

Carroll County Historic Preservation Commission

DESIGN GUIDELINES

Adapted from the Handbook of the
Maryland Association of Historic District Commissions

June, 1999

Carroll County Historic District Commission

Design Guidelines

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Maryland Association of Historic District Commissions

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CARROLL COUNTY HISTORIC PRESERVATION COMMISSION

(Revised June, 1999)

BACKGROUND

The Carroll County Historic District Commission was established in 1970 with the adoption of Article 5A "H" Historic Zoning District in the Carroll County Zoning Ordinance. The authority for adoption of historic area zoning is provided in Article 66B of the Annotated Code of Maryland. On June 10, 1996, The Carroll County Board of Commissioners amended Ordinance No. 1E, Section 5A - Historic District Overlay (Ordinance No.150A). Whereas the 1970 ordinance was initiated to facilitate historic preservation status for the village of Uniontown, ordinance 150A extends this facilitation to other villages and/or individual homes within the County. The Commission's name was changed to Carroll County Historic Preservation Commission to reflect this broader purview.

Creation of a Historic District Overlay uses local zoning to preserve, stabilize and enhance a community's heritage through design review of new construction, alteration, reconstruction, moving and demolition of sites and structures located within the Historic District Overlay together with their appurtenances and environmental settings. This is one of the most effective ways to provide protection to historic communities and sites.

UNIONTOWN'S SIGNIFICANCE

In addition to historic district zoning, Uniontown is listed on the National Register of Historic Places, a program of the U.S. Department of the Interior. National Register listing provides official recognition of the historic significance of the community and limited protection in cases where projects receive funding or require permits from federal or state agencies. Under Ordinance No. 150A, this recognition may be extended to other communities and/or individual homes within the County which qualify for this status.

The historical significance of Uniontown is described in the National Register Nomination as follows:

'The Uniontown Historic District is significant as an example of a linear townscape typical of small settlements in rural north-central Maryland during the nineteenth century. While it incorporates a handful of significant early 20th century buildings reflecting the most recent phase of the town's development as a center for social activities and small-scale commerce for the outlying farms, the town is primarily characterized by nineteenth-century houses and community buildings creating a strong impression of a rural village of that period. The district retains a high level of integrity, with extremely few insensitive alterations or intrusions; this superior degree of preservation distinguishes Uniontown among other nineteenth-century agricultural communities of similar size in Carroll County.'

CARROLL COUNTY HISTORIC PRESERVATION COMMISSION

The Carroll County Historic Preservation Commission is composed of five members and an alternate who have a demonstrated special interest, knowledge, or expertise in architecture, history, architectural history, archaeology, planning, anthropology, curation, conservation, landscape architecture, historic preservation, urban design, or related disciplines. The major responsibility of the Commission is design review in a Historic District Overlay as defined in Ordinance 150A. The protection of Uniontown, and any subsequently qualified Historic District Overlay areas is accomplished through review of proposed changes including construction, moving or demolition of any structure within this District and where such changes would affect the exterior appearance of a structure and its surroundings visible or intended to be visible from any adjacent public way.

RESTORATION PHILOSOPHY

Many people have the mistaken belief that historic district review requires an owner to restore a property back to a certain period of time. This is not the case. In fact the buildings of Uniontown and any subsequently identified Historic District Overlay areas should reflect all of the periods of time of the community's history, because the significance of the village lies in its evolution from settlement. In the case of Uniontown, this means evolution through the early twentieth century. Therefore, a "restoring it back" philosophy may in fact be the opposite of what is appropriate for a particular structure in any particular Historic District Overlay area.

This concept is outlined in the Secretary of Interior's "Standards For Rehabilitation" (see page 2) wherein standard number four relates to changes which may have taken place in the course of time or the history of development of a building, structure, or site and its environment. These changes may have acquired significance of their own right, and this significance should be retained and preserved.

DESIGN GUIDELINES

Design guidelines provide a framework for guiding restoration and rehabilitation work as well as new construction. They provide property owners with a clear perspective of what is required of them. They also provide an objective basis for the decisions of the Commission. The Carroll County Historic Preservation Commission has adapted Design Guidelines published in the *Handbook of the Maryland Association of Historic District Commissions* for its use. These guidelines are available upon request from the Bureau of Permits and Inspections.

WHEN IS REVIEW REQUIRED?

In addition to any required county building permits, Historic District Overlay design review is needed before any construction, demolition, or alteration to sites or structures within the Historic District Overlay.

Design Review is required for, but not limited to, the following types of work:

New construction ... Additions ... Partial/total demolition ... Decks ... Porches ... Fences ... Walls ... Drive/parking areas ... Major landscaping/grading ... Tree removal ... Siding/roofing changes ... Window/door changes ... Masonry repair/repoint ... Signs ... Any other work which alters the exterior features of an historic site or resources whether or not the work requires a Carroll County building permit.

Design Review is not required for:

Interior work, customary farming operations, or for ordinary maintenance to the exterior of the site which does not alter the exterior features of the historic resource. The Commission has not exercised its purview over the color or materials used in painting or the color of replacement siding or roofing materials. If in doubt, call the Bureau of Permits and Inspections, (410) 386-2200.

