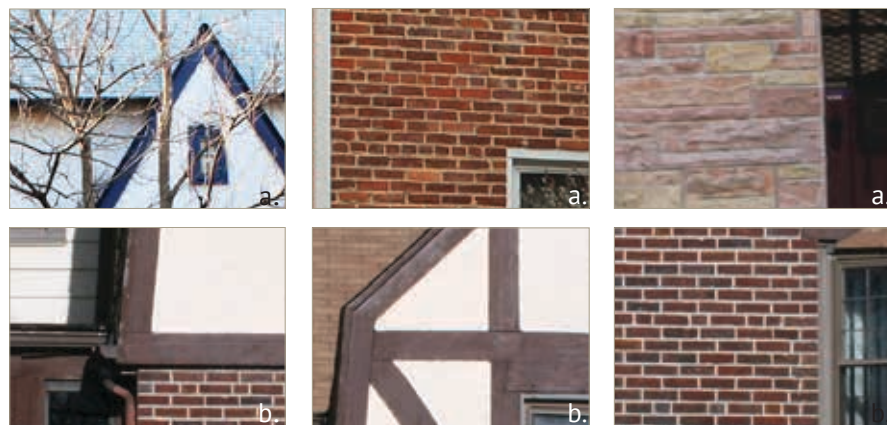
### HALF-TIMBERING

- Half-timbering is generally a layer of wood atop a material with a layer of stucco infill. These are seen as a decorative veneer and come in multiple patterns.

### CLADDING

- Brick, stone, and stucco are common materials for cladding.

### MATERIALS AND APPLICATION



Detail Examples

Cladding Examples

Foundations Examples

DETAIL EXAMPLES (top to bottom):  
a.) sweeping gable with window  
b.) false half-timbering

CLADDING EXAMPLES (top to bottom):  
a.) brick  
b.) false half-timbering and stucco infill

FOUNDATION EXAMPLES (top to bottom):  
a.) manufactured stone cladding  
b.) brick

## RANCH (1945-1975)

Ranch-style houses became popular in Mount Rainier and across America in the 1950s. They were inspired by postwar longing for “the good life” thought to be embodied by California and the Western Ranch-style houses indigenous to that region.

Ranches (colloquially sometimes “Ranchers”) borrow freely from traditional and modern architecture, often combining varied stylistic elements (such as shutters and wrought iron) with formal qualities (such as asymmetry and horizontally oriented facades).

### ESSENTIAL CHARACTERISTICS

- Characterized by a low-pitched roof with a broad facade without dormers.
- Front entry typically located off-center and normally sheltered.
- One story.
- Moderate roof overhangs.
- Picture windows.
- Asymmetrical facade.



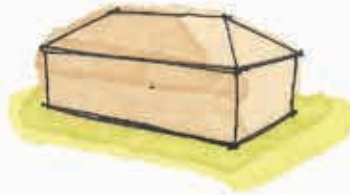


## Massing and Composition

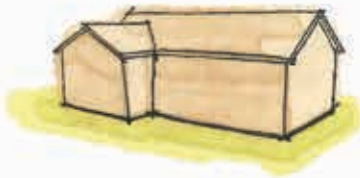
### MASSING DIAGRAMS - Typical Ranch



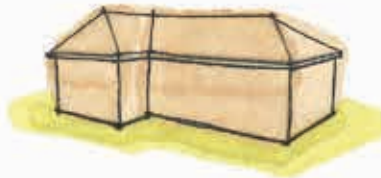
Side-Gabled



Hipped

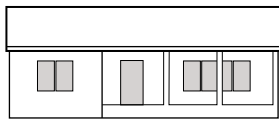


Cross-Gabled

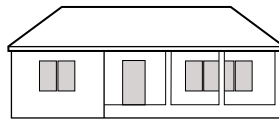


Cross-Hipped

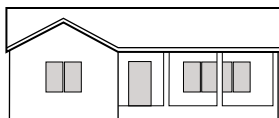
### FACADE COMPOSITION DIAGRAMS



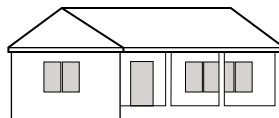
Side Gabled



Hipped



Cross Gabled



Cross Hipped

### MASSING AND COMPOSITION

Common massing styles are illustrated at left.

#### SIDE-GABLED ROOF

- Side-gabled roof configurations are one of the most common roof forms in Mount Rainier.

#### CROSS-GABLED ROOF

- Cross-Gable roof configurations are another common form in the city. These have a front-facing gable.

#### HIPPED ROOF

- The hipped roof has a long ridge running parallel to the front facade.

#### CROSS HIPPED ROOF

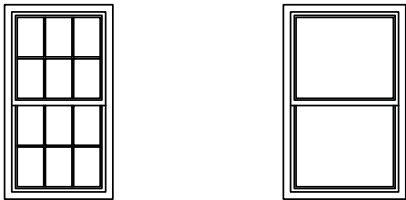
- A common roof form in other regions, the cross-hipped roof usually has a single long ridge running parallel to the front facade and a hipped extension facing the street.

# Windows

## WINDOWS

- Multiple styles of windows, often in one assembly.
- Picture windows with flanking double-hungs are common. Some have casement side windows.

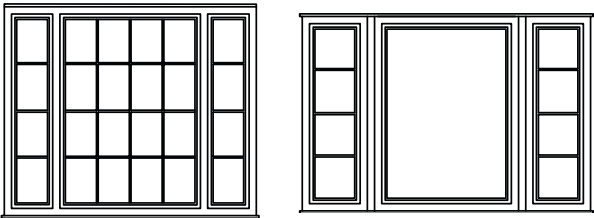
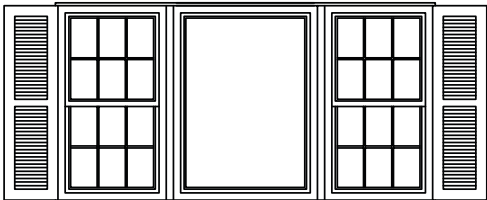
## STANDARD CONFIGURATIONS



## CLADDING

- Wood siding, brick, stone, wood shingles, and manufactured-stone cladding are typical treatments. Usually two or three materials are combined on a single house.

