

# The William Monroe Trotter House

Boston Landmarks Commission Study Report



Report of the Boston Landmarks Commission  
on the potential designation of  
The WILLIAM MONROE TROTTER HOUSE  
as a Landmark under Chapter 772 of the Acts of 1975

Approved by: Marcia Myers Aug 30, 1977  
Executive Director Date

Approved by: Pauline Chase Harrell Aug 30 '77  
Chairman Date

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1.0 LOCATION OF THE PROPERTY

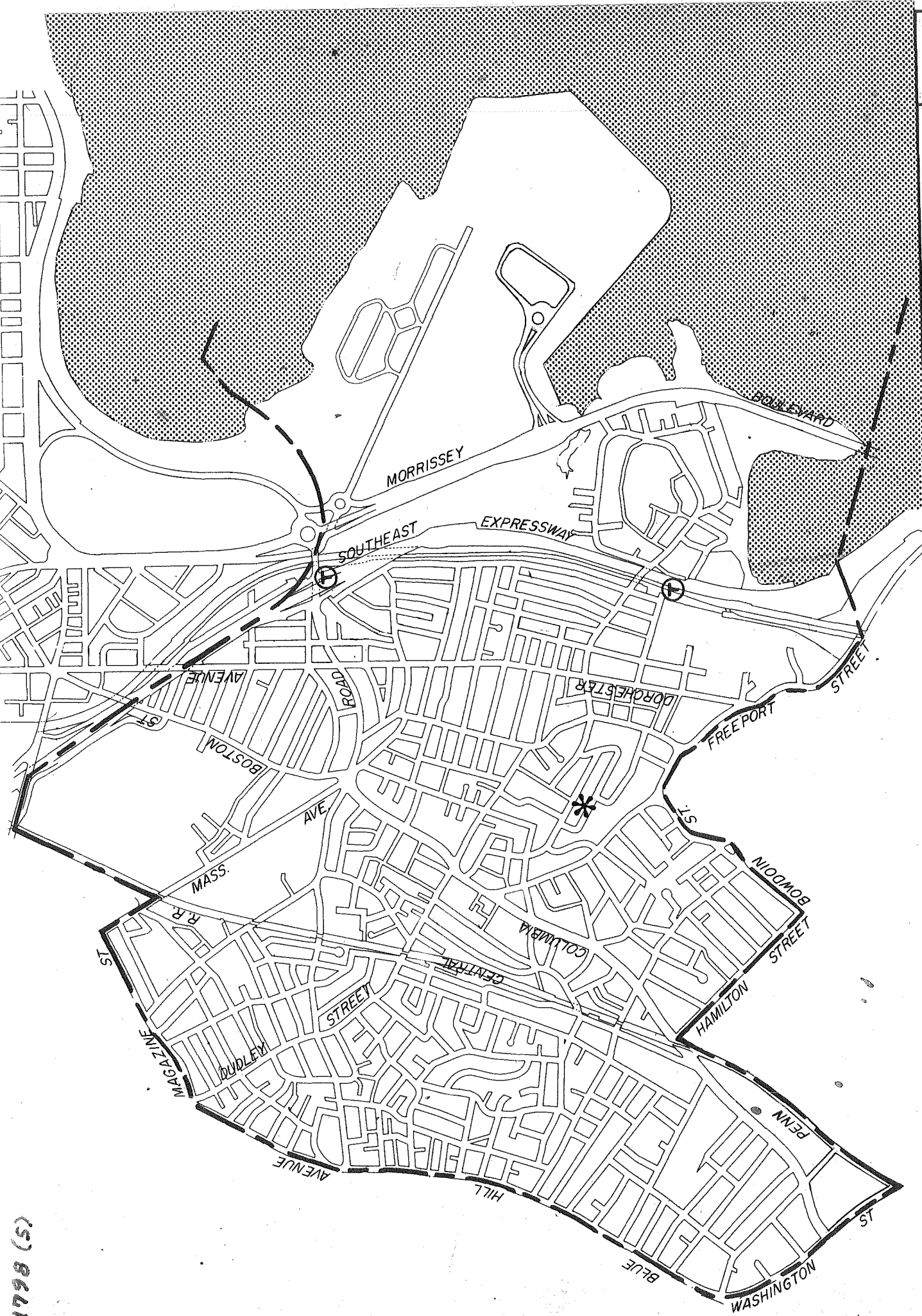
1.1 Address: 97 Sawyer Avenue, Dorchester, Ward 13, Precinct 9. The assessors parcel number is 22110.