PROCEDURES FOR HISTORIC PRESERVATION COMMISSION DESIGN REVIEW

You may contact the Carroll County Historic Preservation Commission through the Bureau of Permits and Inspections, (410) 336-2200. They are located in the County Office Building at 225 North Center Street, Westminster

1. When you apply for a building permit, you will be required to obtain approval from the Historic Preservation Commission if your property is designated within a Historic District Overlay (e.g., Uniontown). The Bureau of Permits and Inspections can provide you with an application and submission requirements.

2. Complete the application and return it along with attachments to the Bureau of Permits and Inspections. You are required to include in your application a written description of the work to be done, photographs of the affected areas, and adjacent property owner addresses. Depending on the specific project, you may need to also submit a site plan, tree survey, construction plans, elevation drawings, and material specifications. The application is placed on the agenda of the Commission

3. Public meetings of the Commission are held on the first Monday of each month. Applications must be received 10 (ten) calendar days before the meeting date to be placed upon the agenda. Notice of the scheduled hearing is sent by mail to the applicant and adjacent property owners. It is also listed on the meeting calendar of the county boards and commissions which is sent to the local media.

4. At the Commission meeting, the Commission will review your application for completeness. If determined to be incomplete, it will be returned to you for completion and resubmission prior to a subsequent Commission meeting. The Commission is required to act upon completed applications within 45 (forty five) days of determination at a regular Commission meeting that the application is complete.

5. If your application is determined to be complete, you and other interested parties are offered an opportunity to testify. If there is opposition to the application, an opportunity for comments by opponents is made available

6. Following formal closing of the hearing record, usually at the conclusion of appearances by you and any interested parties, the Commission votes in public session on the application.

7. In making a decision, the Commission's options are to:

- (a) Approve the application on the basis of the work as proposed;
- (b) Approve the application subject to certain conditions; or
- (c) disapprove the application.

If the Commission votes to disapprove your application, it is required to provide you with written notice of the reasons for the denial. A copy of the recorded application will be provided to you.

8. The Commission's decision is transmitted to the Bureau of Permits & Inspections who officially issues your permit or provides you with written documentation of why the application was disapproved in accordance with the Commission's direction. In practice, if applications are approved by the Commission as submitted or approved with conditions, permits can be picked up the day after the public hearing.

9. If your application is disapproved, you may appeal the denial to the Carroll County Board of Zoning Appeals within 30 days of the Commission's decision. Board of Zoning Appeals decisions may be appealed to the Circuit Court. You may not submit an application for the identical work for a period of one year.

SECRETARY OF THE INTERIOR'S STANDARD'S FOR REHABILITATION

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture and other visual qualities and, where possible, materials.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

When is Review Required?

In addition to any required county building permits, historic district design review is needed before any construction, demolition, or alteration to sites or structures within the Uniontown historic district.

Design Review Is Required for the Following Types of Work:

New construction. . . Additions . . . Partial/total demolition. . . Decks . . . Porches . . . Fences . . . Walls. . . Drive/parking areas . . . Major landscape/grading . . . Tree removal . . . Siding/roofing changes . . . Window/door changes . . . Masonry repair/repoint. . . Signs . . . Any other work which alters the exterior features of an historic site or resources and requires a Carroll County building permit.

Design Review is not required for:

Interior work, customary farming operations, or for ordinary maintenance to the exterior of the site which does not alter the exterior features of the historic resource. The Commission has no purview over color of materials used in painting or the color of replacement siding or roofing materials. If in doubt, call the Office of Administrative Hearings, (410) 857-2094.

Secretary of the Interior's Standards for Rehabilitation

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.
8. Significant archaeological resources affected by a project shall be protected and preserved.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

Procedures for Historic District Design Review

You may contact the Carroll County Historic District Commission through the Office of Administrative Hearings, 225 North Center Street, Westminster, (410) 857-2094. They are located in Room 109 of the County Office Building.

1. When you apply for a building permit, you will be required to obtain approval from the Historic District Commission if your property is designated within the Uniontown historic district. The Office of Administrative Hearings can provide you with an application and submission requirements.

2. Complete the application and return with required submissions to the Office of Administrative Hearing. In every instance, you are required to include in your application a written description of the work to be done, photographs of the affected areas, and adjacent property owner addresses. Depending on the specific project, you may need to also submit a site plan, tree survey, construction plans, elevation drawings, and material specifications. If your submission is complete, the application is placed on the agenda of the Commission. If incomplete, you are notified promptly.

3. Public meetings of the Commission are held on the first Monday of each month. Applications must be received 10 days before the meeting date to be placed upon the agenda. Notice of the scheduled hearing is sent by mail to the applicant and owners of adjacent properties. It is also listed on the meeting calendar of the county boards and commissions which is sent to the local media.

4. At the Commission meeting, you and other interested parties are offered an opportunity to testify. If there is opposition to the application, an opportunity for comments by opponents is made available.

5. Following formal closing of the hearing record, usually at the conclusion of appearances by you and any interested parties, the Commission votes in public session on the application.

6. In making a decision, the Commission's options are to: (a) issue the permit on the basis of the work as proposed; (b) issue the permit subject to certain conditions; or (c) deny the permit. If the Commission votes to deny your permit, it is required to provide you with written notice of the reasons for the denial.

7. The Commission's decision is transmitted to Office of Administrative Hearings staff who officially issue or deny the permit in accordance with the Commission's direction. In practice, most applicants whose applications are approved by the Commission as submitted, or with conditions, can pick up their permits the day after the public hearing.

