



Quincy
Historic
Districts
Handbook





ARTHUR H. TOBIN

City of Quincy, Massachusetts
City Hall

OFFICE OF THE MAYOR

The preservation of historic districts today is widely accepted as a legitimate function of government. Not only is it justified on the basis that the community's appearance is important to the public welfare but also because such areas add to our culture, education, and enjoyment by keeping history alive and visual.

This booklet offers the citizens of Quincy general guidelines for the revitalization of their cityscape through the application of urban design principles.

As a homeowner, building owner or tenant I hope that you will want to read this booklet with care. If you do, it should help you understand your building and those with which it forms a neighborhood and to develop a deep commitment towards commercial and residential conservation.

Arthur H. Tobin
Mayor



ARTHUR H. TOBIN
MAYOR

Department of Planning and Community Development
HISTORIC DISTRICT COMMISSION
QUINCY, MASSACHUSETTS 02169

It is a pleasure for me, on behalf of the Quincy Historic District Commission, to introduce you to these Design Guidelines. They have been developed for distribution by the Commission to all property owners and tenants within the city's two historic districts.

The goal of the Commission and the purpose of these guidelines are to assist you, when planning exterior changes to your property, to make such changes and improvements as will compliment and enhance the historically or architecturally significant features of the area in which your home or business is located. I hope you will welcome these guidelines as I do, and see in them the opportunity to combine improvements and progress with the preservation of a portion of our city's rich heritage.

Sincerely

A handwritten signature in black ink that reads "David R. Day". The signature is written in a cursive style with a prominent flourish at the end of the name.

David R. Day

ACKNOWLEDGEMENTS

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INTRODUCTION

This handbook is addressed to all property owners and tenants in the Quincy Center and Adams Birthplace Historic Districts. These districts and the Quincy Historical Commission which oversees them were established by the City Council in 1974 to protect the architectural and historic character of these nationally significant areas. Exterior changes and new construction in these districts require the approval of the Historical Commission.

Quincy's best known historic buildings are on scattered sites, each with neighbors of later date in a variety of styles. The districts are zoned for mixed uses, both residential and commercial, reflecting the manner in which each neighborhood has developed. The Commission does not intend to enforce sterile uniformity of architectural style but will work with property owners to preserve the distinctive character of buildings and landscape that exists and ensure that new construction is compatible.

The Commission has developed guidelines to assist owners with their designs. These guidelines, applicable to the historic districts, can also be applied to other neighborhoods, particularly those which contain numerous older buildings, many of which are in need of renovation.

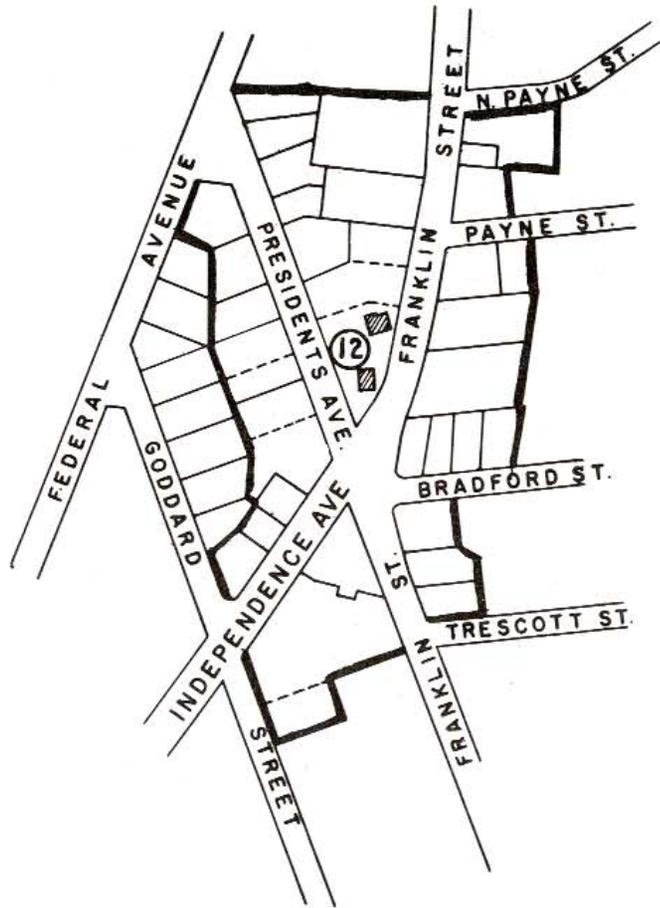
In response to differences in character and scale within the districts, these guidelines are divided into downtown and neighborhood sections. The downtown area is urban in character and, except for public buildings, park and cemetery areas, consists mainly of large-scale masonry buildings which form a nearly continuous street facade. Uses are mostly commercial and institutional. The neighborhood areas

are suburban in character with both masonry and wood frame construction and derive their character from freestanding buildings surrounded by lawns and planting. Residential uses predominate, but commercial and institutional uses are also present.

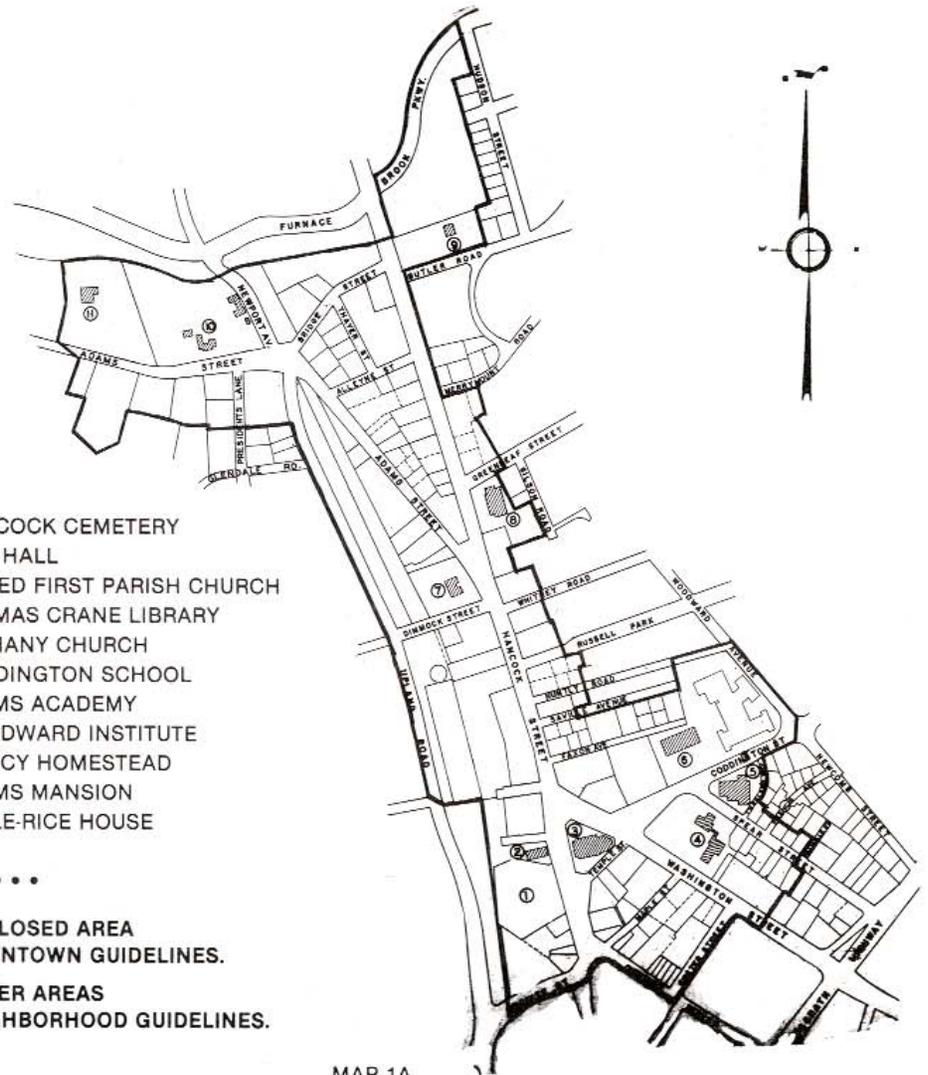
We have established boundaries for these areas as follows: The downtown area consists of the southern half of the Quincy Center Historic District from Granite Street north to Dimmock Street and Whitney Road, except for Spear Street where current uses are residential. The balance of the Quincy Center District and all of the Birthplace District are neighborhood areas.

A successful townscape, literally "town view," results from the cumulative efforts of a great many people. It makes an area a desirable place to live, to work, or to shop and one where property values remain stable. Development of the existing townscape took many years, but it is surprisingly fragile. It can take but a few years' neglect or a few instances of thoughtless construction, usually in the name of "improvement" to damage it.

Remember that the future of your environment depends on what both you and the city do to maintain and improve it. Look around you, consider what you see. Quincy has been here for three centuries. The city has a glorious past. Let us work together for its future.



MAP 2
ADAMS BIRTHPLACE HISTORIC
DISTRICT



- 1 HANCOCK CEMETERY
- 2 CITY HALL
- 3 UNITED FIRST PARISH CHURCH
- 4 THOMAS CRANE LIBRARY
- 5 BETHANY CHURCH
- 6 CODDINGTON SCHOOL
- 7 ADAMS ACADEMY
- 8 WOODWARD INSTITUTE
- 9 QUINCY HOMESTEAD
- 10 ADAMS MANSION
- 11 BEALE-RICE HOUSE

.....
 FOR ENCLOSED AREA
 SEE DOWNTOWN GUIDELINES.
 FOR OTHER AREAS
 SEE NEIGHBORHOOD GUIDELINES.

MAP 1A
QUINCY CENTER HISTORIC
DISTRICT

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REVIVED QUINCY CENTER TOWNSCAPE

HOW TO BEGIN

This handbook contains recommendations for the treatment of your project. To help you get started we offer the following suggestions:

1. Before proceeding with exterior changes or new construction within the Historic Districts, you must file an application with the commission. If your project is approved, the Commission will issue a Certificate of Appropriateness, a Certificate of Hardship or of non-applicability. Commission approval is required whenever a permit from another city agency, such as a building permit, is required or if the project changes the color of paint or the appearance of the building, fences, driveways, sidewalks or other structures. Applications are available from the commission and from the Department of Planning and Community Development.

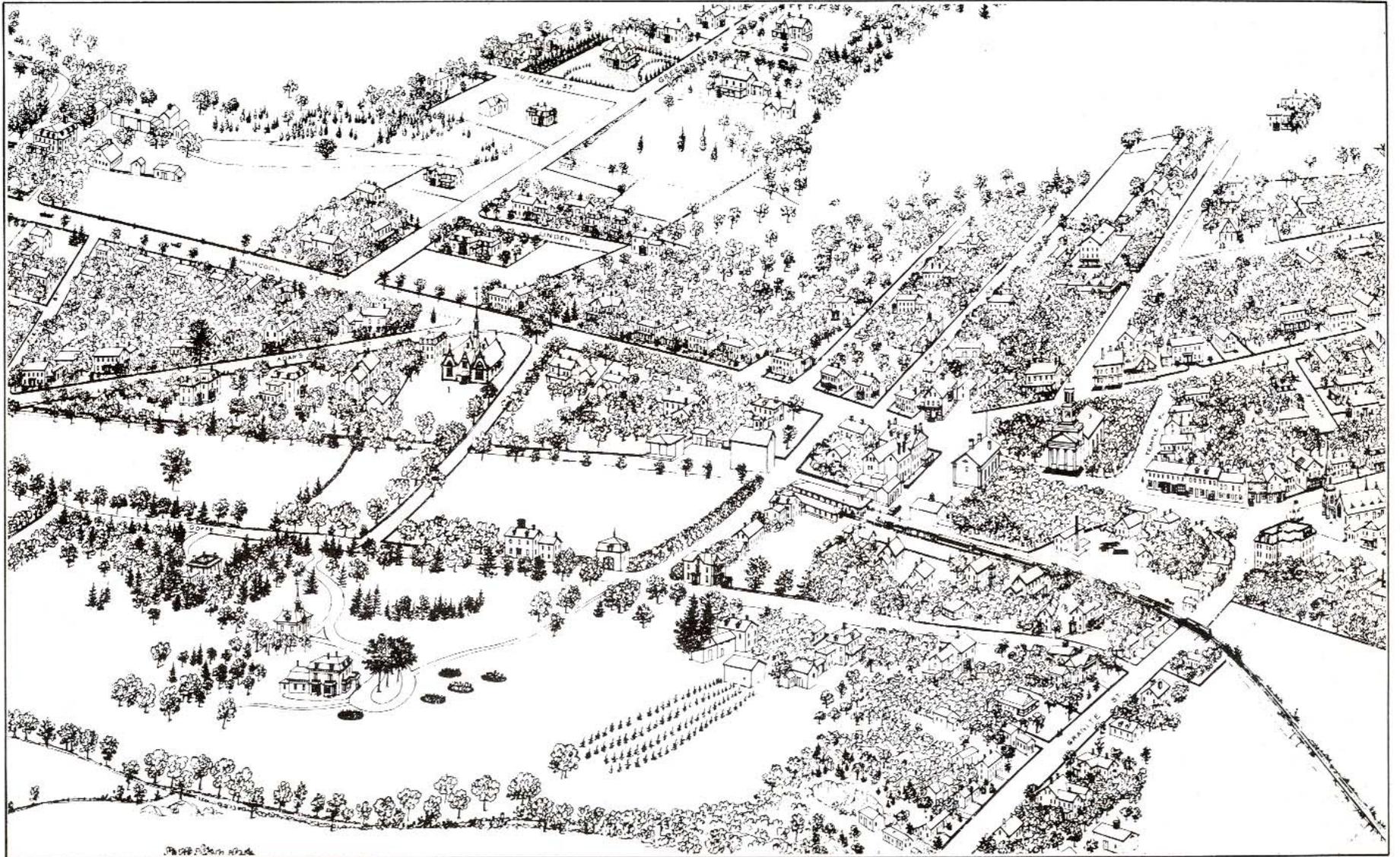
2. If you are working with an existing building, look at it carefully. Note its architectural character since its details should be preserved. Visit the Department of Planning and Community Development. Look up your building in the Commission's INVENTORY OF STRUCTURES IN THE HISTORIC DISTRICTS and note the information there listed. The style of the building will be noted. It may be assigned either Historical or Architectural Significance or both. You can check the Commission's CATALOGUE OF ARCHITECTURAL STYLES for a brief description of its style. See the Bibliography at the end of this booklet for other reference material. The inventory will note the date of construction, but you may wish to verify this date by reference to Building Department records or by checking old records in the Registry of Deeds. The Quincy Historical Society and the Public Library may have infor-

mation on your building or may be able to assist in locating records.