## PICTURE WINDOWS



**NOTE:** Common Ranch Picture Windows are not limited to just these styles. These are highlighted to show the common configuration of the picture window. (above)

## MATERIALS AND APPLICATION



Detail Examples

Cladding Examples

Foundations Examples

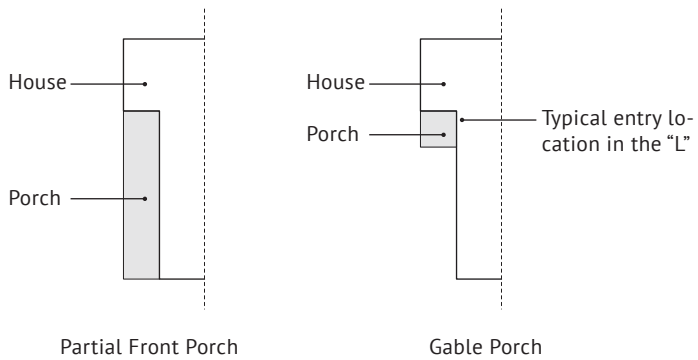
DETAIL EXAMPLES (top to bottom):  
a.) overhanging eave  
b.) porch decorative metal column detail

CLADDING EXAMPLES (top to bottom):  
a.) wood siding  
b.) stone veneer

FOUNDATIONS EXAMPLES (top to bottom):  
a.) painted brick  
b.) concrete block

## Porches and Entries

### ENTRY PORCH LOCATION



### PORCHES

- Broad entry porches are common. These generally occur at the intersection of the two masses or on the front gable.
- Entries are often sheltered by the main roof of the structure.

### SHELTERED ENTRY

MASSING STYLE	TYPICAL ENTRY EMBELLISHMENT
<p>Broad Entry</p>	
<p>Gable entry</p>	







# LANDSCAPE PATTERNS AND PRECEDENTS

## LANDSCAPE PATTERNS



Mount Rainier's regular street grid was superimposed on naturally rolling topography. Houses were often developed across multiple building parcels, creating lots that range in size, many of which feature gardens and mature trees. Numerous mature street trees and sidewalks add to the distinctive character of the city. The landscape patterns of the city's neighborhoods consist of two classifications: the public realm and private landscape elements.

### PRIVATE LANDSCAPES

Private landscapes are private property that may or may not be able to be seen from a public way.

### PUBLIC REALM

The public realm of a neighborhood consists of all land area and elements that are not privately owned, including sidewalks, street paving, and street trees, usually located in the street right-of-way. These elements are typically maintained by a local municipality. Residents can contribute to a high-quality public realm adjacent to their houses by becoming diligent stewards and contacting the municipality whenever maintenance is needed.

#### LANDSCAPE PATTERNS

Above: Streetscape drawing of Rhode Island Avenue.

Below: Streetscape Photo of the 3800 block of 35th Street, 2016.



# PRIVATE LANDSCAPES

## Victorian Era (1860-1900)

During the Victorian era, advances in technology fundamentally changed the American landscape. New means of transportation allowed for widespread suburbanization. As in Mount Rainier, affordable dwellings could be inexpensively built on generous lots, all with transportation access to the city center on streetcars or commuter trains. By the early 1900s, other innovations—including the lawn mower and lawn sprinkler—made home gardening easier. These innovations contributed to the widespread popularity of the front lawn. A pristine carpet of grass—extending uninterrupted from property line to house foundation—quickly became associated with middle-class domestic values. Entry walks connecting the house to the sidewalk were typically brick, stone, or concrete.

Colorful and elaborate varieties of flowers, shrubs, and vines were often planted in geometric freestanding beds to add color and variety to a front lawn. It was also common for front yards to feature a specimen tree as a major focal point. Specimen trees were carefully selected and prized for their sculptural forms, textured bark, or colorful leaves. The deep purple leaves of the Weeping Beech, the graceful sweep of the Weeping Willow, or the rustic bristles of the European Larch graced many Victorian lawns. Trees and shrubs were often planted along the perimeter of a property to provide privacy from the neighbors. Side and rear lawns were dedicated to functional space—fruit trees, vegetable gardens, laundry lines, and privies.

Low hedges or ornamental fences at the perimeter of the yard were typical during this period. The common material for fences, benches, and arbors was either wrought or cast iron. These features could be highly ornate to match the style of the house, or were exaggeratedly rustic to approximate the appearance of creeping vines or branches. Cast-iron urns were used as planters for flowers, ferns, and vines.



STYLISTIC EXAMPLES (Above)  
Above: Historic wrought-iron fence detail in Alexandria, Virginia.

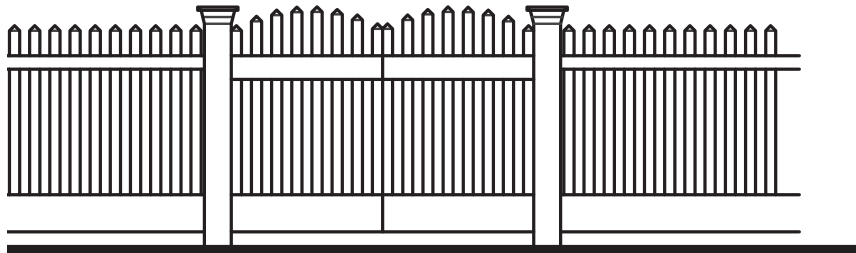
STYLISTIC EXAMPLES (Opposite Page)  
Top, Left: Victorian metal fencing example.  
Top, Middle: Victorian landscape with painted jig-sawn balustrade, Arlington, VA  
Top, Right: Folk Victorian House, Arlington, VA  
Bottom, Left: Painted wood fence, Arlington, VA  
Bottom, Middle: Landscape with steps, Arlington, VA  
Bottom, Right: White painted wood fence, Arlington, VA

(All photos: Cunningham | Quill)

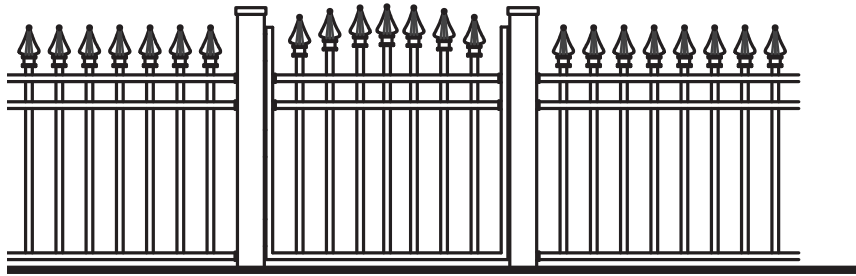


## STYLISTIC EXAMPLES - LANDSCAPE ELEMENTS

### Fences



**PAINTED WOOD FENCE:** Typical for Victorian landscapes. Wood fences were often intricate and ornate with boards of differing widths.



**WROUGHT- AND CAST-IRON FENCES:** Historically, these fences had top railings bent into spears, spade, or fan shapes. Sometimes the ironwork was twisted into spirals, woven into grids, decorated into rivets or collars.



# PRIVATE LANDSCAPE ELEMENTS

## Eclectic (1900-1930s)

This period is associated with the Prairie School, Craftsman, Bungalow, Tudor Revival, and Colonial Revival houses. Unlike the Victorian period, early-twentieth-century homeowners favored simpler forms, incorporation of local and native plant materials, and a more casual approach to garden maintenance.