8. If your application is denied, you may submit a new application or appeal the denial to the Carroll County Board of Zoning Appeals within 30 days of the Commission's decision. Board of Zoning Appeals decisions may be appealed to the Circuit Court.

PROPERTY ADDRESS: _____

APPLICATION NO. _____

**CARROLL COUNTY HISTORIC PRESERVATION COMMISSION
APPLICATION FOR ALTERATION OR CONSTRUCTION IN A HISTORIC DISTRICT**

(Revised June 7, 1999)

INSTRUCTIONS:

1. Please read the brochure entitled **Carroll County Historic Preservation Commission DESIGN GUIDELINES**; in particular, note section entitled "When is Review Required?"
2. Determine from the Carroll County Bureau of Permits and Inspections if a building permit is required for the work you wish to do. If yes, apply for "Permit Application & Zoning Certificate" from that agency.
3. Submit one copy of this Application with all applicable questions completed, along with all required attachments, ten (10) calendar days prior to the next regular Commission meeting. Applications received after this deadline will be held for review until the next regular meeting. (The Commission meets regularly on the first Monday of each month.)
4. Please post your approved Application in a protected place, in public view, while your project is underway.

	Names & Mailing Addresses	Telephone Numbers
PROPERTY OWNER(S):	_____	_____
BUILDING CONTRACTOR:	_____	_____
DESIGN CONSULTANT:	_____	_____
DESCRIPTION OF PROJECT:	_____	

(Continue on additional pages, if necessary.)

TYPE OF PROJECT:

- Addition
- Alteration
- Demolition
- Installation
- New Detached Building
- Wood Siding
- Relocation of Building
- Removal (including removal of trees)
- Other _____

- Chimney
- Door(s)
- Driveway
- Fencing
- Lighting
- Major Landscaping
- Outside Shutters
- Sidewalk
- Sign
- Steps
- Windows
- Other _____

PROPOSED MATERIALS :

- Asphalt
- Brick
- Concrete
- Concrete Block
- Stone
- Stucco
- Wood
- Wood Siding
 - Horizontal
 - Vertical
- Other _____

- Asphalt Shingles
- Wood Shingles
- Other Shingles _____
- Standing seam metal
- Other Metal _____
- Slate
- Other _____

REQUIRED ATTACHMENTS (Include all applicable items):

- Photographs of existing building(s).
- Scaled elevation drawings showing location of existing and proposed building(s), addition(s), alteration(s) and other pertinent details.
- Scaled plot plan showing existing and proposed building(s), additions(s), alteration(s) and driveway(s) in relation to each other and public roads and other rights of way.
- Historical documentation (photographs, published information or other physical evidence) supporting proposed changes

CARROLL COUNTY HISTORIC PRESERVATION COMMISSION APPLICATION NO. _____
APPLICATION FOR ALTERATION OR CONSTRUCTION IN A HISTORIC DISTRICT

ADJOINING PROPERTY OWNERS & MAILING ADDRESSES:

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____

Check here if additional pages are used

STATEMENT: The information on this Application and attachments represents an accurate description of the proposed work and I have omitted nothing which might affect the decision of the Carroll County Historic Preservation Commission. I understand that approval of this Application by the Carroll County Historic Preservation Commission does not constitute approval of a "Permit Application & Zoning Certificate," which is administered by the Carroll County Bureau of Permits and Inspections. I acknowledge that I have read the **Carroll County Historic Preservation Commission DESIGN GUIDELINES** and the **GUIDE FOR COMPLETION OF APPLICATION**. I understand that the Commission usually shall act upon a completed Application within forty-five (45) days from the date the completed Application was filed with the Commission and I understand the consequences if this Application is determined by the Commission to be incomplete.

Date _____ Signature (owner) _____
 Date _____ Signature (owner) _____

For Commission Use Only

The Carroll County Historic Preservation Commission considered Application No. _____ at its meeting on _____. The Application was _____ by a _____ vote subject to the following conditions: _____

The basis for this decision was: _____

Commissioners:	Approve	Disapprove	Abstain
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
_____	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

GUIDELINES FOR REHABILITATION AND MAINTENANCE OF RESIDENTIAL STRUCTURES

INTRODUCTION

This section deals with the individual components of historic structures and offers guidelines on how these components can be restored and maintained. When working on an older structure, three basic rules should be remembered:

- * try to retain as much of the original materials, detail, and design as possible.
- * make sure that any modern elements introduced are appropriate and will not spoil the features which give the structure its character.
- * never try to make a structure look older than it is by using details belonging to an earlier style.

Rehabilitation techniques that will assist the owner in making sound preservation decisions concerning the planning of a rehabilitation project are listed in this section. Hopefully these decisions will be based on a better understanding of the variables that affect the task of revitalizing and maintaining an historic property.

MASONRY AND FOUNDATIONS

Cleaning

The cleaning of historic masonry is discouraged unless it is undertaken to halt deterioration or to remove graffiti and stains. The stripping of painted masonry surfaces may not be appropriate if these surfaces were previously painted for practical or aesthetic reasons.

When performed, cleaning must be accomplished using the gentlest means possible, without damaging the surface of the masonry. The use of low pressure water (garden hose pressure or under 600 p.s.i.), mild detergent (liquid dishwashing detergent), and soft natural bristle brushes is the recommended starting point. This method will remove surface dirt and general street grime, but may not remove stains and graffiti.