3. Take some pictures of your building. The Commission will require photographs and you can compare before and after appearance. Take pictures close-up - as you see it from the sidewalk and across the street - and from further away, an angled view seen as you approach your lot. A well-designed building and streetscape look appealing from a distance. Details catch your attention seen close-up.

4. Look at the District maps to determine whether your property falls under the Downtown or Neighborhood Guidelines. These Guidelines cover only the most frequently encountered design situations. The Commission will interpret the guidelines and make judgments on all design issues.

5. The Planning Department staff may be able to assist with design advice and particularly with the question of whether you need professional design help. If your project includes exterior changes, the Commission will require scale drawings before giving their approval. The services of an architect or designer experienced in building restoration are always recommended except for the most simple projects. Their fees will depend on the amount of work they perform. Full architectural services include preparation of the drawings, their presentation to the Commission, taking of bids, selection of a contractor and supervision of the work. If the project is a small one, it may be sufficient to have the architect or designer merely prepare the drawings, leaving to the owner selection of the contractor and management of the work.



QUINCY CENTER IN 1877
WHITEFIELD VIEW (Center Section) 1877

HISTORY

The history of the Quincy Center and Adams Birthplace Districts is one of continuous growth and change. Unlike many New England towns and cities, which have had their periods of great prosperity followed by depression, Quincy has always managed to remain prosperous by adapting to changing economic conditions. Significant buildings and sites remain from each period of development from the 17th century to the present.

Quincy Center has always been the center for commercial, civic and religious life. Quincy's industry has spread throughout the city, largely outside the center. Quincy center, then called Braintree, was settled at the crossing of the old Town Brook and the Boston to Plymouth Road (now Hancock Street). Houses and a meeting house were located here near a water-powered grist mill at what is now Fort Square. Subsistence farms were located outside the town center. The familiar saltbox colonial farmhouses which became the birthplaces of the Adams presidents are representative of the period. Along the shore, fishing, trading and salt production provided livelihoods.

In the mid-1700's a primitive granite industry got its start in the hills of the North and South Commons. Germantown was developed as an industrial village and produced glass, candles and stockings. The town center expanded to the north around the new Hancock meeting house which had been built on the old Training Field. In 1792, the north parish of Braintree became the Town of Quincy. The Adams Mansion and the Beale-Rice House are fine examples of the Georgian Architecture of the period.

The early 1800's saw the development of precision stonecutting and the birth of the

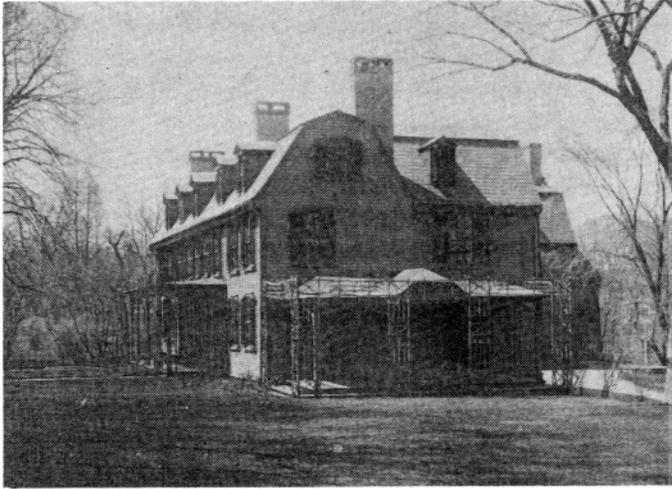
modern granite industry in the hills of West Quincy. The United First Parish Church, which replaced the Hancock Meeting House, and the City Hall, both built of this granite in the Greek Revival Style, are magnificent examples of the architecture of the period. Shipbuilding, trading and fishing activities grew along the Town River. A canal was built to bring water transportation closer to the granite finishing operations near Washington Street.

Other industries appeared by mid-century. Boot and shoe-making shops located in new or existing wood-framed buildings were spread throughout the town. The Old Colony Railroad, now the MBTA, made access to Boston easier and the town became a home for commuters. Houses in the Greek Revival style and several early Victorian styles built during this period are found in the Historic Districts.

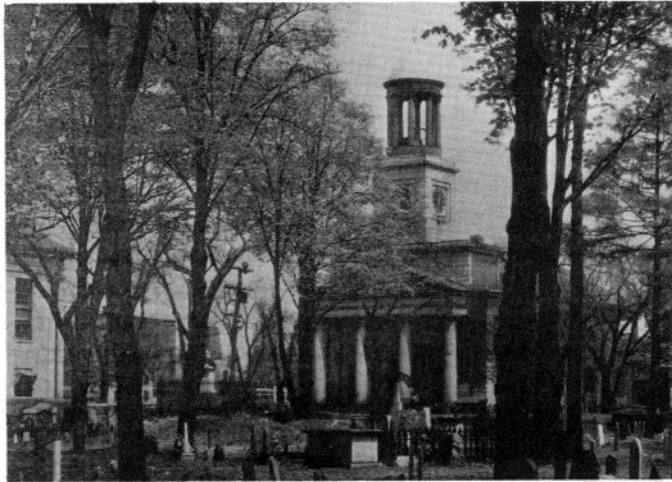
In the late 19th century metalworking industries were located in North Quincy along the railroad. Electric street railways opened up new sections of town and summer houses and hotels grew up along the undeveloped shore.

The prosperity of this period saw the start of important educational and religious institutions. The Adams Academy, neo-gothic style, the Woodward Institute, neo-georgian style, and the Thomas Crane Library, romanesque style, are landmarks in Quincy Center today.

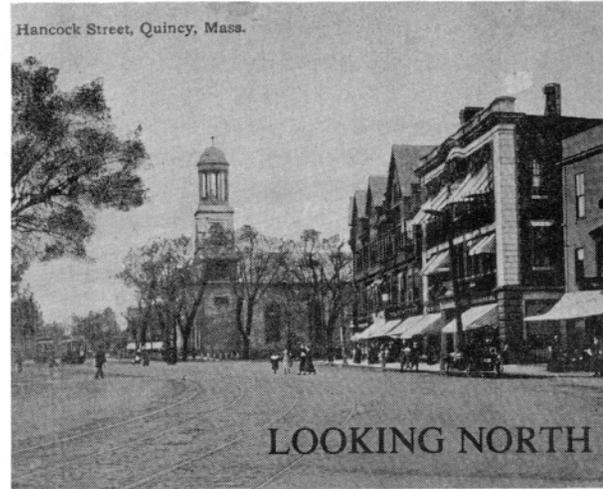
Since the start of this century, Quincy has more than tripled its population and its center has assumed regional importance serving the commercial and service needs of people and businesses both within and beyond its borders.



ADAMS MANSION - 1732



UNITED FIRST PARISH
CHURCH - 1826

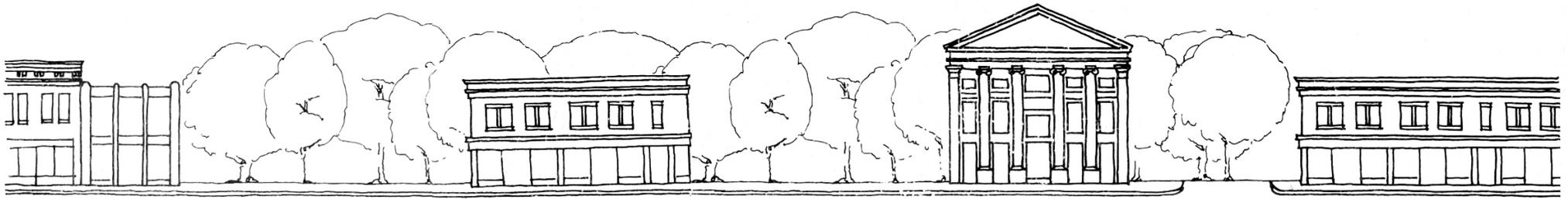


QUINCY SQUARE, CA, 1905



QUINCY SQUARE, CA, 1905

DOWNTOWN IMAGE



continuous frontage

green

continuous frontage

green

*free standing
historic monument*

green

continuous commercial frontage

I. DOWNTOWN GUIDELINES

IMAGE

Downtown Quincy is a rich urban core made up of small- and large-scale businesses with public and private institutions integrated into a regional transportation network. With stores and offices, lunch counters and banks, with churches, schools and the City Hall it hosts a wide range of activities which benefit each other and the region.

Downtown is further distinguished by its continuing historical evolution that has produced a mix of old and new architecture indicating a city with roots. Its design is characterized by freestanding public buildings surrounded by landscaped spaces framed by continuous business blocks. These guidelines reinforce this urban tradition and enhance the economic values of the district.

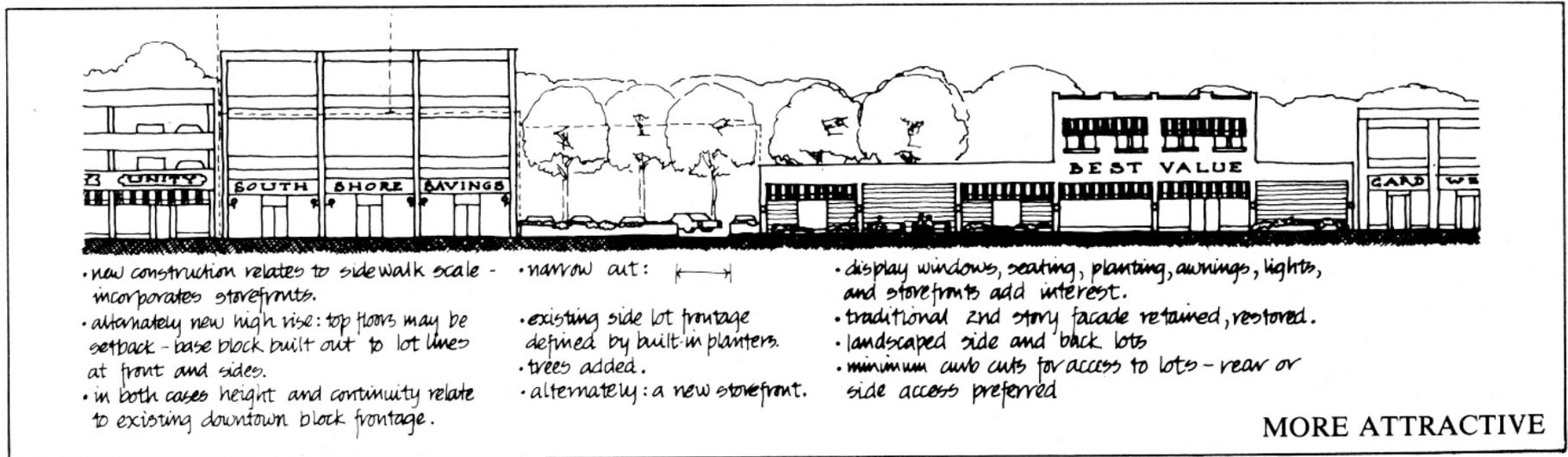
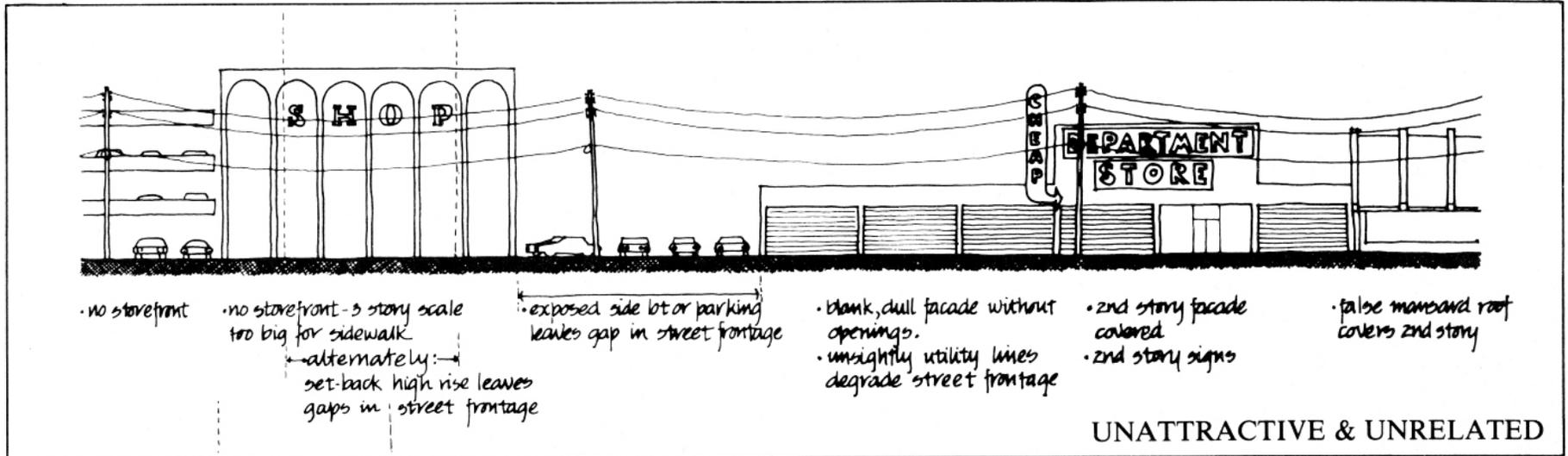
THE STREETScape

What the landscape is to the countryside the streetscape is to downtown. Everything that makes up the view you see looking down the street is part of the streetscape; buildings, trees, shop displays, utility poles - you name it! An attractive streetscape, the product of public and private efforts, will draw people to it and help to keep them there.