The front lawn retained its popularity, but it was more often interspersed with organic groupings of native trees, shrubs, and ground covers along the property perimeter.

A planted border of shrubs adjacent to the foundation wall of the house was common. This trend began in the 1920s. Picket fences were also popular for the Bungalow and Colonial Revival style, whereas other styles during this period favored low brick or stone masonry walls. Pergolas also became increasingly popular *circa* 1910, as did a variety of water features, from bird baths to fountains to small ponds.

The advent of the automobile also affected the American home landscape, with driveways and garages becoming more common features. Because early automobiles were thought to pose a threat of combustion, garages were usually placed at the rear of a property. As with early kitchens they would eventually become integrated with the house.



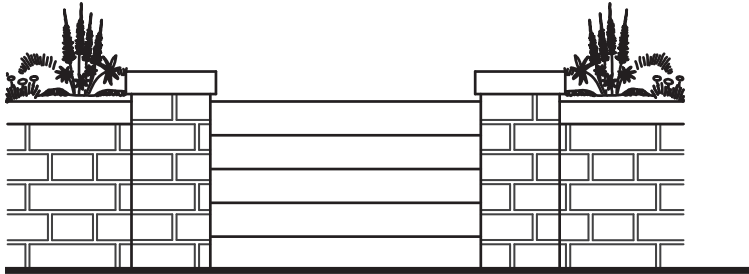
STYLISTIC EXAMPLES (Above)  
Above: Low stone wall in Alexandria, Virginia.

STYLISTIC EXAMPLES (Opposite Page)  
Top, Left: Late Colonial Revival Landscape  
Arlington, VA  
Top Middle: Craftsman with Stone Retaining Wall  
Arlington, VA  
Top, Right: Colonial Revival Landscape  
Bottom, Left: Stone and Metal Fence Landscape  
Example  
Bottom, Middle: Craftsman Style home with unpainted wood  
fence in Arlington, Virginia  
Bottom, Right: Colonial Revival with contemporary metal  
fence example in Alexandria, Virginia.

(All photos: Cunningham | Quill)

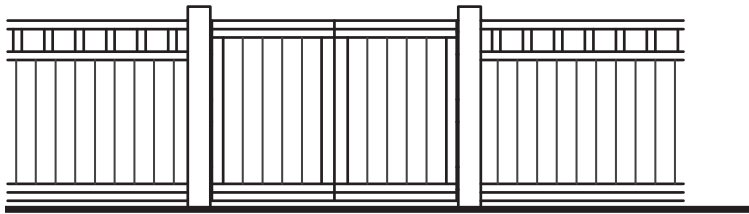
## STYLISTIC EXAMPLES - LANDSCAPE ELEMENTS

## Walls



**BRICK RETAINING WALL:** Where a grade change occurred, brick, stone, and concrete block retaining walls were used at the edge of the property and near the public right-of-way.

## Fences



**WOOD PICKET FENCE:** Styles of wood fences varied from simple—popular with Colonial Revival and Bungalows—to more elaborate and eclectic designs.





# PRIVATE LANDSCAPES

## Modern (1940s-Present)

Overall, modern landscapes are characterized by simplicity and informality. During World War II, the Victory Garden campaign led to a resurgence in vegetable gardens and fruit trees. As lifestyles became increasingly casual after the war, recreational landscape features came to dominate garden design, especially in rear yards. Outdoor living spaces with patios, dining terraces, barbecue grills, swimming pools, and children's play sets proliferated across America.

The nature of planting changed as well, with shrubs and perennial borders moving from the perimeter of a lawn to hug the foundation of a house and surround the outdoor living spaces. Fences became less commonly used to delineate front yards, although hedges became a relatively inexpensive and low-maintenance way to demarcate property lines.

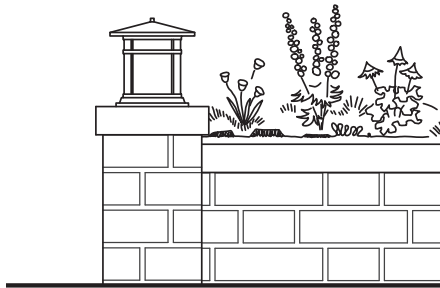
Private automobiles continued to affect private landscape design. Garages became larger and were frequently attached directly to a house. Similarly, driveways became larger and more prominent elements of front yards. Front walks connecting the house to the sidewalk were commonly replaced with walks connecting the house to the driveway. Today, sustainable landscape design (rain gardens, bioswales) and pervious paving materials are increasingly being used to diminish the impact of stormwater caused by overdevelopment.

STYLISTIC EXAMPLES (Opposite Page)  
Top, Left: Typical Bungalow low masonry wall.  
Middle: Typical Bungalow style wood fence.  
Middle, Left:  
Middle, Middle: Ranch landscape in San Francisco, California.  
Middle, Right: Modern landscape in Blumont, Virginia (Photo: Lew Rumford for Cunningham | Quill)  
Bottom, Left: Modern landscape in Blumont, Virginia. (Photo: Max MacKenzie for Cunningham | Quill)  
Bottom, Middle: Modern patio (Photo: Cunningham | Quill)  
Bottom, Right: Modern patio (Photo: Anic Hoachlander for Cunningham | Quill)

## STYLISTIC EXAMPLES - LANDSCAPE ELEMENTS



**HEDGES:** In many late Colonial Revival and Ranch-style houses, hedges and planters were used instead of fencing to mark the edges of properties and to emphasize the garden and natural landscape.



**LOW MASONRY WALL:** In many Ranch-style houses, low masonry walls instead of wood or metal fencing are used to bound the property at the front lawn. They are also used in many planting beds to incorporate site lighting and to distinguish the landscaped areas.