Chemical cleaning should be considered only after milder cleaning methods have failed to produce acceptable results. In no event should sodium hydroxide (more commonly known as caustic soda), muratic acid or lye be used on historic brick, nor should acidic cleaners be used on historic marble or limestone.

Cleaning tests, whether using simple or complex methods, should be applied to an area of sufficient size (approximately 4 sq. ft.), in an inconspicuous location on the building. These test areas will help to determine the degree of cleaning necessary to clean but not damage the surface of the historic masonry. They also serve as the means to evaluate the skills of the contractor performing the work.

Finally, sandblasting, including dry and wet grit or other abrasives, is *never* an acceptable cleaning method because it erodes the surface of the masonry and accelerates deterioration.

Paint

The original color and texture of masonry surfaces should be retained. Paint should not be indiscriminately removed from masonry surfaces, as some brick surfaces were originally meant to be painted.

Masonry Repair

The repair of historic masonry, beyond simple repointing, may be necessary if the structural integrity of a wall has been weakened from movement or the surface deterioration of masonry units. Repair may entail the limited replacement of masonry with units which match the size, color, and texture of extensively damaged or missing units.

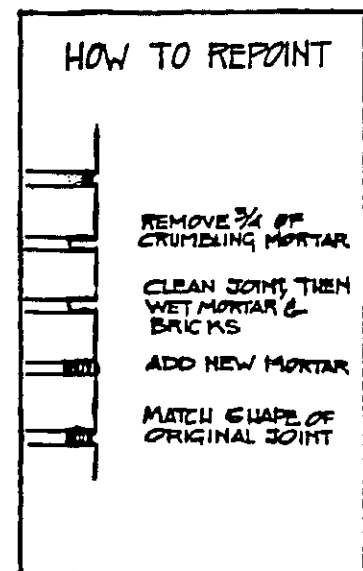
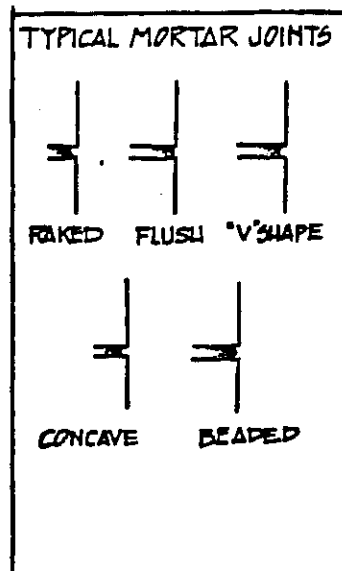
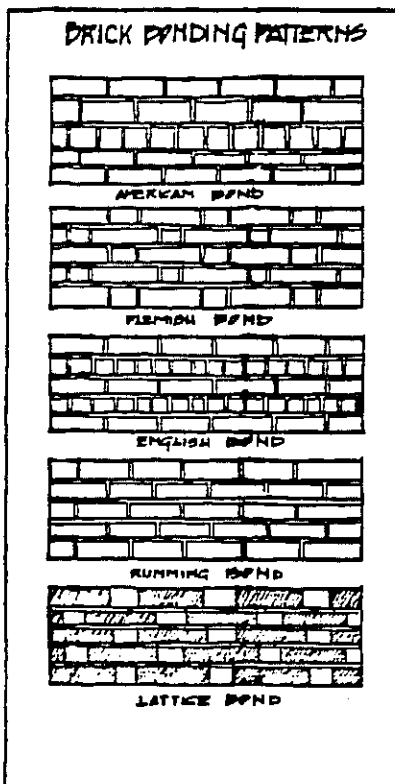
Repointing

The decision to repoint is often related to some obvious sign of deterioration such as failing mortar, cracks in the mortar joints, loose bricks, damp walls or damaged plasterwork. The true cause of the deterioration should be determined before beginning any repointing work. Leaking roofs or gutters, differential settlement of the building, capillary action causing rising damp, or extreme weather exposure all should be dealt with immediately.

Before beginning any work, observe the profile of an existing mortar joint to determine the type of joint used. Close examination of both the vertical and horizontal joints will reveal the sequence of the tooling which affects the finished appearance of the wall. Repointing mortar must match the color, texture, strength, joint width and joint profile of the existing historic masonry.

The removal of existing deteriorated mortar should be accomplished by hand, using a hammer and cold chisel. Remove the old mortar to a depth of one half inch to one and one half inches and spray away small, loose particles with a light, quick stream of water.

A good starting point for most buildings constructed in the 1800s is a repointing mortar mix containing a ratio of 3:4:8 (portland cement: lime: sand). Mortar mixes with a high percentage of portland cement should *not be used on buildings constructed prior to 1900*. The color of the repointing mortar should match the



unweathered interior portions of the historic mortar. The simplest way to check the match is to make a small sample of the proposed mix and allow it to cure; this sample is then broken open and the broken surface is compared to the unweathered interior portions of the historic mortar. If available sand does not produce an acceptable color match, it may be necessary to use a modern mortar pigment, and, in fact, some historic mortars did use such additives.