The unattractive streetscape is marred by utility poles, wires, large obstructing signs and blank facades, all of which speak more of the high-speed highway commercial strip than of the downtown environment. Downtown should be a place for pedestrians as well as autos. An unattractive environment discourages multi-stop shopping. One advantage of a well-designed shopping plaza is the excitement generated by closely-spaced, well-designed shops, with some new construction and imaginative reuse of older buildings, a similar excitement and greater richness can be provided in the downtown area.

The attractive streetscape provides continuous sidewalk-level activity scaled to the pedestrian. Storefront displays add interest along the sidewalk. Planting provides needed summertime shade and protects the pedestrian from the street. Signs, while visible from passing cars, can also be read at sidewalk level. A visitor should enjoy a walk from the First Church to the Adams Mansion.

DOWNTOWN STREETSCAPES



BUILDING FACADES

A few basic guidelines govern changes to the street sides, or facades, of buildings within both the downtown and neighborhood areas.

1) Each building has a special style, or character, that belongs to its period of construction. That style should be maintained.

2) Storefronts, the facades of individual shops, must not obscure the basic architectural framework of the building they are in.

3) Storefront designs should complement each other and the overall building facade.

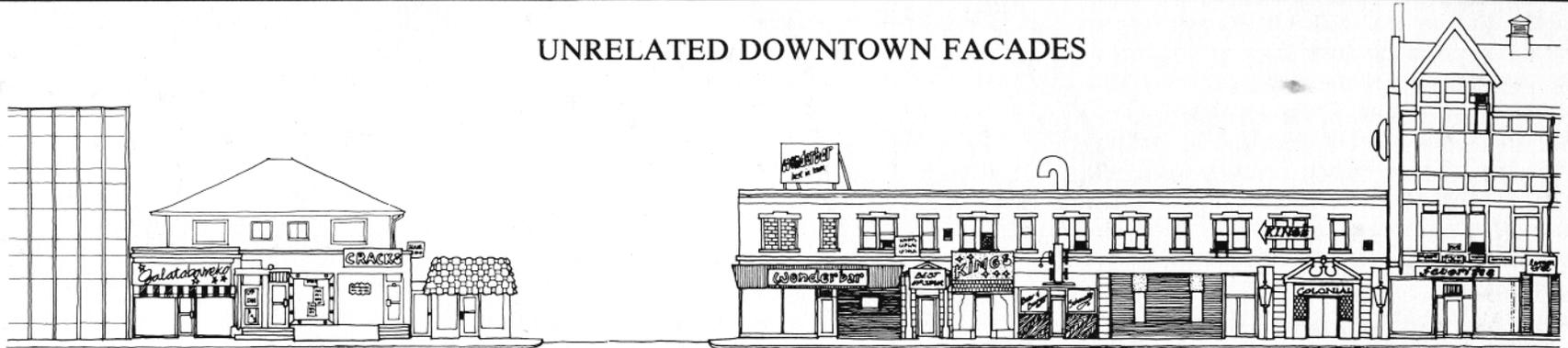
The unattractive block facade (see drawing) illustrates a haphazard assembly of conflicting storefronts and poorly kept business blocks - a caricature of a deteriorated streetscape. Significant architectural detail has been removed from some of the buildings and pilasters and lintels have been covered up giving the feeling that the upper and lower floors do not belong to the same structure. Storefronts and signs compete with each other for our attention at the expense of a coordinated effort that would draw people to the whole block. Masonry infill at the sidewalk level conceals the activity inside.

With better building maintenance and more attention to design, the streetscape can be improved. With overlarge and inappropriate signs removed, with columns and lintels exposed, the building facades above now seem to rest on the ground. Signs can be integrated with the architecture and yet identify individual shops. Storefronts in every bay, while differing in individual design, look good together and provide a sense of activity the entire length of each block. Shop air conditioners and alarm

boxes are concealed behind louvers and roof-top equipment is hidden from view. Roof-top signs are inappropriate in an Historic District. Awnings sized to fit the windows and storefronts behind them can add color and variety.

DOWNTOWN FACADES

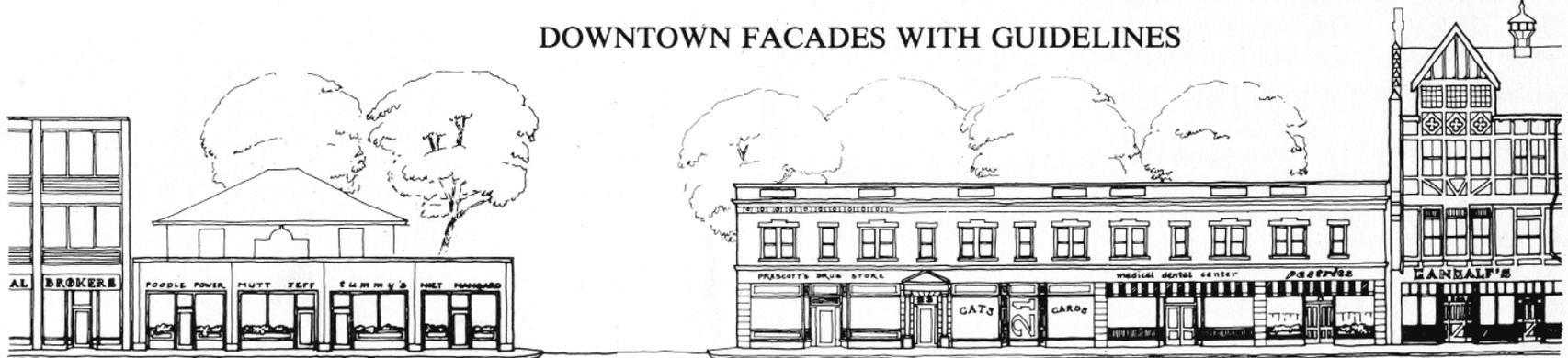
UNRELATED DOWNTOWN FACADES



- scaleless and bland "curtain wall" street-front.
- uncoordinated storefronts, entrances, and signs.
- fake mansard roof

- original masonry corner replaced with inferior steel column and glass
- signs mounted over facades - pediment destructed
- shop windows filled-in with wood brick and other materials
- exposed air conditioners and brackets
- facade columns covered by panels, storefront glazing, etc.
- modern chimney & exposed kitchen exhaust
- inappropriate "colonial" cupola & gutters
- parapet wall caps covered
- facade timbers removed for modern glazing - storm windows cover details

DOWNTOWN FACADES WITH GUIDELINES



- new store at sidewalk open to street.
- new building fits with nearby facades: floor heights, bay size, window proportions, and color of materials
- new arcade at sidewalk - continues rhythm of other storefronts
- unified storefronts
- coordinated signs

15 foot setback - parking, trees beyond

- entrance pediment unobstructed
- signs coordinated on spandrel or applied to store windows
- coordinated storefront glazing and sills fit building style - proportions are appropriate
- windows kept (black glass where necessary)
- low profile exhausts - setback from eaves
- support columns and spandrels read clearly
- planters fit framing
- awnings fit facade/relate to each other.
- plan, storefront match building style and tone
- fan exhaust concealed

LIGHTING

Like a good building, lighting requires design attention at several different scales. The city usually provides the streetscape with high-level lighting for street illumination and lower level for sidewalk lighting. These drawings illustrate the small-scale lighting provided by building and shop owners. When properly used, this lighting enhances textures of the facade, adds a sense of rhythm and provides an attracting night-time sparkle. Several guidelines should be observed:

1) Lighting of entire building facades should usually be reserved for government, religious and institutional buildings - structures which are community landmarks.

2) Landscape and parking area lighting should be glare-free standard not more than 12' high. Light bulbs should be concealed from adjacent buildings, pedestrians and motorists.

3) Storefront (outside) and display (inside) lighting is encouraged. Try switching on your lights with a timer so your shop display will be seen in the evening. Unless low wattage bulbs are used they should be concealed. See downtown storefront drawing.

4) Signs should either be lighted internally (letters only, not the background) or with fixtures with bulbs shielded from view. See downtown storefront drawings.

LIGHTING



- glare from exposed fluorescent lights
- lighting too high and overscaled for sidewalk
- glare from unshielded high power side lot flood lighting
- no lights - no interest
- overscaled signs
- glare from unshielded lights - sign itself is unevenly lighted
- garish lights on roof
- overpowering down lights

UNATTRACTIVE



- indirect sign lighting on projected brackets
- shielded lighting - upper floors
- concealed indirect sign lighting
- shielded down lighting - typical
- 12 ft. high side and backlot lights - fully shielded from sidewalk and adjacent lots
- lighted display windows
- repetitive wall-mounted lights
- indirect sign lighting mounted on projecting brackets
- shielded down lighting at reasonable intensity

ATTRACTIVE

STOREFRONTS

Since the storefront is one means of expressing the individuality of a shop and since different types of businesses must be accommodated behind storefronts in the same or adjoining buildings, the Commission encourages variety in their design. General guidelines for storefronts have been discussed under the Streetscape heading.

Style and Design

Storefronts present a special design problem. In single-story buildings, the storefront and a panel above often largely filled with signage constitute the entire building design. In older multi-story buildings, a row of storefronts provides a continuous horizontal band of glazed openings in the ground story. Above there is usually a band of signage. The second and upper floors are of heavy masonry into which discreet openings are cut to accommodate separate smaller windows. The typical storefront is a one-story opening extending the full width between the columns which support the roof or the floors above. It is glazed with large sheets of glass set in wood or metal frames and often includes a recessed entrance doorway. If the store window is not to be used for display and privacy is desired, privacy can be provided by installing blinds on the inside of the glass. This solution can add to the variety of the streetscape while retaining the character of a storefront. Replacing the broad glazed store window with solid panels of masonry or wood into which small windows may be inserted is usually inappropriate.

In modernizing a storefront, it is usually appropriate to retain the general design of the original though some of the members may be narrowed and some of the details simplified.

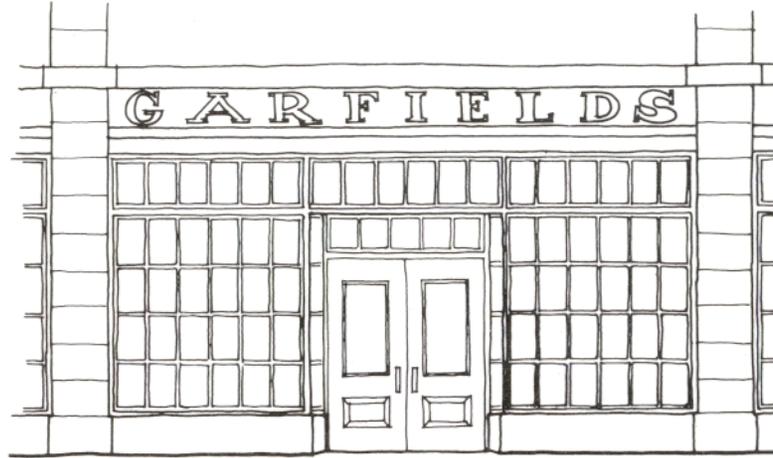
The plane of the storefront should be the same as in the original. Entrances may be recessed so that the outward swing of the door does not interfere with the sidewalk.

New storefronts should retain their original width and height within the architectural framework. Window sills may be raised or lowered and window heads dropped by inserting solid panels. The new horizontal lines, however, should conform with similar lines in other storefronts in the same building.

Storefront designs should not reproduce styles of a period earlier than the building they are in. Store windows divided into small panes and bayed store windows are seldom appropriate unless they were part of the original design in an early building.

STOREFRONTS

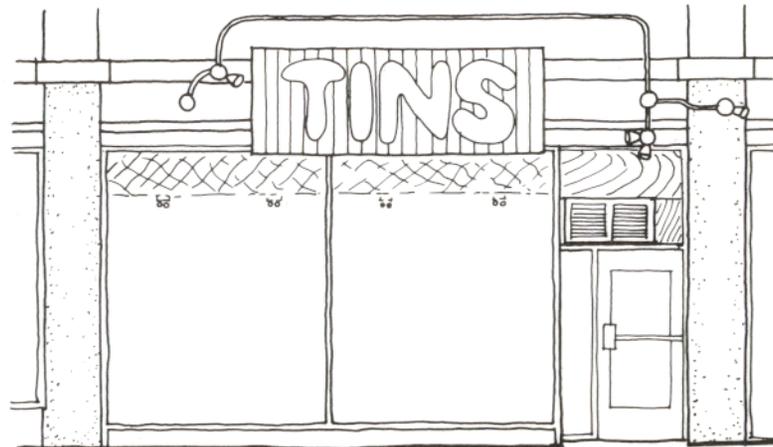
- lines and materials of architectural framework are strong elements of storefront
- projecting stone course
- stone spandrel
- projecting stone course
- stone pilaster or pier
- painted wood mullions and sash
- sash of small glass panes
- granite sill



- raised letters mounted directly on masonry
- operable transom cools store; awning (not shown) does also
- paneled doors with brass hardware and molded glass stops

ORIGINAL STOREFRONT

- lines and materials of architectural framework obscured
- spandrel obscured by signboard
- dropped ceiling exposed directly behind glass
- exposed fluorescent lights are unattractive and glaring
- original pilaster or pier has been covered or painted



- messy exposed conduit and junction boxes
- awkward infill around air-conditioner and in soffit
- air-conditioner projects and makes unpleasant noise
- mil finish (silver) aluminum does not match traditional materials
- low sill not traditional

POORLY MODERNIZED

Materials to use:

Wood framing painted to match building trim or preserved with a natural finish.