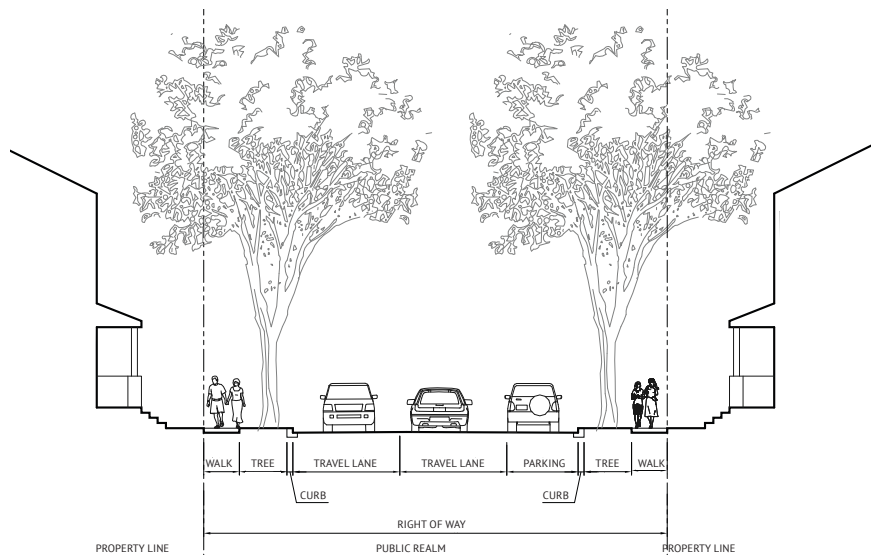
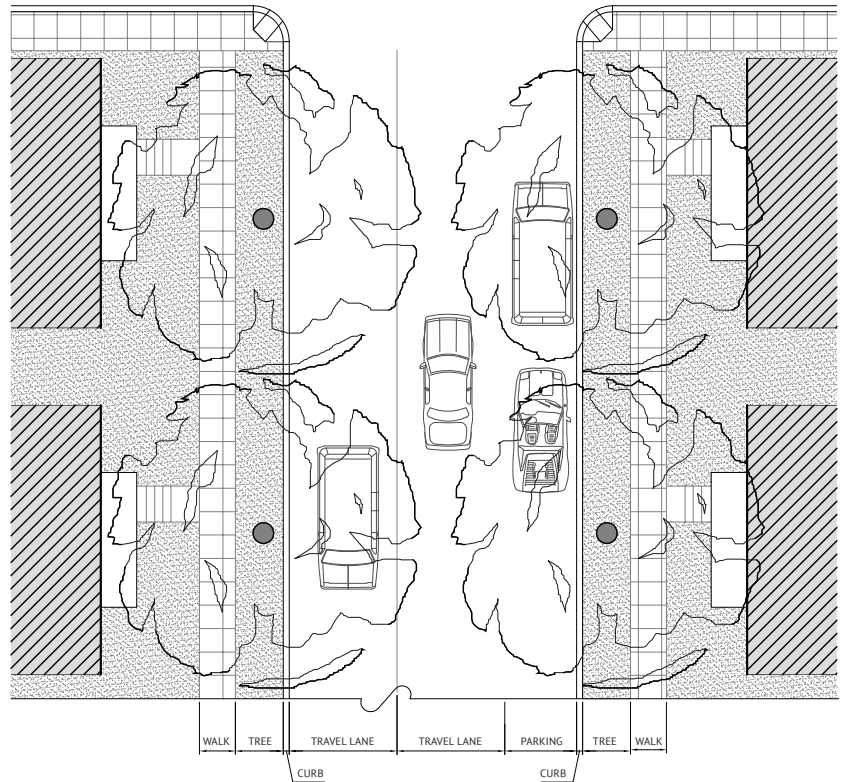
## PUBLIC REALM

The rhythm of the houses, lot sizes, and landscape patterns reveal how Mount Rainier's development occurred over decades rather than a short period.

Street trees play an essential role in establishing a neighborhood's character and maintaining the health and vibrancy of a neighborhood's public realm. In addition to providing shade in the summer months, a rhythm of regularly spaced street trees and their canopy creates a sense of enclosure along a street, turning it into a pleasant and inviting linear outdoor room.

Also contributing to street enclosure is how the houses are placed on the lot, and the height of their facades. There are many examples in Mount Rainier where a house is built a few feet higher than the street level, creating a grade change between the sidewalk and front lawn. This type of grade transition was first used by Fredrick Law Olmsted in his 1869 master plan for Riverside, Illinois.

Sidewalks also play a vital role in the public realm. They provide a space for safe pedestrian circulation and increase the likelihood of chance meetings between residents, which helps foster a sense of community. Continuous sidewalks should be provided where they do not currently exist, lining all blocks in the neighborhood.





## COMMUNITY CHARACTER—TREE-LINED, WALKABLE STREETS

Rendering of the 4000 block of 35th Street with its pedestrian-friendly urban street character and sense of enclosure.



### PUBLIC REALM (Opposite page)

Above, top: An ideal plan for a neighborhood street.

Above, bottom: Section through an ideal neighborhood street plan showing a mature tree canopy, porches, and pedestrian-friendly neighborhood sidewalks.

### THE 4000 BLOCK OF 35TH STREET MOUNT RAINIER (Above)

This block of a Mount Rainier Street typifies good urbanism in the community. There are tall mature trees shading the street for pedestrians and providing ecological habitats. Historically compatible fencing and landscapes help give the City of Mount Rainier its distinctive visual identity.

# DESIGN PRINCIPLES AND BEST PRACTICES

# BEST PRACTICES

## Preservation Best Practices

Preservation protects a community's identity that is conveyed by its historic buildings and streetscapes. Employing preservation best practices strengthens historic fabric and neighborhood vitality. Good preservation methods for the appropriate treatment of historic buildings, sites, and landscapes support long-term investment in cities and neighborhoods. Best practices range from specific guidelines for restoring original historic features of a building, to the larger goal of strengthening communities through thoughtful reinvestment. Increasingly, many people are drawn to historic neighborhoods, either to live or visit, for their appealing and strong sense of place.

This chapter of the pattern book offers guidance on best practices in preservation through technical assistance and connecting people to helpful resources.



## Preservation Projects

Preservation-sensitive rehabilitations should begin with identifying the existing defining features of a house that characterize its style or method of construction (identified in Chapter Four). It is these features that are most critical to maintaining the integrity of a property's architectural style and details. Priority should be placed on preserving these features.

When considering construction or renovation, it is best to:

- Preserve historically significant features and materials, repairing as needed rather than replacing.
- If materials or features are deteriorated beyond repair or missing, replace in-kind rather than with new materials and features not part of the original design of the house.
- Any cleaning of historic surfaces and materials should be undertaken with care. No sandblasting or abrasive cleaning methods should be undertaken that can cause irreversible damage.
- New additions and exterior alterations can be compatible provided they follow basic principles: any new additions or exterior alterations should be compatible with the original massing, scale, and architectural features embodied in the original design (see Chapter Seven). New additions should also be subtly differentiated from the original construction to indicate they are additions and not original features.

Preservation, restoration, rehabilitation, and reconstruction principles are addressed thoroughly in *The Secretary of the Interior Standards for the Treatment of Historic Properties*.

## Preservation Briefs and the Secretary of the Interior's Standards for Rehabilitation

Published by the National Park Service, *The Preservation Briefs* interpret the *Standards* for specific projects. They help historic building owners, architects, and contractors recognize and resolve common problems prior to beginning work. There are 50 preservation briefs online. Each brief covers a different technical preservation topic, such as repairing historic windows, preserving plaster or adding additions sensitively. The Preservation Briefs are available at: [www.nps.gov/tps/how-to-preserve/briefs.htm](http://www.nps.gov/tps/how-to-preserve/briefs.htm).