1.2 Area in which the Property is located:

The property is located on Sawyer Avenue in the Jones Hill section of Dorchester, near Uphams Corner. This part of Dorchester was chiefly occupied by farm and country estates until 1875, when its development as a residential community proceeded rapidly. This hill was traversed by streets on which substantial detached frame houses were built on rather small scale lots. Towards the turn of the century, more modest, but still large sized residences, including multi-framed types, were also built. The crest of the hill is now chiefly covered by St. Margaret's Hospital.

1.3 Map showing location:

Attached.



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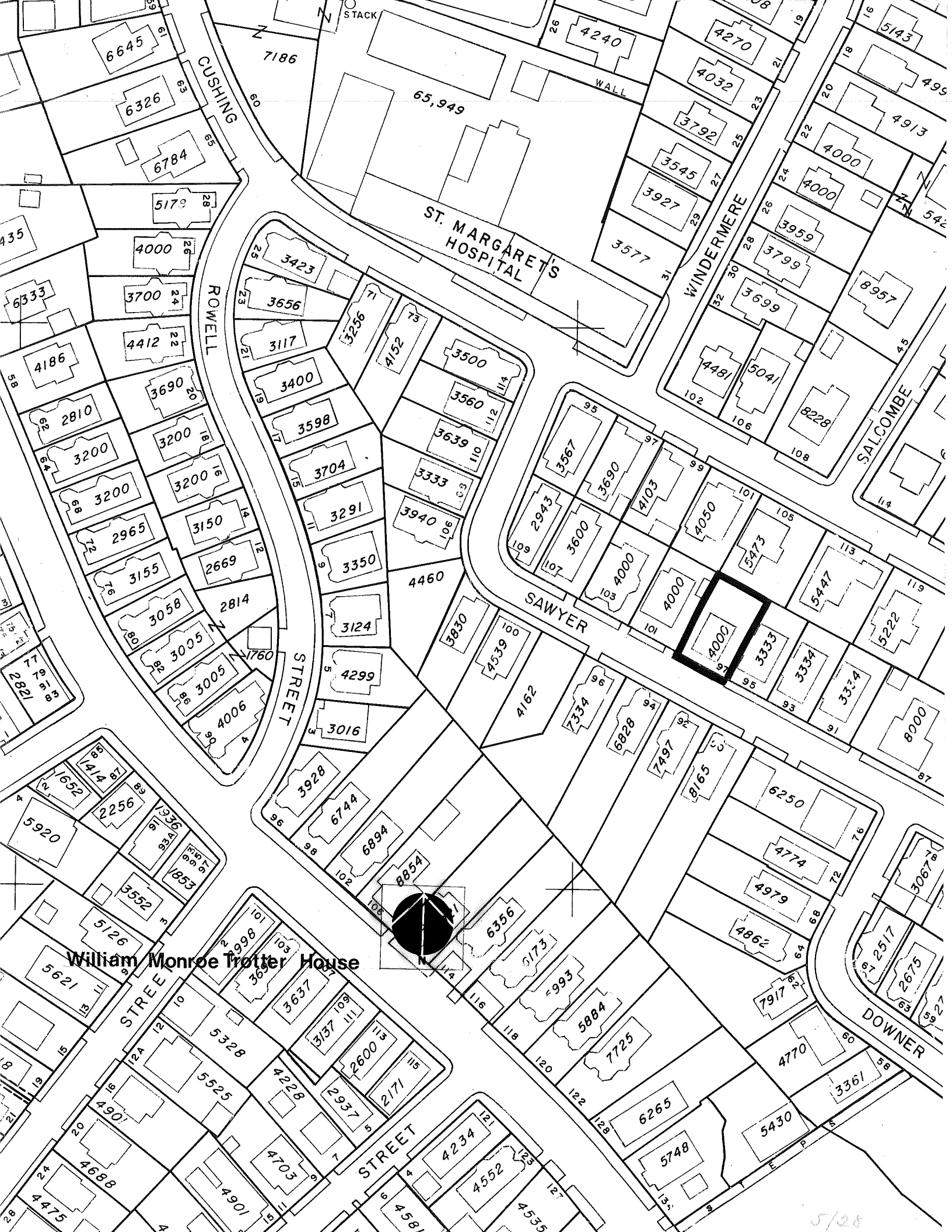
UPHAMS CORNER