Wood panels constructed of smooth-finished tongue and groove boards or smooth-surface plywood finished same as wood framing.

Dark, anodized aluminum or painted metal. Colors should approximate those used elsewhere for building trim. Silver-colored metal is usually inappropriate.

Matte-finished metal or composition panels in a subdued color to match or complement building wall surfaces or trim.

Materials to avoid:

Wood shingles and shakes, T-111 plywood, concrete block, glass block, cast-in-place concrete, rough-sawn boards, simulated wood, stone or brick.

Brick, stone or stucco are usually inappropriate unless an exact match of original building facade materials and should then be used only below the store window sill level.

The short "mansard" roof, whatever type of shingles are used is inappropriate in an historical district.

Colors:

Colors should match or complement those used elsewhere in the building facade. Use traditional colors for large areas (See "Colors" in the Neighborhood Guidelines). Special colors may be used in small areas for accents.

Building Equipment:

Bare-bulb lighting whether on the interior or exterior should be concealed from sidewalk view unless low wattage incandescent bulbs are used.

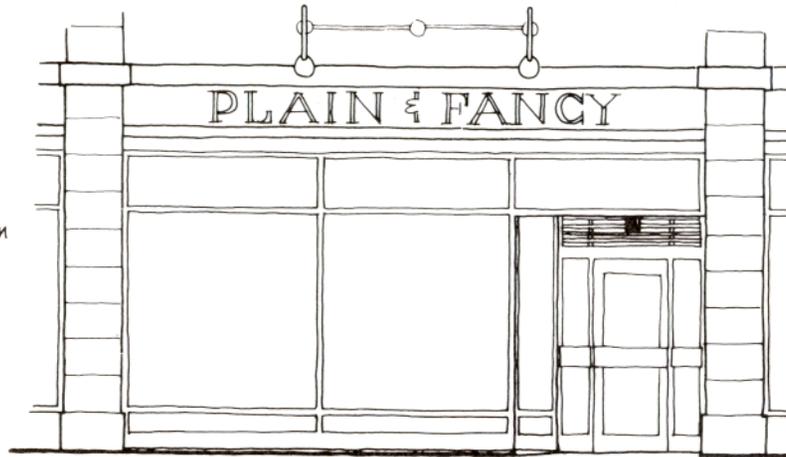
Edges of suspended ceilings dropped below window heads and visible from outside must be finished with a smooth continuous surface. Set-in ceiling panels are not acceptable on these surfaces.

When possible, locate air conditioners at the rear or sides of the building or on the roof. If located at the front, shield units behind louvers set flush with the storefront or the entrance doors.

Paint exterior electric conduit to match wall or trim behind.

FITTING & SIMPLE RENOVATION

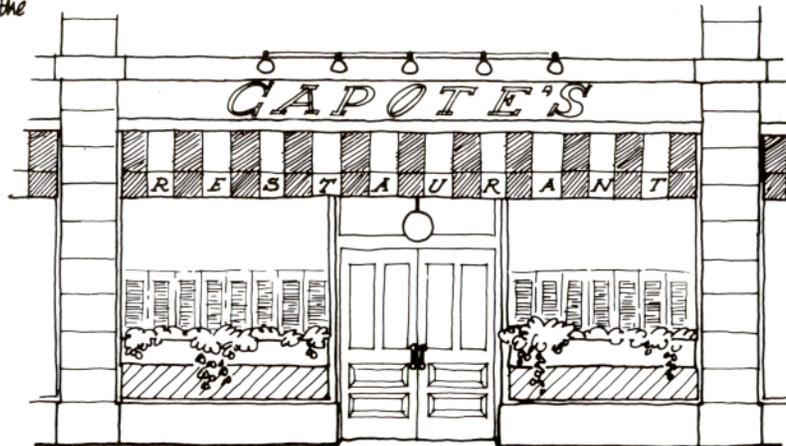
- basic lines and materials of the architectural framework can be seen
- dropped ceiling concealed behind opaque upper panels of storefront glazing system
- standard storefront glazing system of aluminum - colors: anodized, medium to dark tones
- interior light sources shielded from street
- bottom panel raises frame to appropriate sill height



- shielded lights for sign mounted out from wall on brackets - conduit is neatly laid out and painted to match storefront design.
- sign fits within spandrel panel
- soffit over recessed entry fits simply with facade materials
- air-conditioner and alarm box concealed behind open louvers
- soffit mounted cylinder down-light: shielded light source
- standard door with push-rail added

FITTING & ELABORATE RENOVATION

- basic lines and materials of the architectural framework can be seen
- canvas awning set within lower spandrel - same height as adjacent stores
- storefront framing and trim of natural or painted wood to compliment original
- wood planters - integrate with architectural framework
- solid panels of smooth finished cedar or similar - oil or varnish
- restored granite sill



- shielded incandescent light fixtures for sign - concealed conduit, subdued color.
- sign fits within spandrel - letters finished in gold leaf - mounted directly on masonry.
- remote air-conditioner
- soffit over entry: raised wood paneling or similar.
- light fixture hung from soffit
- interior privacy shutters of stained wood - oiled finish.
- raised panel wood doors with glass lights and brass thumb latch.

AWNINGS

Awning shapes and locations should match facade openings and not obscure columns, walls or architectural details. When installed at the first-floor level, a minimum clearance of seven feet above the ground must be maintained. For recommended materials and colors, see Neighborhood Guidelines.

MASONRY

Quincy is justly famous for its granite and has made beautiful use of this durable material in its public buildings. Granite has also had wide use in foundations beneath brick and frame construction. There is no better foundation material.

Whether your masonry is granite, some other stone or brick, it should be maintained as it originally looked. While stone and brick are usually extremely weather-resistant, the mortar joints between deteriorate as water, ice and temperature changes work on them. Chimneys are particularly vulnerable because flue gases condense within them. Both outside and inside surfaces should be checked.

Maintenance requires several tasks:

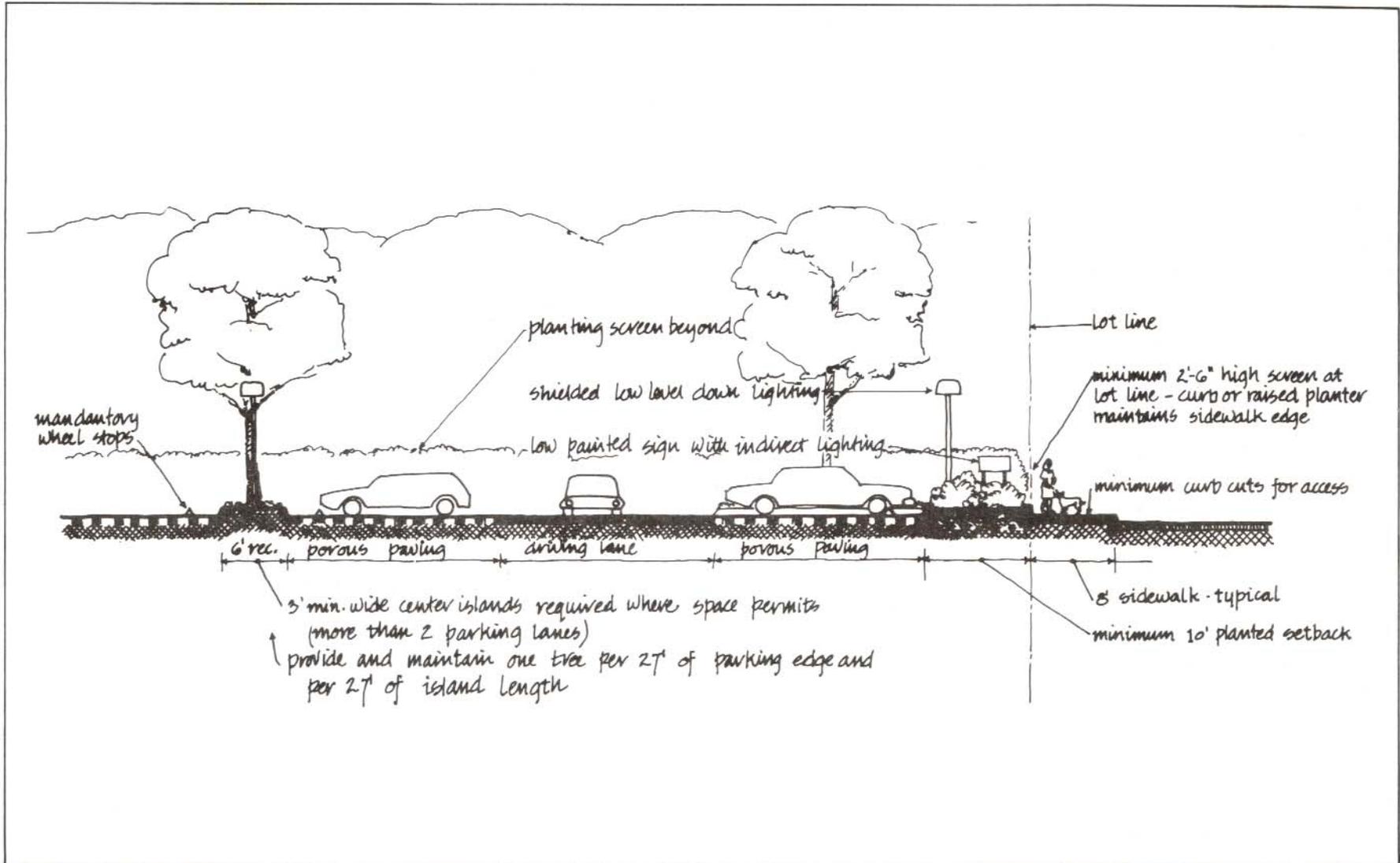
1. Make certain that no water can get into the work from the top or the bottom. Gutters and downspouts must be in good condition. Roof drainage cannot be allowed to back up and flow down the walls either inside or outside. Window and door trim should be flashed at the top and caulked all around to prevent entry of water. Yard areas must be drained

away from the foundations to prevent pools of water at the walls. Elimination of such pools will also lead to a drier basement.

2. If cracks have developed or if mortar joints have weathered more than ½" behind the surface, repointing is advisable. The joints should first be raked out to remove all loose and sandy material. This requires care so as not to damage brick or stone. Mortar colors should be consistent and match the original. Mortar should have a high lime content. Too much portland cement will shrink to form new cracks and may cause surrounding brick or stone to crack, thus doing more harm than good. The reading of MASONRY CONSERVATION TECHNOLOGY is recommended (see Bibliography).

Painting of previously unpainted brick, stone or concrete masonry is discouraged. If the aim is waterproofing, colorless treatments are available. Existing painted masonry may be repainted in a subdued color that fits well with adjacent buildings. Removal of existing paint or dirt by steam-cleaning or other non-damaging method is encouraged. Sandblasting is usually not recommended since it damages the surface of the masonry.

REAR & SIDE LOT PARKING



LANDSCAPING

The Downtown situation provides little opportunity for landscaping. Therefore, such opportunities as exist should be used to the fullest. Typically, the fronts of existing buildings are at the sidewalk line and the sidewalks are too narrow to accommodate street trees. In Downtown, the Commission wishes to encourage continuous facades with the fronts of all buildings in one block in the same plane. There will, however, be occasional opportunities for wider sidewalks with extra width located on the front of the lots and all buildings in one block set back a few feet from the lot line.

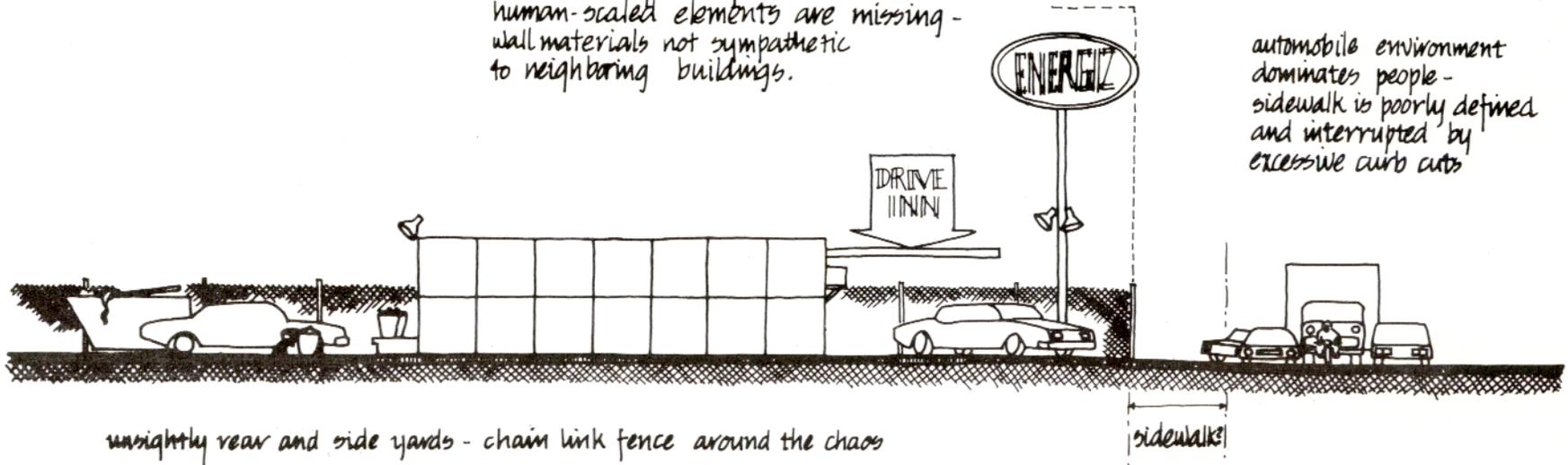
In these situations, pockets of rich loam can be provided and street trees planted. The loam pockets can be topped with loose-laid paving blocks or beach stones. The topping must be permeable to allow rain water to reach the roots. Surrounding trees with high curbs both protects the trees and provides a catchment to hold rainwater until it can leach into the ground.