*The Secretary of the Interior's Standards for the Treatment of Historic Properties* are common-sense historic preservation principles in non-technical language. They promote historic preservation best practices that will help protect our nation's irreplaceable cultural resources. The *Standards for Rehabilitation* are most often used because they direct the compatible use for a property through repair, alterations, and additions while preserving those portions or features that convey its historical, cultural, or architectural value. *The Secretary of the Interior's Standards for the Treatment of Historic Properties* can be found at [www.nps.gov/tps/standards.htm](http://www.nps.gov/tps/standards.htm).

1. **Preservation** focuses on the repair of historic materials and on retaining a structure's historic form over time.
2. **Rehabilitation** prepares a historic property for new uses, balancing the need for change with respect for historic materials.
3. **Restoration** returns a property's appearance to a particular period in its existence.
4. **Reconstruction** recreates a property or element that no longer exists, often for purposes of interpretation.

*The Standards for Rehabilitation* are the most pertinent to the renovation activities ongoing within the City of Mount Rainier and those addressed in this pattern book.

### Window Preservation

Original windows are among the most important architectural features of a historic building. In many instances they can be repaired and restored rather than replaced. With proper maintenance, original wood windows are long lasting. The installation of storm windows can help with energy conservation, and have long been approved for preservation projects where historic review and approval is required. Both the National Trust for Historic Preservation and the National Park Service offer information about preserving historic windows. The National Trust for Historic Preservation provides a tip sheet for Historic Wood Windows, which is available at [www.ohp.parks.ca.gov/pages/1054/files/july2008windowstipsheet.pdf](http://www.ohp.parks.ca.gov/pages/1054/files/july2008windowstipsheet.pdf). The National Park Service's Preservation Brief 9: Repair of Historic Wooden Windows can be obtained at [www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm](http://www.nps.gov/tps/how-to-preserve/briefs/9-wooden-windows.htm).

## Sustainability

Historic preservation *is* sustainability—perhaps the ultimate in recycling. Yet many historic buildings are inaccurately perceived as inefficient. The process of rehabilitation and retrofitting for energy efficiency can seem daunting. As sustainability and green building practices become more important to our communities, the benefits of maintaining our existing building stock become clear. Creative and flexible approaches and guidance from the National Park Service, local preservation offices, and institutions like the National Institute of Building Sciences offer many strategies.

*The Illustrated Guidelines on Sustainability for Rehabilitation of Historic Buildings*, available online at [www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf](http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf), provide a foundation from which to work. These guidelines outline how to implement energy conservation measures to enhance the sustainability of a historic building, and assess the existing energy-efficient characteristics of the building. Buildings are more than their individual components. The design, materials, type of construction, size, shape, site orientation, surrounding landscape, and climate all play a role in how buildings perform. Historic building construction methods and materials often maximized natural sources of warmth, light, and ventilation to regulate temperature and reduce the need for energy from fossil fuels. The key to a successful rehabilitation project is to identify and understand any lost original and existing energy-efficient aspects of the historic building, and identify and understand its character-defining features to ensure they are preserved. There are numerous treatments—traditional as well as new technological innovations—that may be used to alter a historic building to help it operate even more efficiently. Increasingly stricter energy standards and code requirements may dictate that at least some of these treatments be implemented as part of a rehabilitation project of any size or type of building. Whether a historic building is rehabilitated for a new or a continuing use, it is important to use the building's inherently sustainable qualities as they were intended.

## Building History Research

Understanding a resource's history, original design, alterations over time, and significance greatly helps inform a rehabilitation project or advocacy issue. Local, regional, and state archives and libraries provide a wealth of research materials and information on buildings. The Enoch Pratt Free Library in Baltimore provides guidance and resources for house and property research in Maryland. These



guidelines are available at: [www.prattlibrary.org/research/tools/index.aspx?cat=112&id=4906](http://www.prattlibrary.org/research/tools/index.aspx?cat=112&id=4906).

The Library of Congress provides an online collection of historic maps that can be accessed at [www.loc.gov/maps](http://www.loc.gov/maps). Their cartographic holdings include Sanborn Fire Insurance maps from the early twentieth century, which contain detailed information on buildings illustrating footprint, number of stories, construction materials, and heating sources.

Various online sources are available containing information on the history and architecture of Mount Rainier. The city's website contains a general overview and decade-by-decade history of the community, which can be found at: [www.mountrainiermd.org/residents/history-mount-rainier](http://www.mountrainiermd.org/residents/history-mount-rainier).

A good online source for historic photographs can be obtained at: [sites.google.com/site/historicalmountrainier](http://sites.google.com/site/historicalmountrainier). Historic building survey information for buildings in Mount Rainier can be obtained from Medusa, the Maryland's Cultural Resource Information System administered by the Maryland Historical Trust. Online access can be found at [mht.maryland.gov/secure/medusa](http://mht.maryland.gov/secure/medusa). The National Register of Historic Places nomination for Mount Rainier can be obtained from Medusa.

M-NCPPC's Prince George's County Planning Department has a Historic Preservation Section staffed by professionals, and maintains archives and historical information about Mount Rainier. They are available for consultation and maintain a list of preservation professionals on their website at [pgplanning.org/DocumentCenter/View/625](http://pgplanning.org/DocumentCenter/View/625).

The Maryland Association of Historic District Commissions (MAHDC) partners with the Maryland Historical Trust (MHT) to provide technical assistance to communities that have locally designated historic districts. This association's primary function is to train historic preservation commission members who oversee design review. The MAHDC web page ([mahdc.org](http://mahdc.org)) provides a contractor directory with firms and individuals known to have preservation-based experience. The website also lists symposiums related to preservation-based topics that may be of interest to homeowners.

# SUSTAINABLE DESIGN

Sustainability is defined as a means of harvesting or using resources so that the resource is not depleted or damaged. Although the goals of sustainability are simple, the methods and practice can be challenging. The following are practices to keep in mind when designing a sustainable entity.

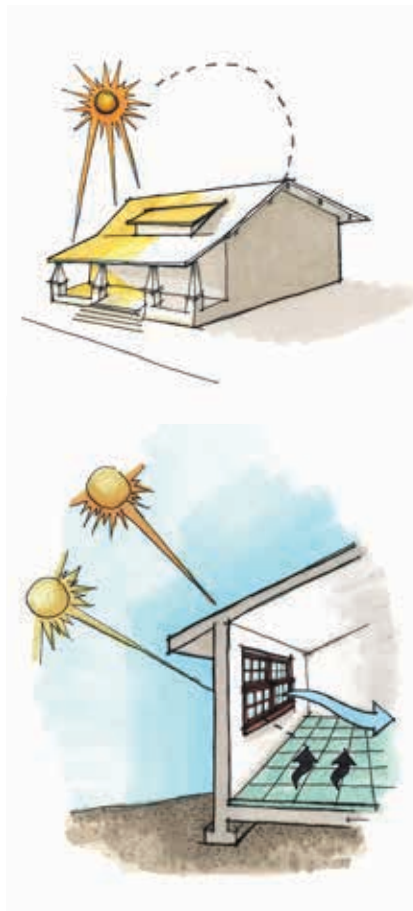
## HISTORIC CONSIDERATIONS

The City of Mount Rainier would like to present its residents with sustainable options they can take into consideration when renovating or designing new houses. If residents are considering adding a sustainable option to their home, it is crucial to avoid visual impairment or impact to the surrounding historic context. Visually integrating these systems is of paramount importance.