In choosing a contractor or mason, perhaps the best way to award the contract is for this individual to demonstrate his or her skill in a test panel: a small demonstration section of joint preparation and repointing actually done on the historic masonry. The test panel should be carefully selected to include all types of masonry, joint styles, and types of problems to be encountered on the job. Usually a 3 foot by 6 foot area located in an inconspicuous yet readily accessible place can be tested.

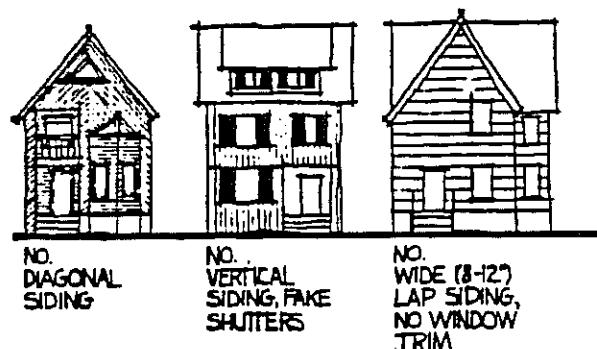
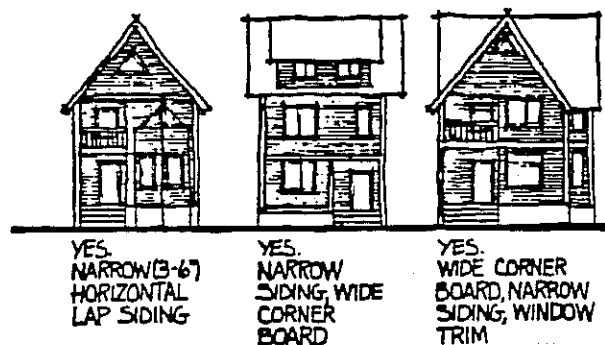
SIDING

Deteriorated siding material should be replaced with material used in original construction, or with materials that resemble the appearance of the old as closely as possible. Resurfacing frame buildings with inappropriate new material, such as artificial stone, artificial brick veneer, or asbestos and asphalt shingles, should not be done.

Synthetic or artificial siding (metal, vinyl, plastic) is often considered as an alternative to exterior painting. It is available in a variety of colors, textures, and widths. Although sometimes seen in historic districts, if not applied properly, it may cause permanent damage to the structure it is intended to protect. The use of this material also may result in

lower property values, costly and irreversible changes in the character of the property, and is almost always inferior in appearance to painted wood.

Preserving historic siding material begins with the undertaking of a routine maintenance program which generally involves the least amount of work needed to preserve the materials and features of the building. Maintenance of a frame building would include caulking and painting, or where paint is extensively cracking and peeling, its removal and the re-application of a protective paint.



Replacing sound or repairable historic siding material is never recommended. However, if the historic material cannot be repaired because of the extent of deterioration or damage, then it will be necessary to replace it. The preferred treatment is always replacement in kind, that is, with the same material. A substitute siding material, such as aluminum or vinyl, should only be

considered if the form, detailing and overall appearance (size, profile and finish) of the substitute material conveys the visual appearance of the historic material and the application of the substitute material does not damage, destroy or obscure historic features.

There are, however, also certain disadvantages in the use of aluminum or vinyl siding and these factors should be carefully considered before a decision is made to use such a material rather than the preferred replacement with new wood siding which duplicates the old.

Aluminum and vinyl sidings are frequently applied to buildings in need of maintenance and repair. This can result in concealing problems which are the early warning signs of deterioration. Minor uncorrected problems can progress to the point where expensive, major repairs to the structure become necessary. The installation of any new siding will not solve problems of deterioration and rotting that are occurring within the wall.

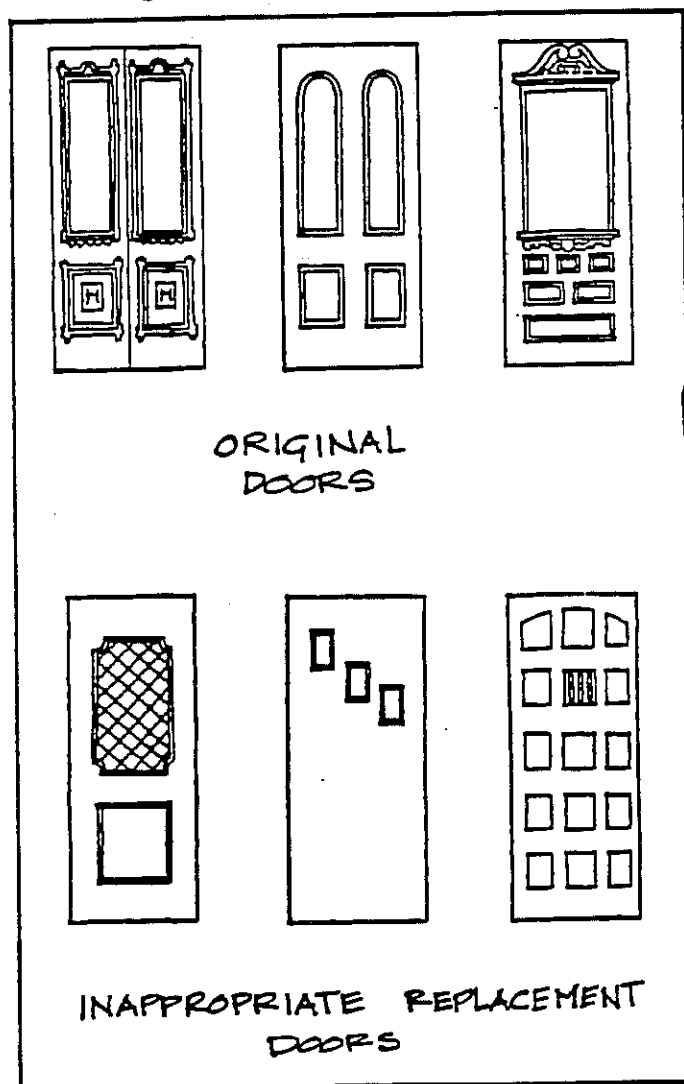
It cannot be stressed enough that a cosmetic treatment to hide difficulties such as peeling paint, stains or other indications of deterioration is not a sound preservation practice; it is no substitute for proper care and maintenance.