When several adjoining buildings can be treated in the same manner, the upper stories can be built to the lot line while the storefronts are recessed, thus providing a wider sidewalk and the weather protection of an attractive arcade.

AN UNCOMFORTABLE LANDSCAPE

serviceable building at sidewalk edge has been demolished.
setbacks and low silhouette of new structure damage
the streetscape's edge - windows and other
human-scaled elements are missing -
wall materials not sympathetic
to neighboring buildings.

automobile environment
dominates people -
sidewalk is poorly defined
and interrupted by
excessive curb cuts



unsightly rear and side yards - chain link fence around the chaos

a blistering summer environment:
• heat absorbing roof, walls, and asphalt paving.
• excessive storm water run-off.
• lack of built or grown shading.
(cold in winter also - minimal protection from wind and rain)

The requirements of modern transportation and building services place new burdens on the traditional townscape appearance which the Historic Districts seek to maintain. See the illustrations for applications of the following guidelines.

1. In Downtown, parking will not be permitted between the principal street front of a building and the street. All parking must be to the side or rear and screened as called for in the Zoning Ordinance.

2. The Commission encourages basement and underground parking structures to preserve useable open space. Other parking structures can be appropriate if screened from view and well-related to adjacent buildings.

3. Large parking lots should be divided into aisles by planting islands containing shade trees planted not more than 27 feet apart.

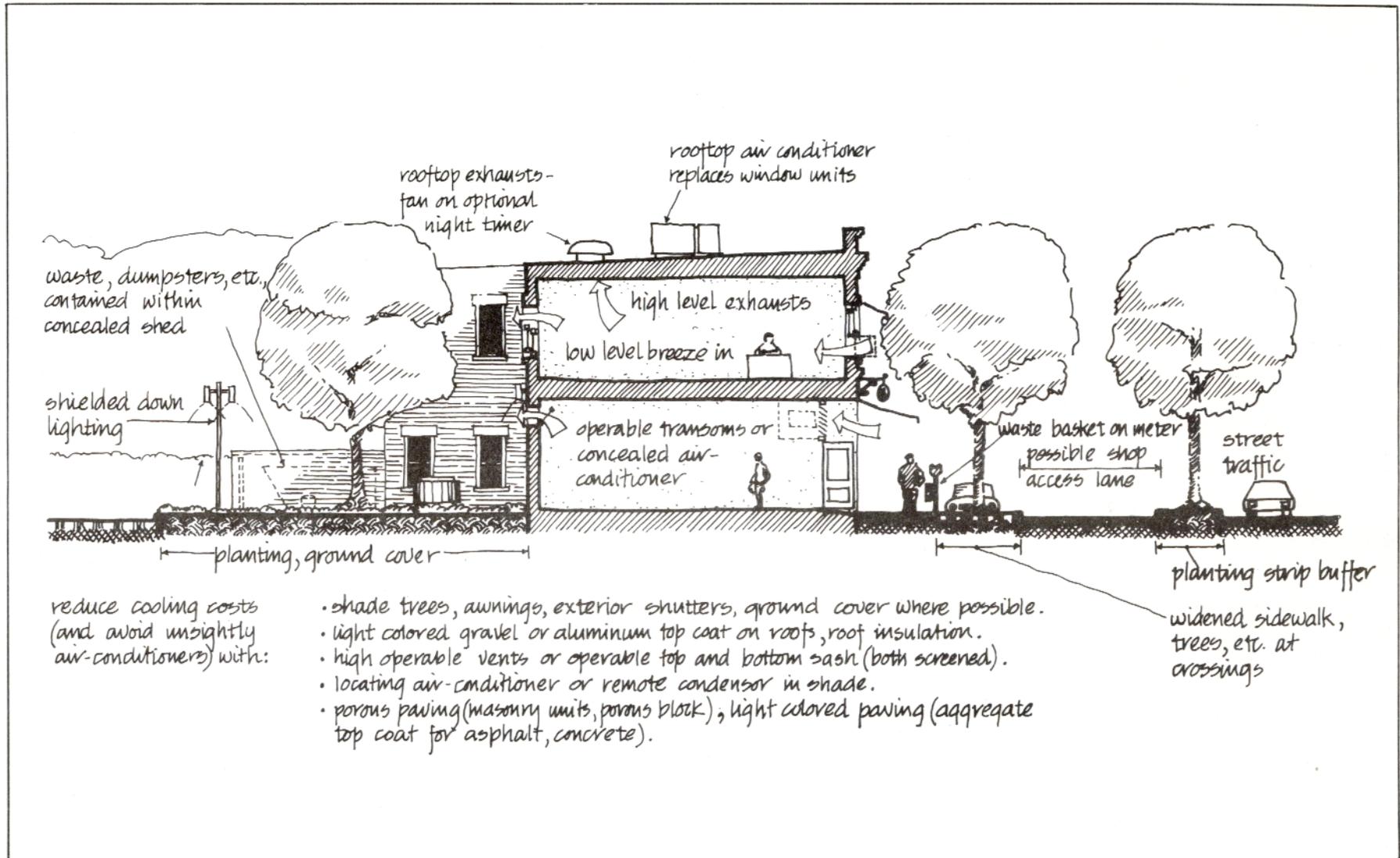
4. Parking lot lighting must be shielded from the street and from adjacent properties. Fixtures not more than 12 feet high are recommended.

5. Loading and trash disposal facilities shall be located behind the building and be shielded from eye-level view by doors, fencing or planting.

6. Drive-up service facilities shall be located behind the building.

7. Ground-mounted air conditioning units and electrical transformers shall be fenced in and shielded from eye-level view. Place air conditioning condensers in a shady location for greater efficiency.

AN IMPROVED LANDSCAPE FOR EXISTING BUILDINGS



NEW CONSTRUCTION

New buildings are expected in all parts of the Historic Districts including the Downtown area. Several guidelines apply to their design:

1. It is intended that any new construction represent an improvement in architectural character over the building or buildings being replaced. Existing buildings of significant historical or architectural significance should be preserved.

2. New construction should closely approximate adjacent buildings as to floor heights, size and spacing of window openings, width of structural bays and, if practicable, cornice height.

3. Wherever new proposals are to be neighbors of the historic landmarks, every effort should be made to keep the size and height of new projects from overpowering the older buildings.

4. Scale in architectural design refers to the relationship of a building's parts, its floor heights, windows, doors and trim to the dimensions of the human figure. City Hall and the Church of the Presidents establish a large scale which is reflected in the two Quincy Savings Bank buildings, one neo-classic and the other International style. This is the scale to be encouraged for use in the Downtown area.

5. Where Downtown buildings now form a continuous facade at the sidewalk line, building to the same line is encouraged in order to maintain the sense of a continuous facade. Where a wider sidewalk is desired, it may be appropriate to recess the storefronts behind the facade line.

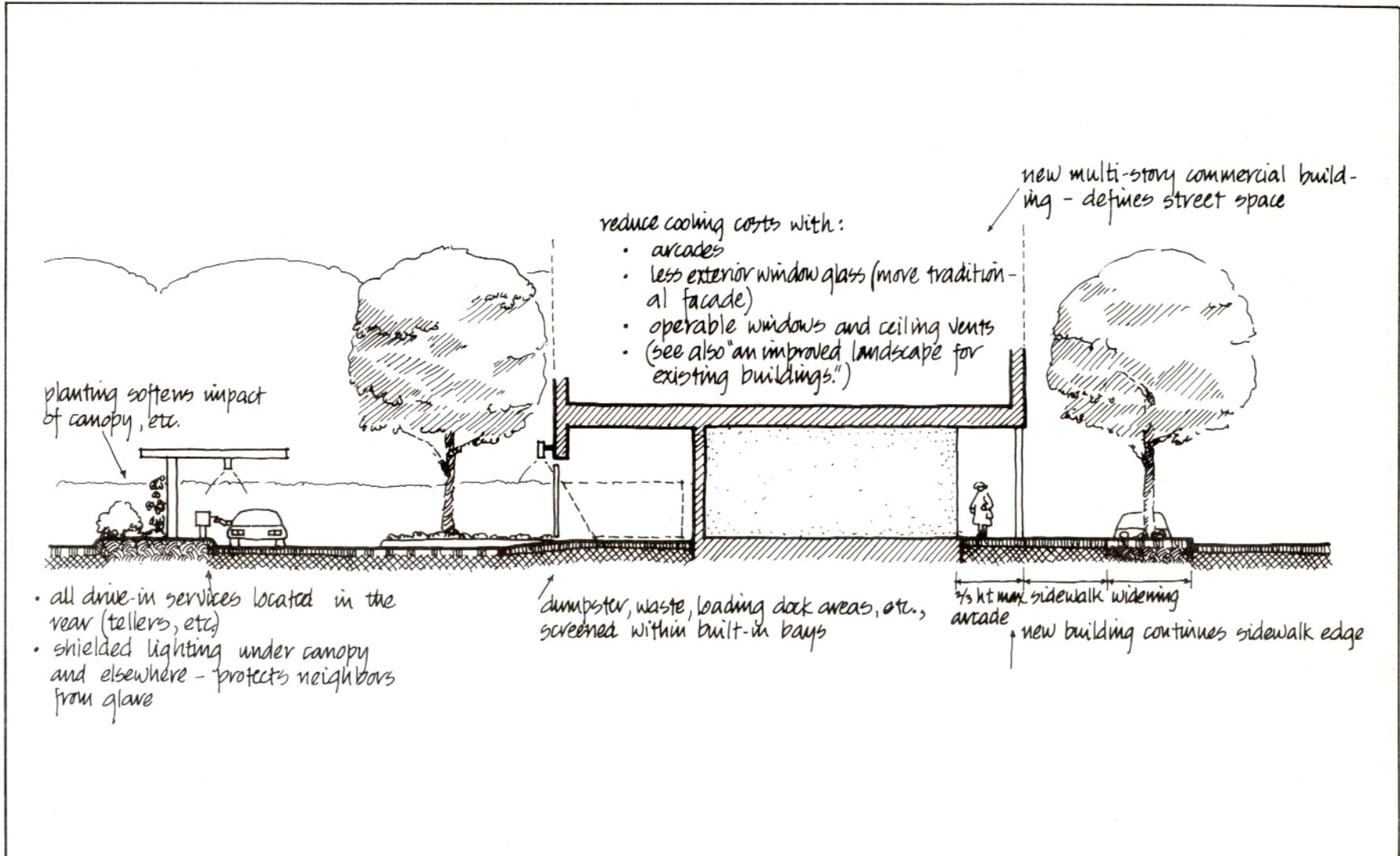
6. Continuous storefronts or glazed areas at street level are encouraged to provide activity along the sidewalk edge.

7. Materials should be harmonious with the colors and textures of adjacent buildings. Use of facing materials common in earlier periods such as red brick and Quincy granite provide continuity with the past and compatibility with existing structures.

8. In Downtown, it is expected that most new construction will be in a contemporary style. All designs can be classified as being either relatively-recessive or relatively-aggressive. The recessive approach is encouraged. Recessive designs are characterized by simple forms and quiet roof lines with regularly-spaced windows and door openings. In historic districts, traditional materials are used. Color schemes are quiet.

Aggressive designs often use complex forms both in plan and silhouette. Odd projections may rise above the roof line. Color contrasts may be extreme. The intent of the aggressive design is to draw all attention to itself and to dominate the streetscape. In general, aggressive designs are not encouraged. Towers and other projections may rise above the roof line. Cantilevered balconies may project and there may be deep arbitrary openings in heavy walls. Color contrasts may be extreme. The intent of the aggressive design is to draw all attention to itself and to dominate the streetscape.

COMFORTABLE LANDSCAPE FOR NEW CONSTRUCTION



NEIGHBORHOOD IMAGE & STREETScape



free standing houses surrounded by green

II. NEIGHBORHOOD GUIDELINES

IMAGE AND STREETScape

Early Quincy houses were set in large lots which provided space for gardens and livestock. As the economy shifted from farming to industry, houses were built closer together, clustered around places of work or transportation, but the ideal of a house surrounded by green remained. This town ideal is the image of Quincy neighborhoods.

The drawings illustrate several wood houses of different dates and styles set in landscaped yards. This is the image of the neighborhood streetscape. The Commission wishes to preserve this pattern, but recognizes that changes in uses and increases in density of development must be accommodated. The sections which follow provide guidelines for buildings and sitework which will be compatible with the neighborhood streetscape.

HOUSE FACADES

Two basic rules govern changes to the outside of your house whether you are performing routine maintenance or contemplating major rehabilitation or addition.

1. Each house has a special style or character which belongs to its period of construction. Within the districts that style must be retained. Older houses in particular are much prized today now that costs force so many new houses to be smaller and sparsely detailed.

2. A house and its landscaping should respect their surroundings. A house on a street of handsome houses is considerably more valuable than one surrounded by inharmonious buildings.