### PASSIVE SOLAR DESIGN

With passive solar design, building materials are used to collect, store, and reradiate the energy that is collected. Passive solar systems do not rely on mechanical and electrical equipment. An energy audit may be performed to determine the performance of your house.

With new houses, it is important to try to maximize the southern exposure to a portion of your home, but avoid oversizing south-facing glass. Ensure glass is properly shaded to prevent overheating. More elaborate passive solar strategies can further increase efficiency.



SUSTAINABLE CONSIDERATIONS  
Below, Top: Diagram of standard passive strategies.  
Below, Bottom: Diagram of passive cooling techniques

ACTIVE SYSTEMS (Opposite Page)  
Top (Solar Energy): Solar panels on a ungalow in Mount Rainier.  
Middle (Geothermal): Vertical geothermal drilling at a Cunningham | Quill Residential project.  
Bottom (Water Catchment): Water catchment system at the back of a house.

### ACTIVE SYSTEMS

Active systems rely on the use of mechanical equipment to supply renewable resources.

There are various forms of active systems available for use on residential projects including geothermal, solar energy, and some types of water catchment. These systems should be installed so they are not be visible from the public way.

The US Department of Energy should be used as a resource when considering sustainability. If you need more information on sustainability, contact the M-NCPPC's Planning Information Services at 301-952-3195 to learn more about what types of measures are permitted in the County.

## ACTIVE SYSTEMS: SOLAR ENERGY

Solar collectors may be mounted on roofs or wall surfaces. Equipment must be positioned to prevent glare on adjacent property. For more information on solar energy systems, seek the US Department of Energy's guide at [energy.gov/eere/solar/homeowner-s-guide-going-solar](http://energy.gov/eere/solar/homeowner-s-guide-going-solar).



## ACTIVE SYSTEMS: GEOTHERMAL

Geothermal systems are used for both heating and cooling and are more efficient than conventional systems. For more information on geothermal systems see the US Department of Energy's guide to at: [energy.gov/energysaver/choosing-and-installing-geothermal-heat-pumps](http://energy.gov/energysaver/choosing-and-installing-geothermal-heat-pumps).



## WATER CATCHMENT

Water catchment systems can be used as both active and passive systems. Active systems are water collection systems that collect, filter, store, and reuse water. This system is used for non-potable water applications such as flushing toilets. Passive systems store water until it can be naturally absorbed into the ground.



Image: Arlington County, VA ; February 6, 2016 under Creative Commons license at <https://www.flickr.com/photos/aquamech-utah/24445198643>

# DESIGN GUIDELINES



## OVERVIEW

The Design Guidelines chapter was created as a resource for homeowners who want to renovate and build houses in a manner that compliments the character of historic Mount Rainier. General information and case studies of renovations and additions of styles found in Mount Rainier and the region. General massing, diagrams, and elevations are provided.

This chapter is designed to be used in tandem with the *Predominant Architectural Styles* chapter (Chapter Four) of the pattern book. These are not exhaustive examples and it is recommended that homeowners consult with architects and preservationists for further guidance.



### DESIGN GUIDELINES

Top, Left: Matching shingles - construction of an addition to a bungalow. (Photo: Cunningham | Quill)

Middle, Left: Construction of an addition to a bungalow. (Photo: Cunningham | Quill)

Bottom, Left: Matching details - construction Photo of a Colonial Revival-style addition (Photo: Cunningham | Quill)

Top, Right: Bungalow in Mount Rainier. (Photo: EHT Traceries)






Bottom, Right: Prairie School-style houses in Mount Rainier. (Photo: Cunningham | Quill)

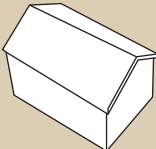







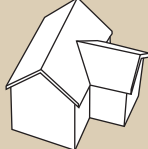











# GUIDELINES FOR ADDITIONS AND RENOVATIONS

Additions are a common project, where lot sizes permit them. Providing a house has design integrity, it is good practice for additions to respect both its style and scale. The use of a design professional and construction permits are normally required. Front additions to significant buildings (other than porches) are typically not recommended because they change a building’s character. Successful examples of additions are shown in the following pages.

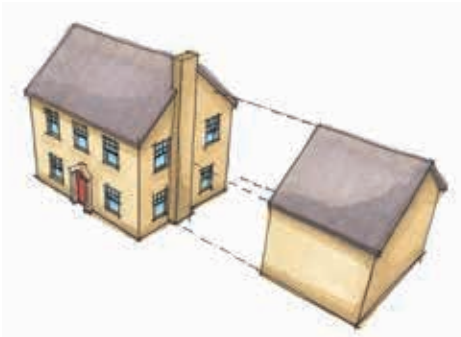
## SCOPE

Before starting any project it is important to determine the scope. The scope is determined by what you, the homeowner, would like the project to accomplish and what you can spend. As a homeowner you should ask yourself whether the changes you would like to make to your house are merely cosmetic or whether additional living space is required. Perhaps you just trying to improve the house’s aesthetics by repairing or replacing damage. Remember that most major construction projects require professional expertise and building permits issued by the County Department of Permits, Inspections and Enforcement (DPIE) and/or The Maryland-National Capital Park and Planning Commission (M-NCPPC).

ROOF PITCHES		
	18:12	
	12:12	
	10:12	
	8:12	
	6:12	

ROOF FORMS	IF YOU SEE THIS	THEN IT COULD BE THIS
 Side-gabled	 steep pitch	Queen Anne; Victorian; Tudor Revival
	 moderate pitch	Colonial Revival; Victorian; Ranch; Modernistic
	 low pitch	Craftsman; Modernistic
 Front-gabled	 steep pitch	Queen Anne; Victorian; Tudor Revival
	 moderate pitch	Victorian; Colonial Revival
	 low pitch	Craftsman; Modernistic
 Cross-gabled	 steep pitch	Queen Anne; Victorian; Tudor Revival
	 moderate pitch	Victorian; Ranch; Modernistic
	 low pitch	Craftsman; Ranch; Modernistic
 Hipped roof	 steep pitch	_____
	 moderate pitch	Colonial Revival; Victorian
	 low pitch	Prairie School; Ranch; Modernistic
 Pyramid roof	 steep pitch	_____
	 moderate pitch	Colonial Revival; Victorian; Modernistic
	 low pitch	Prairie School; Modernistic

Roof Pitches play an integral part of knowing the style of your house. Above is a diagram to help aid in determining the roof and style of your house.