DOORS AND WINDOWS

Doors

Whenever possible, try to retain the buildings' original doors. Deteriorated doors can be dismantled and refinished, cracks and holes can be filled, surfaces can be relaminated, hinges can be repaired, and rotten frames can be replaced. Any original hardware on the door should also be retained and repaired whenever possible.

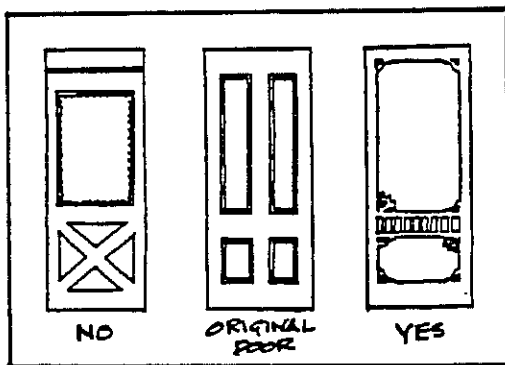
If the present door is too deteriorated or is not original, several alternatives exist for replacement. A similar exterior door could be removed and installed on the front. Salvage yards are also a source for doors of the same style. If a new door must be purchased, try to duplicate as closely as possible the size, proportion, shape, and number of panels of the original door. Although not recommended, molding can also be added to an existing flush solid core door to give the appearance of a period door. Select a drawing or photograph of a door that is appropriate for the style of the house and substitute molding for raised panels and detail.



Screen Doors

Screen doors allow the solid doors to be left open during the milder months, offering limited security and insect protection for the occupants, while allowing air and light into the entry-hall. Care should be taken when considering the installation of screen doors, however, since some architectural styles were not designed to incorporate them.

If a screen door is to be installed, select a simple wooden door with as much open screen area as possible to minimize interference with the appearance of the main door. Paint it the same color as the main door to lessen contrast. The screen wire can also be spray painted if care is taken to insure that a fine mist spray is used, thus preventing paint from clogging the screen wire. Finally, keep the screen door the same size as the main door.



Windows

Windows are important to the overall design and character of a structure. Most Windows are double hung (or vertically sliding). The number of lights (or divisions) in a window sash varies with the architectural style of the structure. In the late 1800s, the two over two and one over one sash were introduced, creating an elongated effect.

The original windows of a structure should be retained, if possible. Before replacing