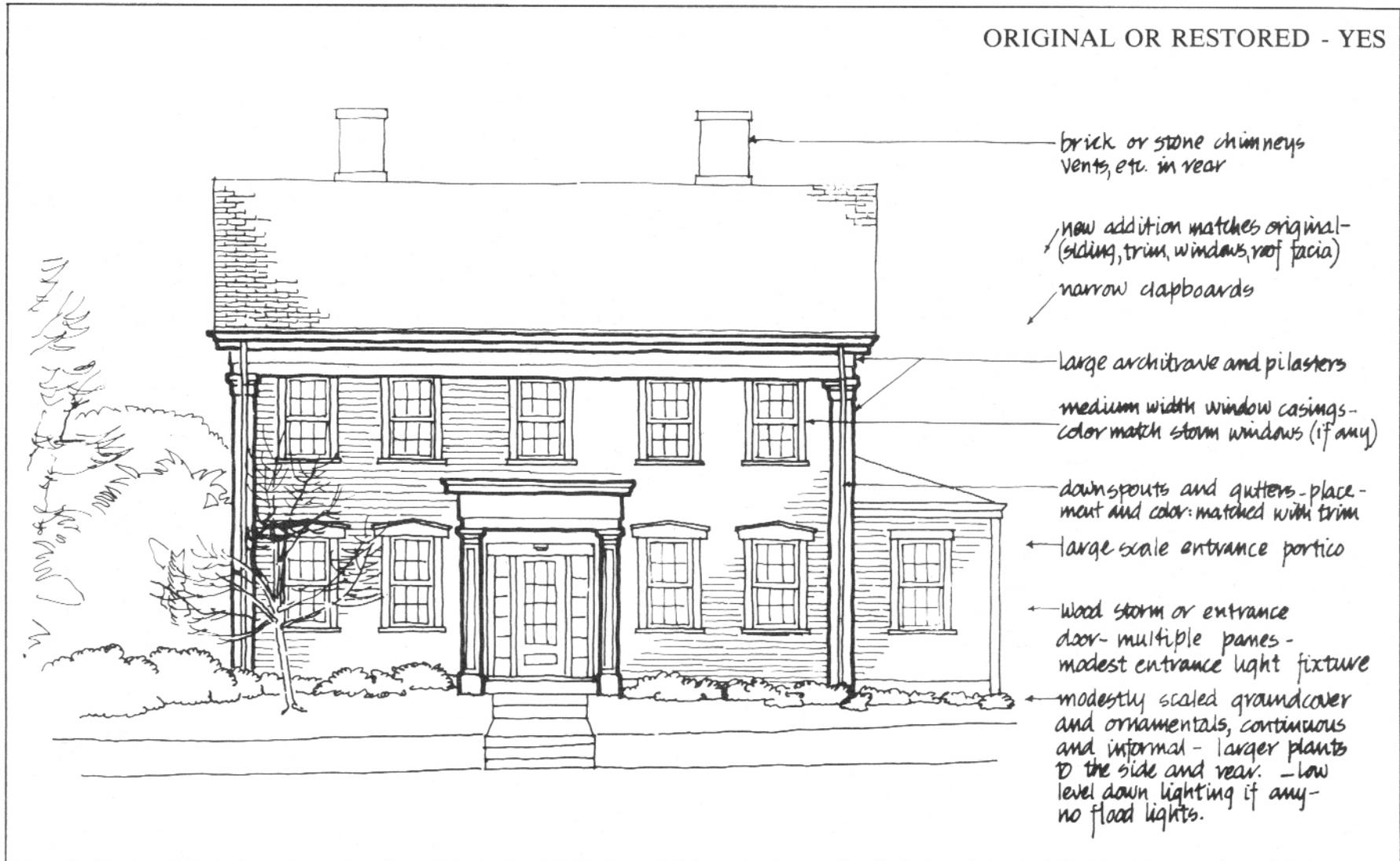
All repairs should duplicate the original as closely as possible. Do not strip the details from your building. If original details have been removed, an attempt should be made to find out what was there originally and that should be reproduced. Never attempt, though, to make your building look older than it really is. If the Commission finds financial hardship will result if original details are reproduced exactly, it may allow some simplification of the design provided the original proportions of members are kept.

If you want to make major changes to the appearance of your house, do these at the rear where they will not be prominently visible from the street. Changes to existing facades and new additions visible from the street will be carefully reviewed by the Commission to assure harmony of form, materials and color with the building being altered, and its neighbors. Usually the same materials and colors already in use on the property will be most appropriate. In situations where the building code requires masonry construction, we suggest that walls be surfaced with materials, such as wood clapboards, already used on the property. Front and side yards must, of course, be respected.

The drawings illustrate a typical house as it should be maintained, or restored, followed by several examples of changes that are not appropriate in the historic districts.

HOUSE FACADES

ORIGINAL OR RESTORED - YES



“COLONIALIZED” - NO



oversized dormer

- ← undersized shutters
- ← clapboard spacing too wide
- ← inappropriate bay window and diamond pane sash
- ← front entrance reduced to insignificant scale and proportions - mismatched storm door
- ← mismatched siding
- ← overly formal foundation planting - shrub too tall

“MODERNIZED” - NO



← plastic "bubble" skylight
← shiny aluminum curb
← off-center metal chimney

→ conspicuous appendages
← glare from flood lighting
→ random downspout location
→ major trim reduced to insignificance by aluminum siding.
→ window casings lost or undersized - conspicuous A-C's.
→ window proportions changed and mismatched - unpainted storm windows.
← entry portico stripped and reduced to insignificant proportions - iron trellis inappropriate
← overscaled light fixture
← unpainted aluminum dryer vent
← off-center and mismatched entrance or storm door

CONVERSIONS

Neighborhoods, the quality of which depend on traditional houses on ample lots, face particular problems when houses are converted to commercial uses. Unsympathetic renovations and additions erode the neighborhood character. These problems can be acceptably resolved by adherence to a few simple rules. The character of an older structure is frequently an asset to a new commercial use.

1) The preferred approach maintains the original building and yards, and adds a small sign and parking as required for the new use. Many distinguished offices and shops have been created in this way.

2) If additional space is required, it is most attractively provided at the sides or rear of the original building, preserving the shape and character of the original front facade.

3) If no other solution is possible, an addition in the front yard may be approved, provided it does not extend to the right or left beyond the corners of the house.

4) The addition of a street front shop to a building where apartments are located creates a conflict of entrances. Entrances should be separated so there is a clear distinction between business and residential entrances. One solution is to locate the residential entrance on a side driveway or walk.

5) Commercial uses usually increase the parking requirements. The layout and screening of the parking as well as the landscaping of the entire lot, deserve thoughtful consideration.

SIDING

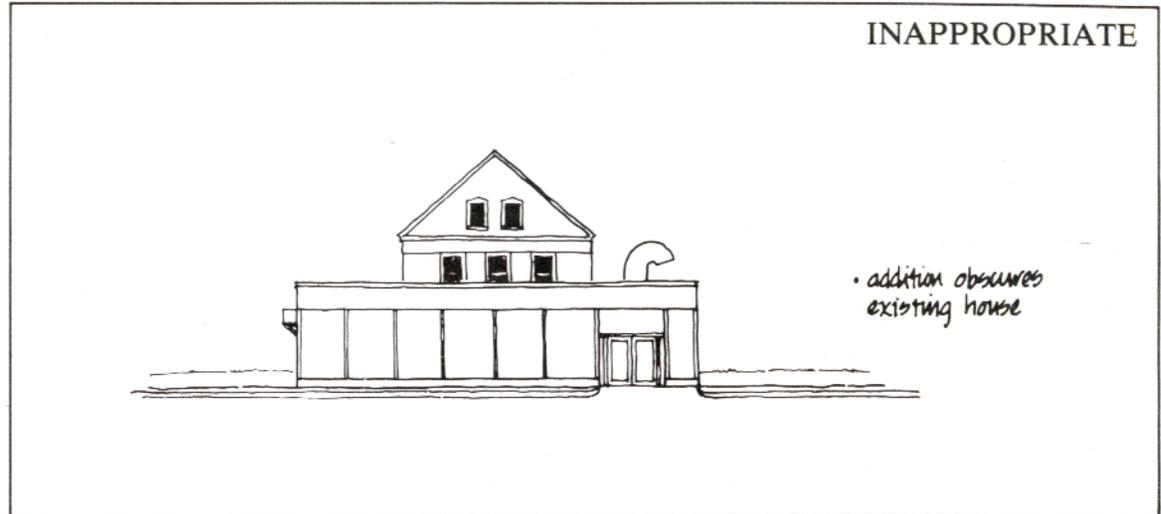
Because wood has for many years been the cheapest and the most plentiful building material in this area, most houses have been built and covered with it. Its long life, insulating qualities and workability have long endeared it to builders. It remains, today, the best of siding materials. If properly maintained it will last for generations and it is always available for repairs if needed. It is resistant to denting and breaking and you can refinish it any time you want to change the color of your home.

The drawings show several siding materials and methods of treating corners. Since most houses were sided with wood clapboards or shingles, we recommend continued use of these materials when repair or replacement is necessary.

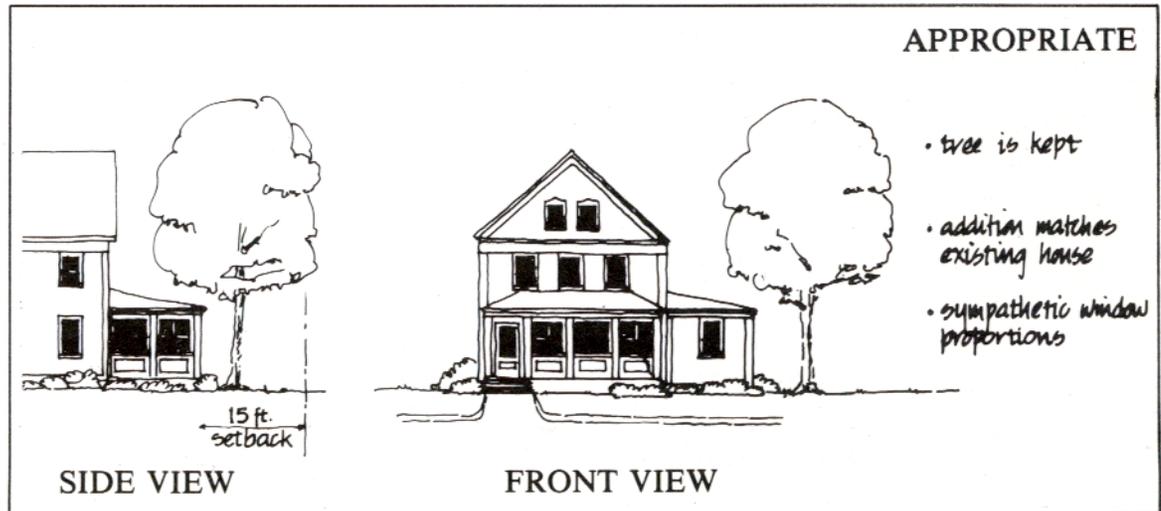
Except on buildings of historic significance, you may use smooth-finish aluminum or vinyl siding applied horizontally with a 4-inch face. "Grained" panels are not acceptable since they are an obvious fake. All existing wood details, such as corner boards, window and door trim and cornices, must be retained unless it is possible to provide formed aluminum or vinyl members which reproduce the original trim with accuracy. Aluminum gutters and downspouts are acceptable. When using aluminum or vinyl siding, unless you have a complete and effective vapor barrier on the inside of your building, select one of the siding brands with holes or slots along the bottom edge of each panel for vapor release. Otherwise, condensation may occur within the wall and dry rot will follow.

CONVERSIONS

INAPPROPRIATE



APPROPRIATE

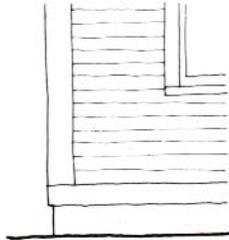


Also illustrated are several siding materials which do not conform to the historical character of the districts and are therefore inappropriate.

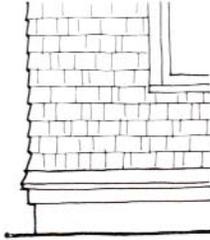
WALL SIDING MATERIALS

Material	Period of Use	Maintenance	Life Expectancy
Wood Clapboard	1630 - present	Paint - every 6-8 years	Indefinite if well maintained
Wood Shingle	1630 - present	None if untreated Paint or Stain every 6-8 years	30 years Indefinite
Asbestos Shingle	Not Appropriate	None	40 years
Asphalt Shingle or Siding	Not Appropriate	None	25 years
Wood Shakes	Seldom Appropriate	None if untreated Paint or Stain every 6-8 years	40 years Indefinite
Aluminum or Vinyl Siding	1950 - present Appropriate only when installed as recommended	None, but may trap moisture in wall if unvented	Untested
Artificial Stone or Brick	Inappropriate	None	Unproven

appropriate

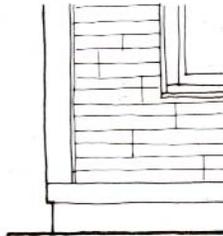


• original wood clapboard siding with trim



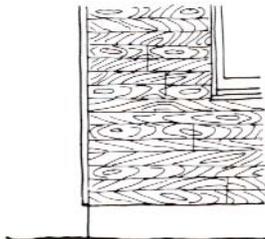
• original wood shingle siding with trim

acceptable

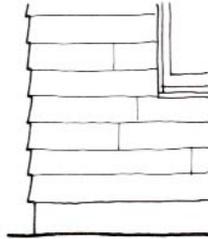


• smooth finished aluminum or vinyl siding with original wood trim

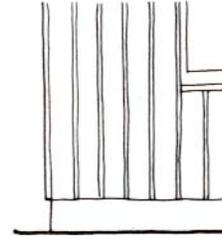
inappropriate



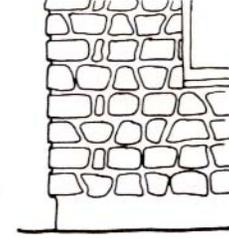
• wood grain siding
• trim removed



• spacing too large



• vertical siding



• artificial stone or brick

ROOFING

Many roofing materials have been used on Quincy's buildings in the centuries of its development. Handsplit wood shakes were the common material until the end of the eighteenth century. They were replaced by sawn wood shingles and on finer buildings by slates. Slates provide an almost permanent roof provided the roof is given occasional maintenance, checking flashings and replacing broken slates.

Occasional use has been made of sheet copper, an expensive material but particularly suited to roofs of low pitch. Tinned and later galvanized sheet iron have been used, but have short lives. Sheets of aluminum and steel alloys have their purposes but are seldom appropriate in the urban setting of the historic districts.

Tile roofs, while appropriate in Florida and California, are seldom appropriate in Quincy and are not recommended for the severe climate of Massachusetts.