## RENOVATIONS AND ADDITIONS TO HISTORIC HOUSES

Additions to historic houses should be designed as a subordinate or secondary elements to the original house. Wing additions should be set back from the main facade and contribute to the original composition of the house.

If you are not able to restore the original windows, new replacement windows and doors should respect the original aesthetic of the house and should have profiles similar to the originals. Wherever possible, repair original window elements. If you decide to replace a window, the materials should be the same or appear to be similar to the original. When costs are an issue, a less expensive material of similar color and look is encouraged.

Mount Rainier has many Sears Roebuck houses. These are considered historically significant houses, and many are being restored. If you own one of these or another historic house, you should consult a design professional for guidance through your renovation or addition.

DESIGN GUIDELINES  
Top Sequence: Rendering showing complementary additions to an existing house (Diagram: Cunningham | Quill)

Top, Left: A subordinate screened porch addition to a Cape Cod-style house in Mount Rainier. (Photo: Cunningham | Quill)  
Middle, Left: Modern addition to a circa 1910 house (Photo: Cunningham | Quill)  
Bottom, Left: Queen Anne house example in Mount Rainier. (Photo: EHT Traceries)



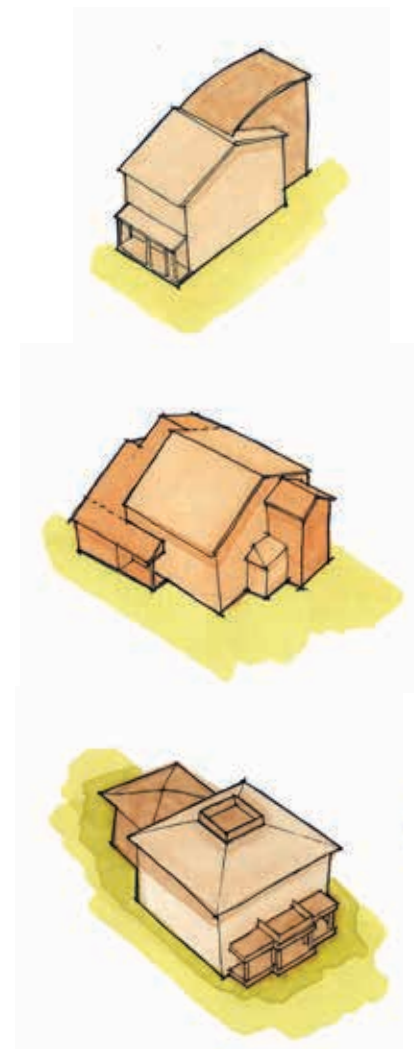
## GUIDELINES FOR ADDITIONS AND CASE STUDIES

Buildings are altered when there is a need for expansion or to accommodate new uses or tastes. Good design practices generally dictate that new additions be subservient to the existing building, to both preserve the existing structure, architecturally distinguish the addition, and, in doing so, tell a story about the history of the building.

To protect the form and character of an existing building, the addition will have a smaller massing. This can be achieved via lowered roofs and wall setbacks so that the existing structure still spatially appears to be the “main” part of the house. Correct massing is often the most critical piece to designing a successful addition.

Examples One and Two match the existing houses style closely so that only the massing and subtle stylistic differences distinguish the old from new.

Examples Three, Four, and Five show more extensive remodeling and addition projects for houses that had no clearly defined style or character. Although the houses were altered/enhanced, they remain compatible with their overall streetscapes and neighborhood.





### EXAMPLE NO. 1: Craftsman Bungalow Addition

The walls and roof of the addition are set back to be subordinate to the existing building while two shed dormers on either side are similar and match the existing house composition. To complement the original aesthetic of the bungalow, shingles were used with brackets at the eaves. The new window proportions are identical to those of the original house.



AFTER PHOTO



EXISTING HOUSE



SIDE ELEVATION BEFORE



SIDE ELEVATION AFTER

### EXAMPLE NO. 2: Colonial Revival Addition

The restored front facade of this 1910 house, whose porch and federal-style detailing is similar to its neighbors, remained unchanged.

The addition at the rear is entirely within the footprint of the existing house.



AFTER PHOTO



EXISTING HOUSE



ELEVATION BEFORE



ELEVATION AFTER

### EXAMPLE NO. 3:

#### Colonial Modern Addition

In this example, a garage addition and shed dormers were added to a house that lacked architectural distinction. The facade composition was reorganized, and the entrance enlarged to create a pleasing symmetrical rhythm. The new design remains compatible with its neighbors and neighborhood.



AFTER PHOTO



EXISTING HOUSE



ELEVATION BEFORE



ELEVATION AFTER

### EXAMPLE NO. 4:

#### Split-Level Traditional Addition

A shed dormer and knee wall were added above the existing one-level entry wing. To match the low profile of the existing house, a half-height wall was used instead of a full-height wall. The simple aesthetics of the house were not altered.



EXISTING HOUSE



ELEVATION BEFORE



ELEVATION AFTER

## EXAMPLE NO. 5:

## Modern Addition, Modern House

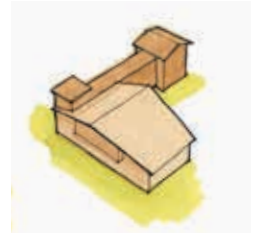
A narrow lot ruled out a side addition, while a full-width extension to the rear would have altered a picturesque back yard.

The design team found a solution in a narrow, two-story addition that encloses the backyard while providing views and privacy. A new tower at the side of the front of the house marks the new entry.

Using the artistic vocabulary of the existing house, the addition creates an intimate courtyard, and the house remains compatible with its neighborhood in style and massing.



EXISTING HOUSE



EXISTING HOUSE



FRONT ELEVATION BEFORE



FRONT ELEVATION AFTER





# APPENDIX



## GLOSSARY

**addition** - New construction that increases the size of an original structure by building outside its existing walls and/or roof.

**aesthetics** - Values associated with design or philosophy.

**assembly (window)** - An arrangement of various components that comprise a window unit (sash, sills, lintels, glazing, mullions) that can also often define its type (examples: three-over-one, double-hung).

**bay window** - A projection from the main wall of a building with windows on all sides and usually its own foundation and roof; relatively small compared with the main portion of the building.

**bracket** - An angled support that helps transfer the load of a horizontal structural member to a vertical one: similarly, various decorative elements in the corner of an opening or below a projection. May also be decorative.