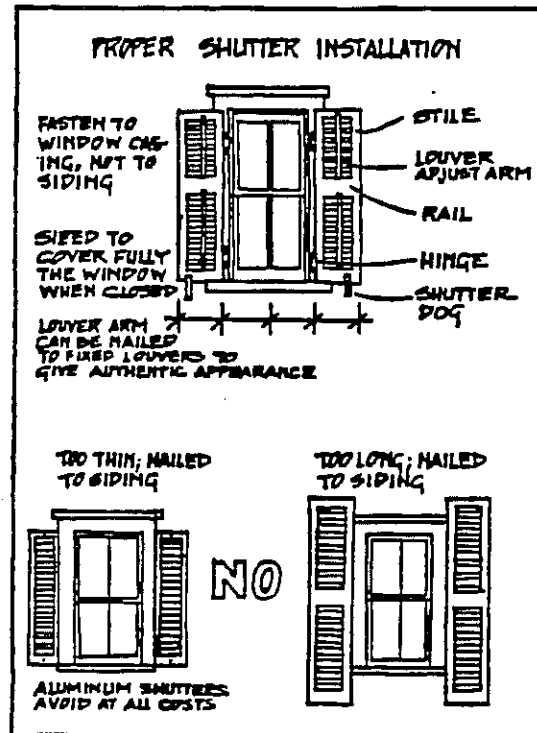
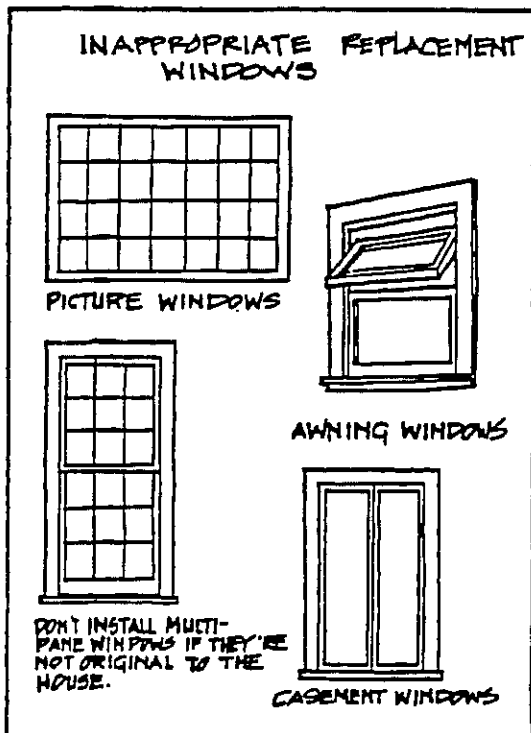
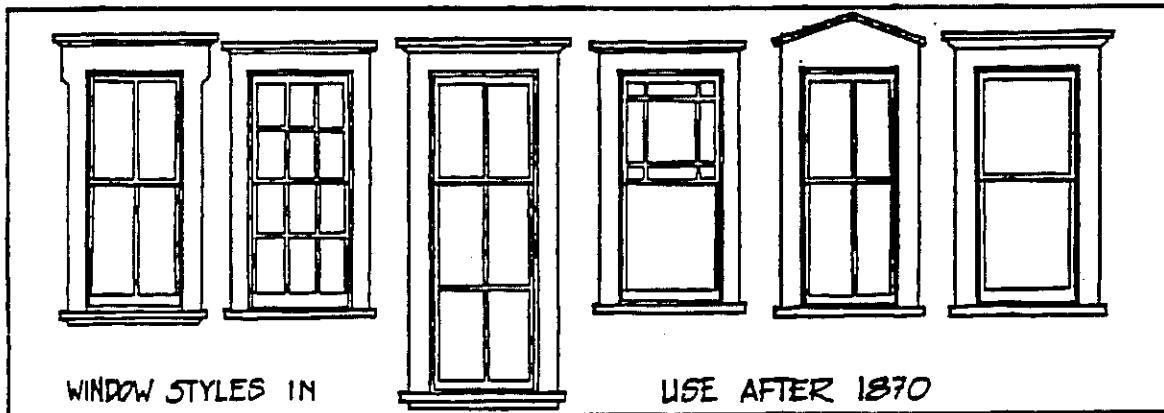
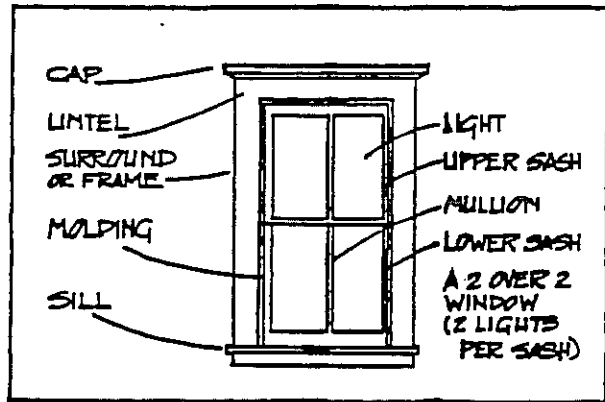
an entire window frame, examine it closely to determine if only the sill needs to be repaired or replaced. In many cases, the sill can be repaired by one of three methods, depending on the severity of the deterioration.

- if the sill contains numerous holes and cracks, treat the sill for one day with a wood preservative containing pentachlorophenol, then paint it liberally with linseed oil and finally patch all holes and cracks with putty.
- if the sill has begun to rot, use marine epoxy, to stop the spread of rot, and then apply another marine product, such as "marine-tex," to smooth the surface of the sill.
- if the deterioration is severe, apply several layers of plastic wood to build up the surface of the sill. Allow each layer to dry thoroughly before reapplication.

If the entire window frame cannot be saved, replace it with a window of the same size and with the same number of light divisions as the original. Window openings should not be blocked down or reduced in size to accommodate a smaller, standard replacement window. Likewise, the substitution of horizontally-designed picture windows is not appropriate. Six over six and other multi-light sash should not be used unless appropriate to the architectural style of the structure. Snap-on mullions, which simulate the subdivisions between the lights, should not be used on any type of sash because their use provides a distorted image.

Shutters

Many structures are equipped with shutters. When replacing or adding shutters to a structure, be sure that they appear to actually work. In other words, the shutters, if closed, should be large enough to cover the entire window and should be attached to the window, not the wall surface. Shutters constructed of wood are preferable. Vinyl shutters are decorative only and therefore cannot function as protection from the weather. Aluminum shutters do not resemble wood, dent easily, and wear quickly.