The asbestos and formed-enameled sheet-metal shingles currently available are imitation materials often advertised to "improve on nature" but to provide the "beauty of wood." These fake materials may provide sound roofing, but are obvious fakes unacceptable in the Historic Districts.

Wood shingles may be required for restoration work and may be desirable for new designs. However, untreated wood shingles are not acceptable to the Building Department. Cedar shingles and shakes with a fire-retardant treatment are acceptable both to insurance companies and the Building Department. This treatment also extends the life of the roof from 20 to perhaps 30 years.

For many years the asphalt shingle has been the popular material for pitched roofs. Originally it was made to simulate slate. The standard weight shingles have an expected life of 20 years. Investment in the heavier weight Class A shingles are recommended because they double the expected life of the roof. The color should be medium to dark in tone. Avoid solid black, the whites and light grays, and the bright chemical greens, blues and reds. Some mottling or mixing of colors can be attractive.

Think about the way your roof color goes with the wall and trim colors of your house and how it looks beside the neighboring houses.

One drawing shows a distinctive mansard-roof house. The original slates can be repaired or replaced, or an asphalt shingle can be installed. Never use siding of any sort on a mansard roof. Although the slopes are nearly vertical, they deserve to be treated as a roof.

ROOFING MATERIALS

Material	Period of Use	Life Expectancy
White Cedar Shingle	Not Recommended	15 years
Red Cedar Shingle	1640 - present	25 years
Wood Shakes	Early Colonial 1950 - present	30 years
Slate	1870 - present	Indefinite when well maintained
Asbestos Shingle	1890 - 1930 Not Recommended	50 years
Terne Plate Tinned Sheet Galvanized Sheet	1840 - 1940	70 years if painted, every 8-10 years
Copper, lead or Monel Sheets	Seldom used	Indefinite with occasional maintenance
Aluminum Sheets	Inappropriate	30 years

ENTRANCES, WINDOWS AND TRIM

The treatment of entrances, windows and trim are important determinants in identifying the style of a building. Entrances and windows complement other features of the architectural design. The Georgian doorway is embellished with delicate mouldings sometimes topped with a fan light and often capped with an entablature or pediment. The federal doorway is refined and dignified. In the Victorian styles, doorways are exuberant. In each style these details conform with the scale, size and character of the trim used elsewhere.

Flush doors are appropriate in contemporary designs and often in older houses of little or no architectural significance. Complicated or irregular layouts of panels or glass lights are seldom appropriate.

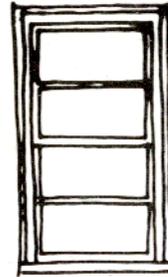
Glass sizes in colonial days were small. As glass techniques improved, the size of the window panes increased. Throughout the first half of the nineteenth century, the standard window was the 12-light 6 over 6 double-hung sash. Following the Civil War, the standard window became the 4-light 2 over 2 double-hung sash, but there were variants. In the Queen Anne and shingle styles, the upper sash was often divided into 16 panes while 2 lights were used in the lower sash. Toward the end of the nineteenth century and in the early years of the twentieth, the large-paned 2-light 1 over 1 double-hung sash competed in popularity with the 4-light and the colonial 12-light sash. One attribute of contemporary styles is the use of single panes whatever the size, shape, type, or proportion of the window may be.

The invariable rule when replacing doors or windows is to determine what was used orig-

inally and to copy that design and layout. Do not attempt to "colonialize" a Victorian design by substituting 12-light sash for 4 light. However, do not be misled by assuming that all 4-light sash now in place were there originally. Windows which are not well maintained rot and require replacement about once a generation. Sash replacement was often used as an opportunity to modernize. Many buildings that now have 4-light sash were built with 12 light. One rule of thumb is that if you find in the window catalogues a stock size of 12-light sash which fits your openings, it is probably appropriate to use 12-light sash if you prefer the sparkle of the small panes to the verticality of the 4-light sash. Whenever the proportions of the frame are truly vertical, 12-light sash are inappropriate.

The size and scale of architectural trim increased throughout the nineteenth century. Some Victorian mouldings are difficult and expensive to reproduce. When restoring an architecturally significant building, reasonable accuracy in reproduction of the mouldings is important. In other buildings, it may be sufficient to retain the width and projection of the original moulding while building it up from several stock mouldings and simple shapes which can be run out on a table saw.

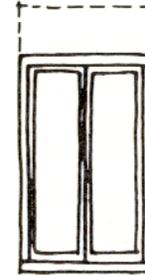
Windows that are not appropriate on the street side(s)



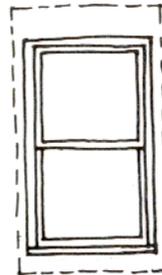
horizontal lights



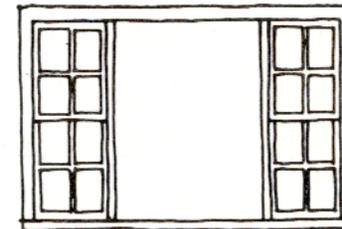
diagonal panes



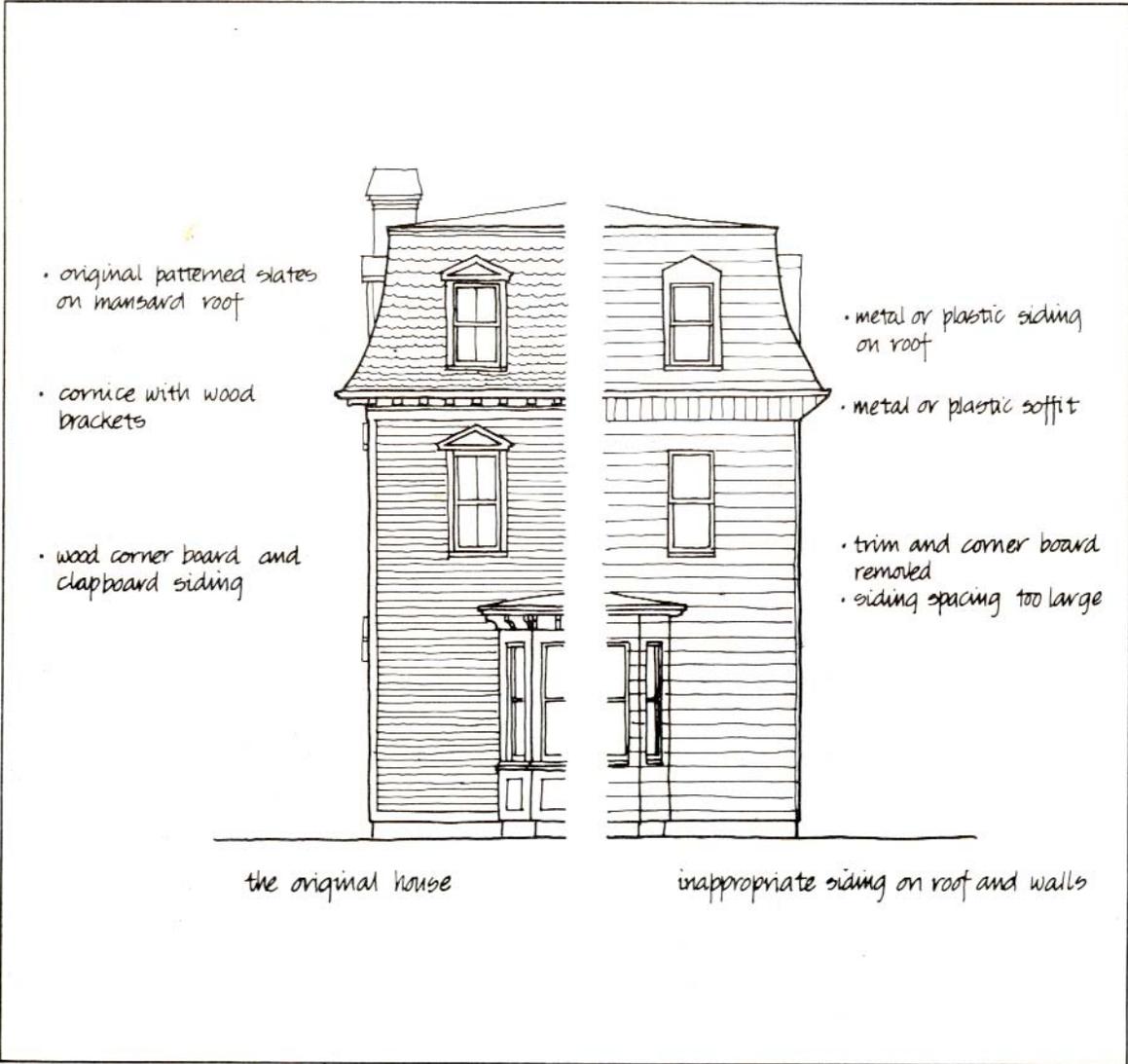
window too small
for original opening



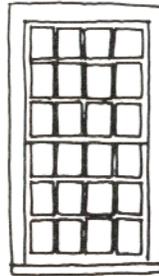
window too small
for original opening



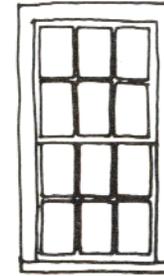
picture window



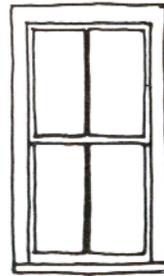
Some early double-hung window styles



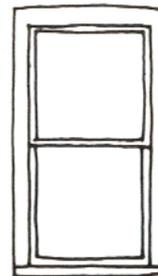
before 1800



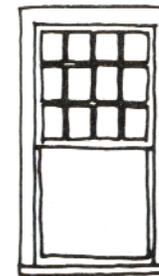
before 1850



after 1850



after 1860



after 1875

Storm Doors

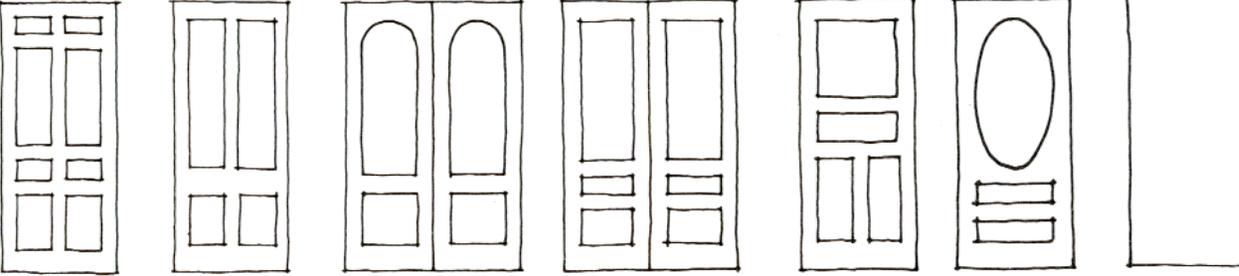
Ideally, a handsome door should be weather-stripped and no storm door used. However, the need to conserve heat energy leads to general use of storm doors. The best-looking storm doors are those designed in wood with a layout which includes interchangeable glass and screen panels. The aluminum industry has developed practical combination doors which are acceptable provided they are painted to match the house trim or the door behind them. The best designs are utterly simple with one flat panel at the bottom and one or two glass or screened panels above. The decorated designs with complex panel layouts, grilles and decal edges at the glass are inappropriate.

Storm Windows

Conservation of energy requires double or even triple glazing. In new construction, double-glazed sash and full weatherstripping meet the conservation need without the bother and expense of storm sash. In older buildings, this approach is impractical without total window replacement. Considering exterior appearance, the best storm window is that installed on the inside. Such window systems are available. Some are wholly practicable. Others are less well engineered and lead to cumbersome window operation. The aluminum industry has developed a practicable exterior screen and storm sash system. It never improves the appearance of a building, but it is acceptable provided the members of the unit are narrow and unobtrusive and that the unit is painted to match the window trim.

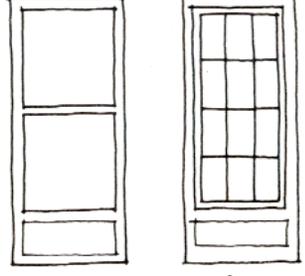
Appropriate

traditional front door styles



before 1820 before 1850 after 1850 after 1880 present

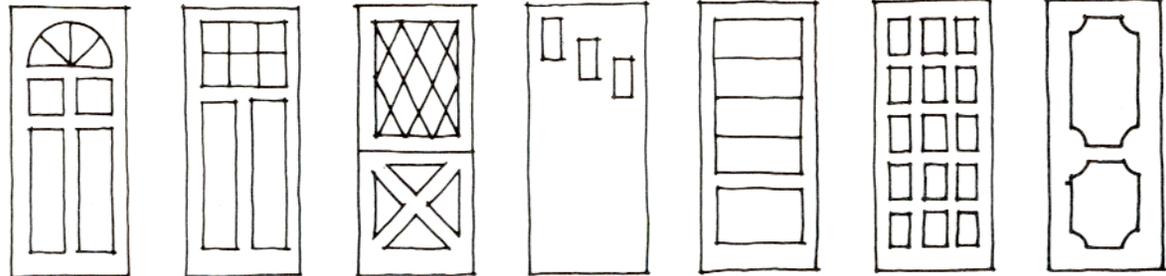
storm/screen door styles



plain painted aluminum plain painted wood

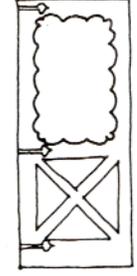
Inappropriate

front door styles



"colonial" "dutch" "dutch" glazed flush horizontal "castilian" "classic"

storm/screen door styles



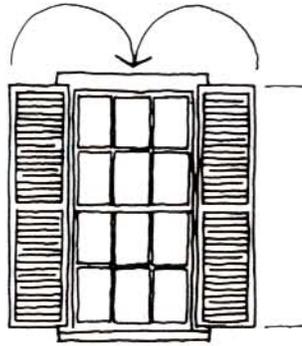
"dutch"

BLINDS AND AWNINGS

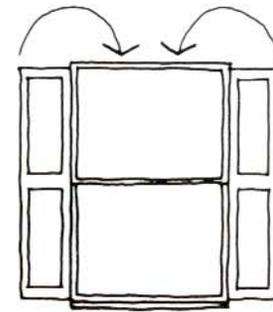
Solid or slatted wood shutters, properly called blinds, came into use shortly before 1800. They could be closed and were used to shade the window and doors from the hot summer sun. Today, they are seldom operated but are often considered attractive decorative features. They were original equipment on many buildings and were used at any opening that could easily be covered. They were not used at bay windows or at other openings where there was no adjacent wall surface against which to fold them when not in use. The width of each blind should be half that of the opening. Though not required in the districts they are appropriate when sized and located properly.