0 700 1400 2800 FEET

\* William Monroe Trotter House

8-1798 (S)

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STACK

CUSHING

ROWELL STREET

ST. MARGARET'S HOSPITAL

WINDERMERE

SAWYER

SALCOMBE

DOWNER

William Monroe Trotter House

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## 2.0 DESCRIPTION OF THE PROPERTY

### 2.1 Types and Use:

The property which occupies less than one acre is residential in type and is currently owned by John W. and Irene N. Prantis.

### 2.2 General Description

The William Monroe Trotter House is a rectangular plan, balloon frame house built in 1893. The house is set on a foundation of coursed rubble granite, and is covered by a high gabled roof of asphalt shingle. The first floor of the house is covered with imitation brick siding, made of asphalt. Above the first floor is a moulding on all sides of the house, which provides the base for an outward curving section of the second-story wall (a detail popular in Shingle style houses of the 1880's and 1890's). Above this strip the house is covered with imitation shingles, also made of asphalt. All trim is painted white. The house has one chimney which rises through the roof's ridge at a point slightly north of the center of the building.

The south gable end of the structure is the facade. Attached to it is a two-bay by one-bay deep porch, which covers the entire width of the facade. The porch is set on brick posts, concealed by lattices, and has a stairway slightly west of center on its western bay. At the first floor the porch is supported by square wooden posts which have beveled corners above the railing level, and solid curved brackets at their tops. Set in between the posts are railings of square wooden balusters set into wooden upper and lower rails. On either side of the stairway the railings terminate with square wooden posts having turned tops with ball finials. An iron handrail extends from each of these posts to the base of the stairway at the sidewalk. Set into the wooden support posts of the porch are wooden lintels surmounted by a boxed cornice and wooden gutter, all supporting a low sloping roof of asphalt shingles (which rises from south to north). At the first floor, the facade has a door on its western half and a two over one sliding sash window on its eastern half arranged symmetrically about the center line. There are two windows in corresponding positions on the second floor, the western one being covered by a two over two pane wooden storm window. Throughout the house all windows are set in frames with moulded outer edges. All windows, unless stated otherwise, are of two over one double hung sash; all first floor windows have aluminum combination windows. The facade entrance has an oak door with glazed upper half and a solid, paneled lower half. It is protected by an aluminum combination door. There is one sash of six over one panes centered in the gable.



The east side of the house has one window at each story in its southern half (and centered within that half) and a half hexagonal two-story bay window on its northern half. The whole length of the east wall is capped by an undecorated box cornice and wooden gutter. The west wall of the house is slightly longer than the east, due to a two story ell at the rear. Two windows are set in the northern half of this wall, occurring at both stories; at the second story is a square Queen Anne window of colored glass that lights the interior stairhall. The west roof slope has a gabled dormer covered with asphalt shingles.

The north (rear) wall of the house has an original ell occupying the western two thirds of its first and second stories. It is covered by a low, half-hip roof of asphalt shingle which joins to the main body of the house at the sill of the attic window. The ell has a wooden door with a wooden storm door on its western half. To the east of the door, slightly off center is a narrow two over one window. At the second story, slightly westward of the door is the only storm window in the ell. Set out from the ell on brick posts, is an open rectangular porch with wooden steps at east end, next to the wall of the ell. On the other sides of the porch are railings of the same type as the front porch railings.

### 2.3 Photographs

Attached.

In March 1901, Trotter helped to organize the Boston Literary and Historical Association which served as a forum for militant political opinion expressed by such notables as W.E.B. DuBois, Oswald Garrison Villard and Charles Chesnutt. Trotter also joined the more politically oriented Massachusetts Racial Protective Association.

One of Trotter's greatest contributions to Black protest came when he and his friends, George Forbes, founded The Guardian in 1901, a weekly newspaper. Most of his more virulent criticism was reserved for Booker T. Washington's accommodationist approach to race relations. Trotter strenuously objected to what he perceived as Washington's overemphasis on industrial education and the relegation of Black people to a state of serfdom. To Trotter, the franchise was a sacred right and an indispensable means for achieving power.