**character-defining feature** - Prominent architectural elements or qualities of a building.

**cladding** - The exterior finish material of a building, such as siding.

**column** - A round or square vertical support usually consisting of a base, shaft, and capital.

**cornice** - Decorated trimwork where the roof meets the wall.

**dormer window** - A small structure that projects from a sloping roof with a window in

the downslope end; used to light an attic space and to provide headroom; may have a gabled, shed, or other shaped roof.

**double-hung** - A window with two sashes that slide past each other vertically; typically the lower sash is inside the upper sash; types by number of panes range from **one-over-one** to twelve-over-twelve.

**eave** - The projection of a roof beyond the wall below; most often used to refer to the edge or underside of a roof.

**elevation** - One of the faces of a building. (See **face**)

**fabric** - The physical material of a building, structure, or object in its completed form.

**facade** - The front wall of a building, or the wall in which the principal building entrance is located.

**face** - The surface of a building side.

**fanlight** - A fan-shaped window in the arched opening over a door.

**fascia** - A plain, wide horizontal band between the **cornice** and the roof of a building.

**foundation** - The base of a building that rests directly on the earth and carries the load of the superstructure above. Foundation walls are typically constructed of masonry or concrete.

**gable roof** - A pitched roof with two inclined planes having equal angles that meet at a peak in the center.

**glazing** - Window glass; may also refer to glazing putty, a compound that holds glass in a wood window frame.

**hipped roof** - A roof that slopes inward from an exterior wall; forms a pyramid roof above a square plan; has a ridge shorter than the length of the building above a rectangular plan.

**in-kind** - In the same way; with something similar.

**lite** - An individual pane of glass within a sash.

**massing** - The overall composition of the exterior of the major volumes of a building, especially when the structure has major and minor elements.

**mullion** - A vertical element between two windows or door frames and typically not a structural support.

**one-over-one** - A **double-hung** window with a single pane in both the upper and lower sashes.

**oriel** - A projection from the main wall of a building in the form of a bay window that starts above the ground level; may be supported on corbels, brackets, or an engaged column.

**ornament** - An object, or series of objects, or a motif, added to a structure to enhance its visual appearance.

**panel door** - A wooden paneled door with panels held in a framework of stiles and rails.



**pediment** - The triangular gable end of a building, or the same form used elsewhere; the pediment is composed of the tympanum with a horizontal **cornice** below and raked **cornice** at the sides.

**pergola** - A framework, supported by rows of columns, for growing vines; most often a series of wood beams supporting battens; may be attached to a building or covering a garden walkway.

**pilaster** - An engaged column of rectangular cross section, with base and capital; originally always part of a masonry structural pier, most North American examples are applied ornament; typically projects a distance that is one-third or less of the width of the column.

**plan** - A drawing representing a horizontal view or cross-section of a space, structure, system, or object.

**portico** - A small covered entrance to a building consisting of a roof that is often topped with a pediment and supported by columns, usually no wider than the stoop it covers.

**profile** - The outline a building element (cross section) such as molding.

**public realm** - A space or situation to which the general public has a right to access.

**rafter** - One of a series of parallel roof beams that support the sheathing or roof covering.

**railing** - An openwork assembly at the edge of a balcony, stair or similar location to prevent someone from falling; typically constructed of a series of vertical posts supporting a horizontal rail; may also have balusters between the rails.

**renovation** - the process of repairing and changing an existing building or part of a building for modern use, so that it is functionally equal to a new building; may include major changes.

**replacement** - to remove existing building components and install new components that are similar or identical to what was previously installed.

**rhythm** - The regular pattern of architectural components (windows, doors, columns, wall elements).

**roof pitch** - the slope of a roof in relation to the horizontal, typically expressed as a ratio of vertical inches to 12 horizontal inches, such as a “3 in 12” pitch.

**Sanborn Map** - Fire insurance maps from the late 19th and early-to-mid 20th century that are valuable resources for documenting the built environment of American cities.

**sash** - The part of the window frame that holds the glazing, especially when movable; originally always wood or steel, may also be aluminum or vinyl.

**scope** - Extent, length, cost, purpose, or duration of a project.

**sidelight** - A narrow window adjacent to a door or wider window, and the same height as the door or window; most often one of a pair flanking an entrance door.

**sill** - the horizontal element at the base of a window.

**single-hung** - a window with one fixed sash at the top and one vertically sliding sash below.

**shed dormer** - A wide, multi-window dormer with a shed roof of flatter pitch than the main roof, common to Bungalows.

**shingles** - Thin overlapping elements for roofing (usually asphalt or slate) or siding (usually wood); installed so that the joint between adjoining shingles is covered by the shingle above.

**spindles** - A wood architectural element that has been turned on a lathe, including a newel or one of a series of thin, vertical, round elements of a railing or spindle work.

**streetscape** - The built environment encompassing a street or road, including sidewalk and roadway paving, street furniture, buildings, landscaping, and signage.

**subordinate** - Of lesser importance; secondary.

**surround** - The frame and associated trimwork around a door or window.

**symmetrical** - The quality of having matched parts and proportions; in buildings most often refers to the bilateral form, with mirror images about a vertical line.

**topography** - The physical features of a particular location, including the shape of the surface of the ground.

**transom** - The window or opening above a door or window.

**trim** - Molding surrounding windows and doors, coping sills, and similar elements that contrast with the main wall surface; most often wood, may be of any material.

**turned post** - Wooden post turned on a lathe creating portions circular in section.

**turret** - A small, projecting tower at the corner of a building, or above the roof of a larger tower.

**Tuscan column** - An unfluted, round column with a simple entablature.

**vernacular** - Architecture that reflects local historic context by incorporating local traditions and building ways.

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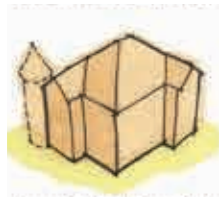
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# WHAT IS A PATTERN BOOK?



A pattern book is a guide for homeowners, builders, architects, city officials, design review committee members, and others to help in understanding the architecture, history, and design aesthetic that helps make location a *place*. Historic Mount Rainier is a *place* like no other with beautiful tree-lined streets, colorful bungalows, stately Victorians, and cozy ranch-style houses. Houses tell the story of who lived there before, how a community developed, and how the community continues to contribute to a sense of *place*.

Communities can be compared to mosaics that combine a variety of architectural styles and streetscapes to create a unique whole. Inside this book, you will find informative architectural guides and historic information that will aid you in restoring, renovating, or adding to your historic Mount Rainier house so that it fits into the mosaic of this distinctive community.

We hope you enjoy this document, find it instructive, and use it to help improve your house and your community. Please contact The Maryland-National Capital Park and Planning Commission and the City of Mount Rainier to learn more about historic preservation and the history of your community.



The Maryland-National Capital Park and Planning Commission

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