The horizontally-slatted wood blind is always preferred. However, the aluminum or vinyl type is acceptable on buildings that have no historic significance.

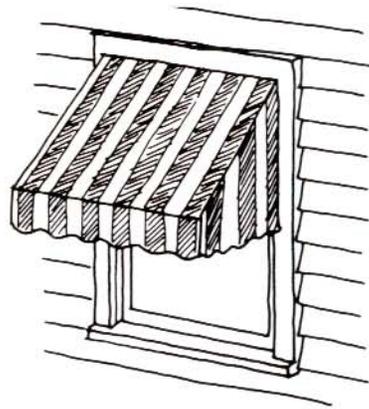
Awnings became popular in the mid-nineteenth century because they both shield the sun and admit more light and air than blinds. They provide an additional source of color and can be appropriate. The materials should be canvas or other fabrics and they must be well maintained. Metal, plastic or wood slats are not acceptable. Recommended colors include: buff brown, light gray, ochre, brick red, gray-green and medium blue. Solid colors or stripes are preferred to decorative designs.



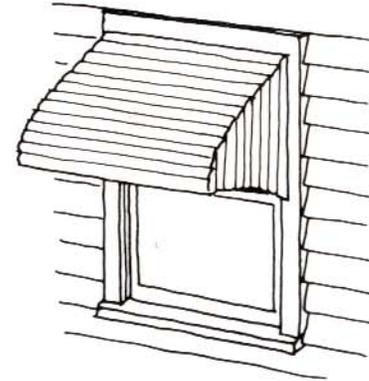
• traditional wood blinds would cover windows if closed



• blinds too narrow



appropriate canvas awning



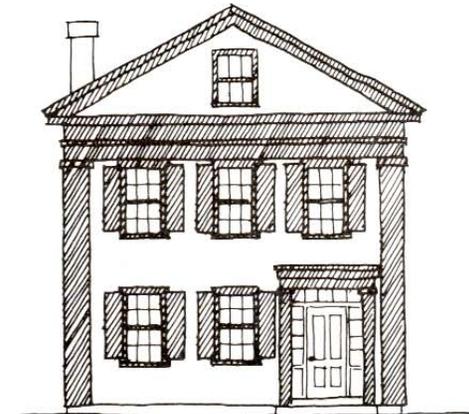
inappropriate metal or plastic awning

COLORS

One of the advantages of paints over permanent building finishes is the possibility of expressing personal taste by changing colors. Within each architectural style or period of construction there were color choices. The Commission encourages but does not require authentic period colors or original building colors except on buildings of significant architectural or historical significance.

If you want to determine the original colors of your building, scrape carefully through later paint layers in as unweathered a place as you can find. Look especially for a place where the paint would be thick such as an inside corner or a drip where sunlight and chemical reactions would not have affected the original color. Wet the sample you find to approximate the original brilliance. You might try removing a clapboard or piece of trim to find a crack where the original paint had penetrated but had not been covered up by later coats. Early greens darken with age and even turn black.

In choosing an appropriate color scheme remember that the colors you choose should fit well with those of neighboring buildings and the landscape. Two or three colors or several tints of the same color are generally enough for one building. The wall color should usually be a muted tone or, in some cases, white. The trim, or accent, color or colors can be somewhat brighter since they cover smaller areas. Either light-toned walls with darker trim or medium-toned walls with lighter trim can be successful. Doors, sash and shutters can be the same color as the trim or a different, but related color.



light wall with dark trim



dark wall with light trim



light wall and trim with dark blinds

LANDSCAPING

Prior to 1800, houses were set on large lots. Land was inexpensive. Space was needed for gardens and livestock. The Quincy Homestead and the Beale-Rice house are reminders of these spacious days. As Quincy changed from a rural, farming community to a suburban and urban scene, land was sub-divided into smaller lots, but the quality of its landscape still contributes to Quincy's appeal today. Where new construction is proposed, setbacks from the street and side lot lines should be ample to preserve insofar as practicable the spaciousness of the townscape.

PARKING - for parking lots see DOWNTOWN

Off-street space for parking cars is essential and usually a problem in older residential neighborhoods where lots are small and houses closely grouped. Done thoughtlessly, the side yard becomes a private asphalted "street" isolating each house from its neighbor. The driveway and parking area should be kept to a practical minimum. Its visual effect can be softened by careful planting or use of a carefully chosen screening fence. The money and effort involved in a thoughtful solution will improve the appearance of your home and add to its value.

The practicality and economy of asphalt paving has led to their overuse both for driveways and paths. There are alternatives. Where the ground is generally flat and there is no danger of washout, gravel with a peastone topping is low in cost, but does require some maintenance. Brick laid in sand is a preferred

surface for walks and sidewalks and can be used in small driveway areas. It requires a gravel base and an edging which can be bricks-on-end, stone or creosoted 2 x 4s. Flagstones are a handsome solution for paths, patios and terraces. At City Hall, there are fine granite walks of rectangular stone laid with tight joints. Bluestone and blue-gray slates are excellent if cut to rectangular shapes. They may be laid with tight joints or well separated with grass between the stones. It is, however, inappropriate to use irregular broken-edge stones or to mix purple-red stones with the blue-grays.

A new technique for bituminous paving combines the practicality of asphalt with the look of a perfectly kept estate gravelled drive. After the base coats are laid, the pavement is flooded with asphalt in which a heavy coating of peastone is embedded.

Fences, Hedges and Walls

Fences, hedges and, occasionally, walls have been a pleasant feature of older neighborhoods adding variety to the streetscape, separating public and private spaces and defining boundary lines. Hedges provide friendly lines of green but require regular trimming. Stone walls can be a reminder of early days. Brick walls can also be appropriate. Concrete block is not appropriate.

Fences should be chosen to harmonize with the house and with its neighbors. On sidewalk lines, they should be somewhat transparent, but they can still be designed to contain children and pets and to keep out unwanted dogs. Wood fences painted to match either the house color or trim color are a good choice particularly for frame houses. They can be of simple pickets

with or without a moulded cap or they can be of decorated forms appropriate to the style of the building. A plank fence with two or three rails with square posts and moulded trim can be appropriate. The white fence at the Quincy Homestead is essentially a simple wood design executed in durable steel. Old iron fences whether of wrought iron or the ornate castings of the Victorian period should be preserved for they are a splendid reminder of the past. Their high cost precludes their frequent use today.

Pipe rail and chain link fences are wholly inappropriate near the street. On back lot lines they can be acceptable if covered with ivy or vines to suppress their industrial appearance.

Cedar fencing with half-round palings are acceptable on side and rear lot lines and may be left to weather. However, split-cedar palings and the fence with rough round posts and split rails are too informal for the urban setting of Quincy's Historic Districts.

Trees

Where street trees do not exist, they should be planted, not in the sidewalk but in the front lawn where their roots will have room and where they will be protected from road salt. The settings of the city's historic buildings in most instances include handsome large trees. Where space permits, new landscaping should include some trees of a species which will eventually reach large size. If located to the south or west of the house, they will provide welcome summer shade. For plantings close to buildings and in constricted areas, smaller flowering species are indicated.

Foundation Planting

In recent years, heavy foundation planting has become popular to hide masonry foundations and soften the juncture of the structure with the ground. Foundation planting was not used in the early years. That may have been because our forefathers wanted sharp distinctions between their buildings and the roughness of their natural landscapes. It may be that the slow-growing shrubs and low-lying evergreens necessary for successful foundation plantings were not available. Today we should make a conscious choice. Some building designs are best presented sparsely with accent plantings only at the corners and entrances. Others are enhanced with continuous beds provided the material is low growing and well maintained. For buildings larger than residences, larger plant materials are generally more suitable.

NEW CONSTRUCTION

New construction in the neighborhood areas differs in three important ways from new construction in downtown: the surrounding area is predominantly freestanding buildings surrounded by landscaping; the traditional building character is residential; and the traditional materials are wood.

In the neighborhood areas the following guidelines apply:

1) Building setbacks greater than those required by the Zoning Ordinance are encouraged.

2) Existing buildings of significant historical and/or architectural significance should be preserved.

3) New construction, whether for residential or business use, should have a residential scale. This implies smaller bay sizes and lower floor-to-floor heights than in the downtown area. An articulated facade expressive of residential apartment units is encouraged as a means of conveying the residential scale.

4) Colors of materials should be harmonious with the colors of adjacent buildings.

5) Parking should be at the rear of the building wherever possible.

III. APPENDIX

SPECIAL TAX TREATMENT FOR HISTORIC BUILDINGS

Section 191 of the Internal Revenue Code makes it possible for the owner of a building on the National Historic Register or a building in an Historic District which is determined to be of historic significance to be entitled to special tax treatment with respect to rehabilitation costs. The owner may take the cost of rehabilitation as amortization over a five-year period or he may treat the entire building for depreciation purposes as if the original use or ownership had started with the beginning of rehabilitation.

Under section 191, the cost of rehabilitation is treated as personal property so that on sale or other disposition the entire proceeds of the sale over the adjusted basis is treated as ordinary gain.

A broader discussion of this subject is given in a booklet available from the Massachusetts Historical Commission entitled "Federal Tax Incentives for Rehabilitation."

REPLACEMENTS FOR OLD DOORS, ETC.

Look in the Yellow Pages of the Telephone Directory for suppliers of materials and for services, such as:

"Building Materials - Used," for old doors, windows, columns, etc.

"Building Finish," "Millwork" and "Woodworkers," for replacement mouldings and other special woodwork.

"Iron Work," for ornamental iron.

"Roofing Contractors," for slate roofing and other types.

Also, for a discussion of hundreds of products, services and suppliers nationwide, see *The Old House Catalogue*, compiled by Lawrence Grow. 1976.

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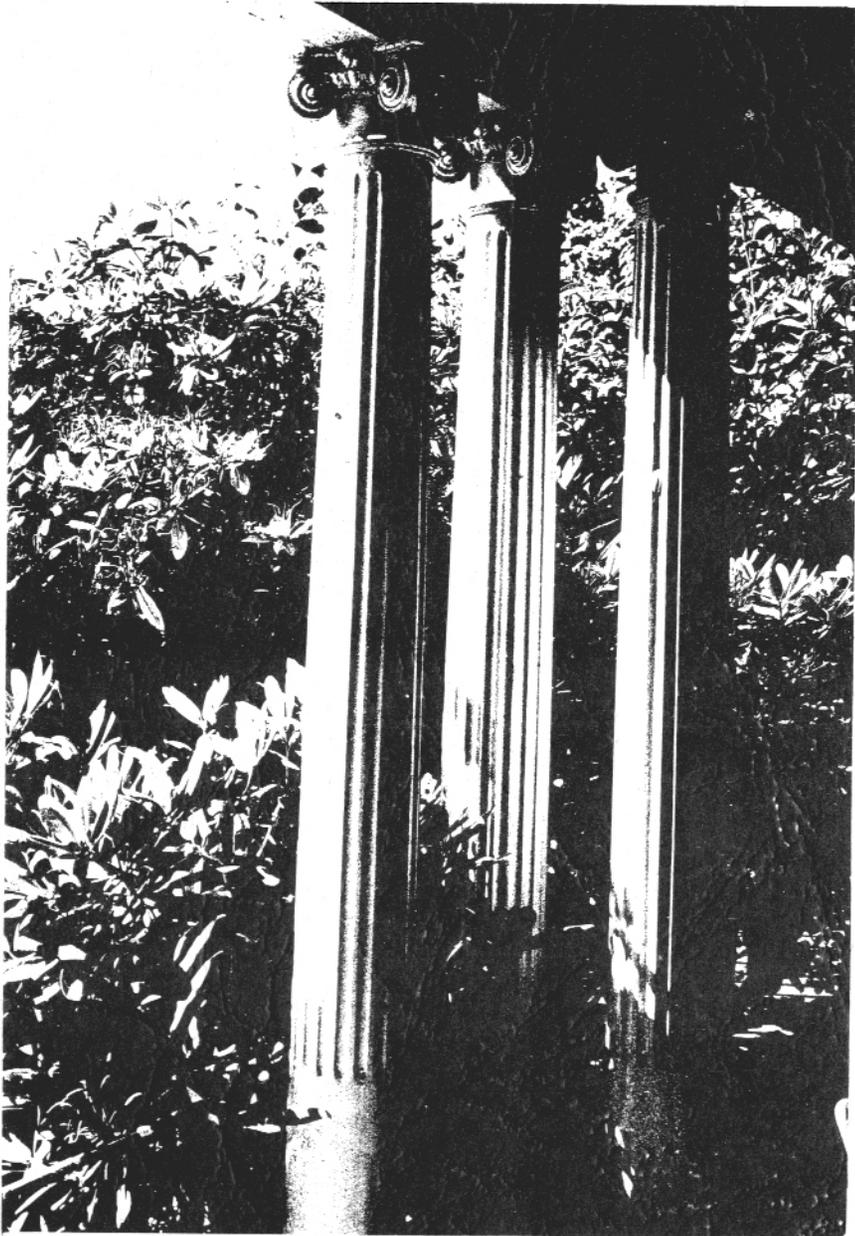
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