During the first decade of the twentieth century, a small group of Blacks expressed serious doubt about the course proposed by Booker T. Washington. Of the two main figures of opposition, Trotter in Boston and W.E.B. DuBois in Atlanta, Trotter was the more forceful and persistent as the opposition to Washington mounted. Trotter's approach was best exemplified in the confrontation which occurred in Boston on July 30, 1903. He proposed to use the occasion of a speech by Washington before the Boston Branch of the National Business League to question his program and its results. As Trotter attempted to present his question, he and his sister were arrested leaving Washington free to deliver his speech. The incident was quickly labeled the "Boston riot" and received widespread coverage. Trotter had achieved his major goal of directing national attention to the fact that there were some Blacks who disagreed with Washington and his program.

After the "riot", Trotter formed the Boston Suffrage League, which soon expanded into the New England Suffrage League. The aim of the group was to place before the American people wrongs against the claims of Blacks. Trotter was elected president. He pressed for anti-lynching legislation, the expenditure of the hundred-twenty million dollars a year on southern schools until 1925, the elimination of segregation on interstate carriers and the enforcement of the Fifteenth Amendment.

In 1905 DuBois sent invitations to selected Black leaders which launched the Niagara Movement to advocate political, economical and social progress for Black Americans. The Movement was short-lived, but, it served to formalize the split with Booker T. Washington. DuBois said that it was Trotter who put the backbone in the platform of the organization.

The most enduring and successful protest organization was founded after the 1908 Springfield, Illinois riot with the formation of the National Association for the Advancement of Colored People (NAACP) in 1909. Trotter did not join the organization because of his skepticism of a white-dominated group. He remained on the periphery of the NAACP to lend his support only on his terms.

During this period Trotter was devoting more and more time to his paper, The Guardian, and less to his business. In 1909 he lost the property which his father had left to him as well as his home in Dorchester at 97 Sawyer Avenue where he had lived since 1899.

As a political activist Trotter believed that political power resulted from the exercise of the franchise. His actions were based upon the belief that Blacks should remain politically independent, voting as a block to swing close elections to the candidates who offered the most to Black people. Although Trotter praised Theodore Roosevelt for appointing a Black man collector of customs for the Port of Charlestown, he later strongly opposed Roosevelt for his inaction concerning the problems of Black people. Trotter was horrified and outraged at the way Roosevelt handled the Brownsville incident of 1906 in which Black soldiers were summarily dismissed from the armed service without honor. Anxious to defeat both Roosevelt and William Howard Taft, Trotter turned to the Democrats in 1907 in the belief that it was better to vote for a known enemy than false friends.

During Woodrow Wilson's races for governor of New Jersey and, later, for President, Trotter and his National Independent Political League (NIPL) endorsed Wilson. With DuBois' endorsement in The Crisis, Wilson managed to draw a considerable number of Black votes from the Republican party. Later Trotter was appalled by the President's sanction of segregation in federal offices in Washington.

Concerned over the course of events in Washington, Trotter and the NIPL drafted a petition signed by 20,000 people from 36 states to present to Wilson. In November of 1913, Trotter, Ida Wells-Barnett, William Sinclair, among others, were granted a meeting with the President. Wilson received them politely but did not commit himself. A year later, Trotter again met with Wilson in which no commitment to change was made.

Trotter's remaining years were anti-climatic. He actively protested against the showing of Thomas Dixon's The Birth of a Nation. He failed to attend the Amenia Conference when invited by Joel Spingarn in 1916, although he endorsed the idea of a gathering of Black leaders.

Trotter continued to publish The Guardian and to rally to the cause of Black people, particularly Black soldiers during World War I. He maintained that Blacks would fight better in war if they could anticipate better treatment in peace. When the War ended, Trotter, in spite of a State Department ban against Blacks going to Europe for the Peace Conference, managed to get to Paris where he pleaded the cause of people of color before the nations of the world. He protested the failure to include a clause on racial justice in the Peace Treaty. He did an excellent job in educating the French, however, he received no response from President Wilson or the newly created League of Nations.

Trotter sailed home to return to what James Weldon Johnson and the media described as the "Red Summer" in 1919 as Whites took up arms against Blacks in cities throughout the nation. Trotter pleaded before the Lodge Senate Committee holding hearings on the Peace Treaty to include a clause relating to racial justice. Neither the racial justice clause nor the treaty were accepted by the Senate.

During the 1920's Trotter gave his support to the Dyer's Anti-Lynching Bill in 1922, but spoke out against Garvey's Back-To-Africa Movement. As late as 1933 he petitioned Franklin D. Roosevelt to end segregation in the District of Columbia. He died in Boston in April, 1934.

### 3.2 Architectural Significance

The Trotter House is an example of the late 19th c. Vernacular architecture that combines Queen Anne style elements with Shingle style details. It was built in 1893 for its owner, George D. Burton, and designed by J.F. and G.H. Smith as a one family for \$3,500. The builder was Chute & Bagloe. Jones Hill, on which it is located, is characterized by large frame houses built after 1890 on relatively small lots. Many of the residences were built as substantial single family mansions, (some as much as \$20,000 in cost). The later structures were more modestly styled and often multi-family, but maintained the large scale. The early occupants have been described as upper middle class of diverse national backgrounds.

### 3.3 Relationship to the Criteria for Landmark Designation

The William Monroe Trotter House clearly meets the criteria for Landmark designation established by Section 4 of Chapter 772 of the Acts of 1975 in that it is a structure which is associated significantly with the life of an outstanding historic personage. It also fulfills the definition of "Landmark" in being an improvement which has historical significance to the City, the Commonwealth, the Region and the Nation. In this case, its national significance is acknowledged by its selection by the Department of Interior as a National Historic Landmark.

#### 4.0 ECONOMIC STATUS

The assessed value of the Trotter House is \$3,000 including \$1,000 for land and \$2,000 for the building.

The occupancy of the house appears to be stable. The area is zoned R.8. for three family or apartment use.

## 5.0 PLANNING CONTEXT

### 5.1 Background:

Originally incorporated as a separate town in 1630, Dorchester remained essentially a farming community until the early 19th century, when it became a favored location for the country estates and summer residences of the Boston gentry seeking to escape the congestion of the City.

Following its annexation to Boston in 1870 and subsequent extension of streetcar lines, Dorchester underwent rapid residential and commercial development. New streets were laid out and large farm lots and estates were subdivided, first for single and two-family wood-frame houses in a variety of Victorian styles, and later for "triple-deckers" or three-family, wood-frame, free-standing structures with projecting window bays and porches. To this day, the great majority of the housing stock dates from the period 1870-1915, and from the period 1890-1910 for Jones Hill, in particular.

A combination of factors affecting most large cities since World War II has brought about a gradual decline, both in population and in overall maintenance conditions of the existing housing stock, along with changes in the area's sociological makeup.

### 5.2 Current Planning Issues:

In its Fall, 1976 report entitled "Dorchester District Profile and Proposed 1977-1979 Neighborhood Improvement Program", the Boston Redevelopment Authority identifies the major planning issues affecting Dorchester as housing deterioration and commercial center decline.

The decline in housing quality is due to a number of inter-related factors, which include changes in transportation systems and residence patterns, racial transisiton, bank and insurance company red-lining, and the age and deferral of repair of the houses themselves (over 40% of which need repairs in excess of \$1,000.00). Similar forces have contributed to the blighted condition of many of the area's main commercial arteries.

The City of Boston is responding to the need for neighborhood stabilization with three federally-funded programs. The Housing Improvement Program provides partial rebates for housing repairs and improvements by owner-occupants, and a HUD-funded homesteading program provides funds through the 312 loan program for rehabilitation and re-occupation of foreclosed, federally-owned properties. Finally, an Innovative Programs Grant recently received from HUD is designed to stabilize existing housing values and encourage reinvestment through the use of marketing techniques and public image improvements. In addition, an extensive public improvement program, concentrating on upgrading school facilities, street and sidewalk resurfacing, and new lighting and utilities, has been underway for about eight years.

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The BRA's Storefront Improvement Program, functioning on a similar rebate plan for needed storefront improvements, supplemented by a program of pedestrian and street improvements, is designed to upgrade neighborhood commercial centers along major arteries.

The area immediately surrounding the Trotter House is fairly stable with a minor (12%) drop in population since 1940 and with almost half the population having resided there for more than five years. The Jones Hill Association has been in existence for several years and is an active civic group. There are approximately 3,500 residents, and 70% of the homes are owner occupants.

Still, there is a need to bolster neighborhood confidence and self-image, and to encourage private investment in the area which is currently zoned R-8.



## 6.0 ALTERNATIVE APPROACHES

As a result of its historic associations and National Historic Landmark status, The William Monroe Trotter House clearly satisfies the criteria for Landmark designation. Such a designation would mean that future physical changes to the property would have to be reviewed by the Boston Landmarks Commission. Landmark designation would provide a high degree of protection for this historic resource.

Architecturally and visually, the Trotter House is part of an interesting and fairly cohesive area of Jones Hill. A study committee might conclude that, in order to protect the relationship existing among the structures within that area, the Commission should designate the area in one of its district categories. However, the overriding historical significance of Mr. Trotter more appropriately places the house in the Landmark category.

## 7.0 RECOMMENDATIONS

The staff of the Boston Landmarks Commission recommend that the William Monroe Trotter House be designated as a Landmark under Chapter 772 of the Acts of 1975.

The boundaries of the Landmark property should conform to the parcel of land known as assessors parcel 22110 owned at this time by John W. and Irene M. Prantis.

The standards and criteria recommended for administering the regulatory functions provided for in Chapter 772 are attached.

## INTRODUCTORY STATEMENT ON STANDARDS AND CRITERIA

## Boston Landmarks Commission

Per Sections 4, 5, 6, 7 and 8 of the enabling statute (Chapter 772 of the General Laws of the Commonwealth of Massachusetts for 1975), Standards and Criteria must be adopted for each Landmark Designation which shall be applied by the Commission in evaluating proposed changes to the property. Before a Certificate of Design Approval or Certificate of Exemption can be issued for such changes, the changes must be reviewed by the Commission with regard to their conformance to the purposes of the statute.

The Standards and Criteria established thus note those features which must be conserved and/or enhanced to maintain the viability of the Landmark Designation. The intent of these guidelines is to help local officials, designers, and individual property owners to identify the characteristics that have led to designation, and thus to identify the limitation to the changes that can be made to them. It should be emphasized that conformance to the Standards and Criteria alone does not necessarily insure approval, nor are they absolute, but any request for variance from them must demonstrate the reasons for, and advantages gained by, such variance. The Commission's Certificate of Design Approval is only granted after careful review of each application and public hearing, in accordance with the statute.

As intended by the statute a wide variety of buildings and features are included within the area open to Landmark Designation, and an equally wide range exists in the latitude allowed for change. Some properties of truly exceptional architectural and/or historical value will permit only the most minor modifications, while for some others the Commission encourages changes and additions with a contemporary approach, consistent with the properties' existing features and changed uses.

In general, the intent of the Standards and Criteria is to preserve existing qualities that cause designation of a property; however, in some cases they have been so structured as to encourage the removal of additions that have lessened the integrity of the property.

It is recognized that changes will be required in designated properties for a wide variety of reasons, all of which are not under the complete control of the Commission or the owners. Primary examples are:

- a) Building code conformance and safety requirements.
- b) Changes necessitated by the introduction of modern mechanical and electrical systems.
- c) Changes due to proposed new uses of a property.

The response to these requirements may, in some cases, present conflicts with the Standards and Criteria for a particular property. The Commission's evaluation of an application will be based upon the degree to which such changes are in harmony with the character of the property.

In some cases, priorities have been assigned within the Standards and Criteria as an aid to property owners in identifying the most critical design features.

The Standards and Criteria have been divided into two levels: (1) those general ones that are common to almost all landmark designations (with three different categories for buildings, building interiors and landscape features); and (2) those specific ones that apply to each particular property that is designated. In every case the Specific Standards and Criteria for a particular property shall take precedence over the General ones if there is a conflict.

GENERAL STANDARDS AND CRITERIA FOR BUILDINGS AND STRUCTURES  
DESIGNATED AS LANDMARKS by the Boston Landmarks Commission

A. APPROACH

1. The design approach to the property should begin with the premise that the features of historical and architectural significance described within the Study Report must be preserved. In general this will minimize the exterior alterations that will be allowed.
2. Changes and additions to the property and its environment which have taken place in the course of time are evidence of the history of the property and the neighborhood. These changes to the property may have developed significance in their own right, and this significance should be recognized and respected. ("Later integral features" shall be the term used to convey this concept.)
3. Deteriorated material or architectural features, whenever possible, should be repaired rather than replaced or removed.
4. When replacement of architectural features is necessary it should be based on physical or documentary evidence of original or later integral features.
5. New materials should, whenever possible, match the material being replaced in physical properties, design, color, texture and other visual qualities. Imitation replacement materials are not allowed.
6. New additions or alterations should not disrupt the essential form and integrity of the property and should be compatible with the size, scale, color, material and character of the property and its environment.
7. New additions should be contemporary in design, not imitative of an earlier style or period.

## General Standards and Criteria

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8. New additions or alterations should be done in such a way that if they were to be removed in the future, the essential form and integrity of the historic property would be unimpaired.
9. Priority shall be given to those portions of the property which are visible from public ways or which it can be reasonably inferred may be in the future.
10. Color will be considered as part of specific standards and criteria that apply to a particular property.

### B. EXTERIOR WALLS

#### I MASONRY

1. Whenever possible, original masonry and mortar should be retained.
2. Duplicate original mortar in composition, color, texture, joint size, joint profile and method of application.
3. Repair and replace deteriorated masonry with material which matches as closely as possible.
4. When necessary to clean masonry, use gentlest method possible. Do not sandblast. Doing so changes the visual quality of the material and accelerates deterioration. Test patches should always be carried out well in advance of cleaning (including exposure to all seasons if possible).
5. Avoid applying waterproofing or water repellent coating to masonry, unless required to solve a specific problem. Such coatings can accelerate deterioration.
6. In general, do not paint masonry surfaces. Painting masonry surfaces will be considered only when there is documentary evidence that this treatment was used at some point in the history of the property.

II NON-MASONRY

1. Retain and repair original or later integral material whenever possible.
2. Retain and repair, when necessary, deteriorated material with material that matches.

C. ROOFS

1. Preserve the integrity of the original or later integral roof shape.
2. Retain original roof covering whenever possible.
3. Whenever possible, replace deteriorated roof covering with material which matches the old in composition, size, shape, color, texture, and installation detail.
4. Preserve architectural features which give the roof its character, such as cornices, gutters, iron filigree, cupolas, dormers, brackets.

D. WINDOWS AND DOORS

1. Retain original and later integral door and window openings where they exist. Do not enlarge or reduce door and window openings for the purpose of fitting stock window sash or doors, or air conditioners.
2. Whenever possible, repair and retain original or later integral window elements such as sash, lintels, sills, architraves, glass, shutters and other decorations and hardware. When replacement of materials or elements is necessary, it should be based on physical or documentary evidence.
3. On some properties consideration will be given to changing from the original window details to other expressions such as to a minimal anonymous treatment by the use of a single light, when consideration of cost, energy conservation or appropriateness override the desire for historical accuracy. In such cases, consideration must be given to the resulting effect on the interior as well as the exterior of the building.

E. PORCHES, STEPS AND EXTERIOR ARCHITECTURAL ELEMENTS

1. Retain and repair porches and steps that are original or later integral features including such items as railings, balusters, columns, posts, brackets, roofs, ironwork, benches, fountains, statues and decorative items.

F. SIGNS, MARQUEES AND AWNINGS

1. Signs, marquees and awnings integral to the building ornamentation or architectural detailing shall be retained and repaired where necessary.
  2. New signs, marquees and awnings shall not detract from the essential form of the building nor obscure its architectural features.
  3. New signs, marquees and awnings shall be of a size and material compatible with the building and its current use.
  4. Signs, marquees and awnings applied to the building shall be applied in such a way that they could be removed without damaging the building.
  5. All signs added to the building shall be part of one system of design, or reflect a design concept appropriate to the communication intent.
  6. Lettering forms or typeface will be evaluated for the specific use intended, but generally shall either be contemporary or relate to the period of the building or its later integral features.
  7. Lighting of signs will be evaluated for the specific use intended, but generally illumination of a sign shall not dominate illumination of the building.
  8. The foregoing notwithstanding, signs are viewed as the most appropriate vehicle for imaginative and creative expression, especially in structures being reused for purposes different from the original, and it is not the Commission's intent to stifle a creative approach to signage.
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## G PENTHOUSES

1. The objective of preserving the integrity of the original or later integral roof shape shall provide the basic criteria in judging whether a penthouse can be added to a roof. Height of a building, prominence of roof form, and visibility shall govern whether a penthouse shall be approved.
2. Minimizing or eliminating the visual impact of the penthouse is the general objective and the following guidelines shall be followed:
  - a) Location shall be selected where the penthouse is not visible from the street or adjacent buildings; set-backs shall be utilized.
  - b) Overall height or other dimensions shall be kept to a point where the penthouse is not seen from the street or adjacent buildings.
  - c) Exterior treatment shall relate to the materials, color and texture of the building or to other materials integral to the period and character of the building, typically used for appendages.
  - d) Openings in a penthouse shall relate to the building in proportion, type and size of opening, wherever visually apparent.

## H LANDSCAPE FEATURES

1. The general intent is to preserve the existing or later integral landscape features that enhance the landmark property.
2. It is recognized that often the environment surrounding the property has a character, scale and street pattern quite different from that existing when the building was constructed. Thus, changes must frequently be made to accommodate the new condition, and the landscape treatment can be seen as a transition feature between the landmark and its newer surroundings.

3. The existing landforms of the site shall not be altered unless shown to be necessary for maintenance of the landmark or site. Additional landforms will only be considered if they will not obscure the exterior of the landmark.
4. Original layout and materials of the walks, steps, and paved areas should be maintained. Consideration will be given to alterations if it can be shown that better site circulation is necessary and that the alterations will improve this without altering the integrity of the landmark.
5. Existing healthy plant materials should be maintained as long as possible. New plant materials should be added on a schedule that will assure a continuity in the original landscape design and its later adaptations.
6. Maintenance of, removal of, and additions to plant materials should consider maintaining existing vistas of the landmark.

#### I. EXTERIOR LIGHTING

1. There are two aspects of exterior lighting:
  - a) Lighting fixtures as appurtenances to the building or elements of architectural ornamentation.
  - b) Quality of illumination on building exterior.
2. Wherever integral to the building, original lighting fixtures shall be retained. Supplementary illumination may be added where appropriate to the current use of the building.
3. New lighting shall conform to any of the following approaches, as appropriate to the building and to the current or projected use:
  - a) Accurate representation of the original period, based on physical or documentary evidence.
  - b) Retention or restoration of fixtures which date from an interim installation and which are considered to be appropriate to the building and use.

- c) New lighting fixtures which are contemporary in design, and which illuminate the exterior of the building in a way which renders it visible at night and compatible with its environment.
4. If a fixture is to be replaced, the new exterior lighting shall be located where intended in the original design. If supplementary lighting is added, the new location shall fulfill the functional intent of the current use without obscuring the building form or architectural detailing.

J. REMOVAL OF LATER ADDITIONS AND ALTERATIONS

1. Each property will be separately studied to determine if later additions and alterations can, or should, be removed. It is not possible to provide one general guideline.
2. Factors that will be considered include:
  - a) Compatibility with the original property's integrity in scale, materials and character.
  - b) Historic association with the property.
  - c) Quality in the design and execution of the addition.
  - d) Functional usefulness.

Boston Landmarks Commission  
Specific Standards and Criteria

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William Monroe Trotter House  
97 Sawyer Avenue  
Dorchester, MA

A. General

1. The designation of this property is based more on the importance of the man who owned it and lived within it than on the architectural importance of the structure. It, however, exhibits basic elements of its Queen Anne style origin in which it was built, marred mainly by the later application of new wall materials.
2. The general intent with this building should be to make no further violation of the basic integrity of the house and try gradually to restore the original details and materials.
3. As the primary public views of the house are from Sawyer Avenue, the most attention should be given to the front elevation facing south.

B. Walls

1. When any work is done on the exterior walls, the intent should be to remove the existing asphalt shingles and restore and/or replace the smooth wood clapboards or wood shingles.
2. When any exterior work is being done investigation should be made to see if the building originally had ornamental detail. If so, this should be gradually replaced.
3. Windows should not be added or removed and should only be modified to bring closer to standard Queen Anne style detailing.
4. Exterior paint or stain should match original color, if it can be determined; or, be from a typical Queen Anne style palette, if the original cannot be determined.

C. Roof

1. The roof shape should be retained.

D. Porches

1. The front porch with its detailing and lattice work should be retained.

E. Additions

1. The existing ell in the rear and its porch should be retained.

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