Storm Windows

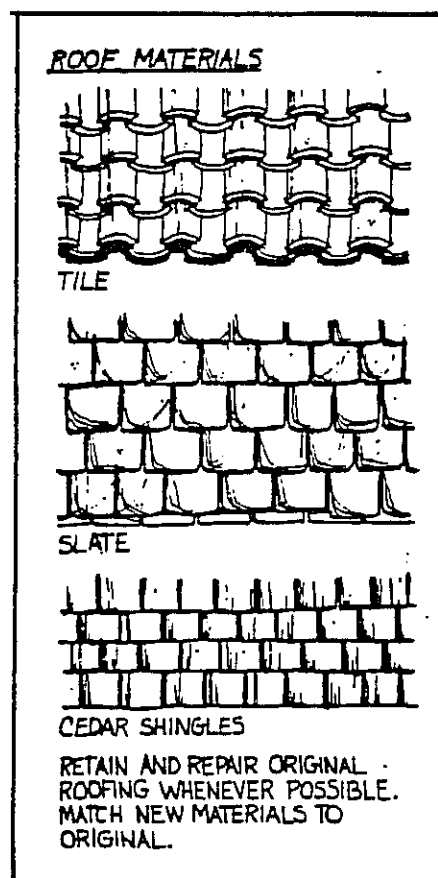
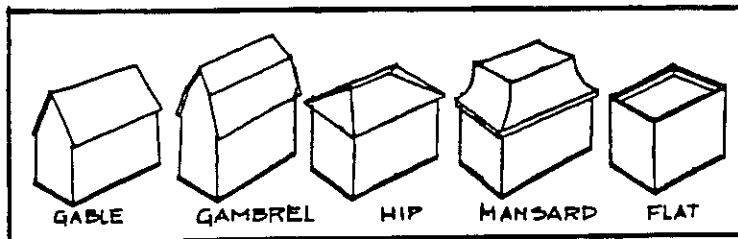
The installation of exterior storm windows is a preferred rehabilitation treatment to achieve energy conservation. Exterior storm windows permit the retention of existing historic wooden windows and dramatically reduce their maintenance needs. A wooden sash with exterior aluminum storm window can out perform a replacement unit with thermal break and can be far more cost effective to install.

Triple track storms are recommended, and should have a finish to match the color of the historic window and frame. The meeting rails of storm sash must align with those of the existing windows. Interior storm windows should be used only when exterior storm windows significantly detract from the appearance of the building.

ROOFS

The original roof shape should be preserved and original roofing materials retained unless deteriorated. When partially re-roofing, deteriorated roof coverings should be replaced with new materials that match the old in composition, size, shape and texture. When entirely re-roofing, new materials should not be used which differ to such an extent from the old in composition, size, shape, color or texture that the appearance is altered.

The maintenance of roofs on historic properties can be costly and require frequent inspections. However, there is no substitute for the durability and appearance of slate and patterned or seamed tin. These materials should be valued by the property owner as an asset that contributes to property value.

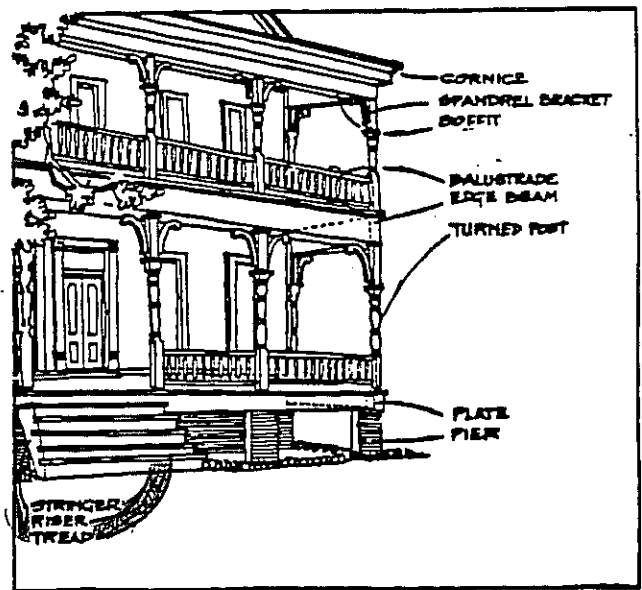


PORCHES

Most older residential structures have some sort of covered entrance, and these range from bracketed hoods to porches which wrap half-way around the structure. Large porches became popular during the late nineteenth century and were often added to earlier structures.

The porch structure itself includes the landing and other elements which support the roofed open area. It is ornamentation such as turned or sawn wooden balusters, fretwork, and columns which define the character of most porches.

Every effort should be made to retain as much of the original porch material as possible. If a porch must be replaced, it should be rebuilt to its original configuration. The usual setback distance and overall width of the original porch should also be maintained.



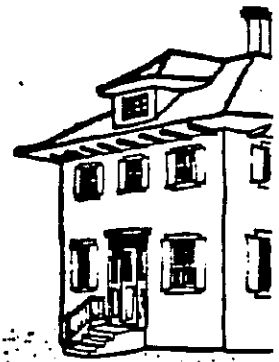
YES



NO



NO



NO

Most porches were originally constructed of wood, supported by brick piers. Rehabilitation efforts should incorporate the use of these materials. Porches should not be replaced with inappropriate materials such as brick, concrete, concrete block, or inexpensive ironwork. Doing so would most likely destroy the historical integrity of the structure as well as interrupt the rhythm of the streetscape. It is better to embark on a slow rebuilding project using original materials than to use unsuitable substitutes.

DESIGN GUIDELINES FOR NEW CONSTRUCTION AND ADDITIONS IN RESIDENTIAL DISTRICTS

INTRODUCTION

The design of any new construction is of utmost importance because it must harmonize with the character of the neighborhood and also be compatible with existing structures.

The following guidelines are not intended to require particular architectural features or dictate architectural style. Instead, they are very general in nature and are intended to identify a range of design options which will encourage development compatible with the existing character of the district.

Contemporary designs and materials, executed in a manner sensitive to the district, are strongly encouraged. Economic feasibility and durability of proposed improvements, in addition to aesthetic harmony, should be primary concerns.

The following factors should be taken into account when planning and designing new construction.

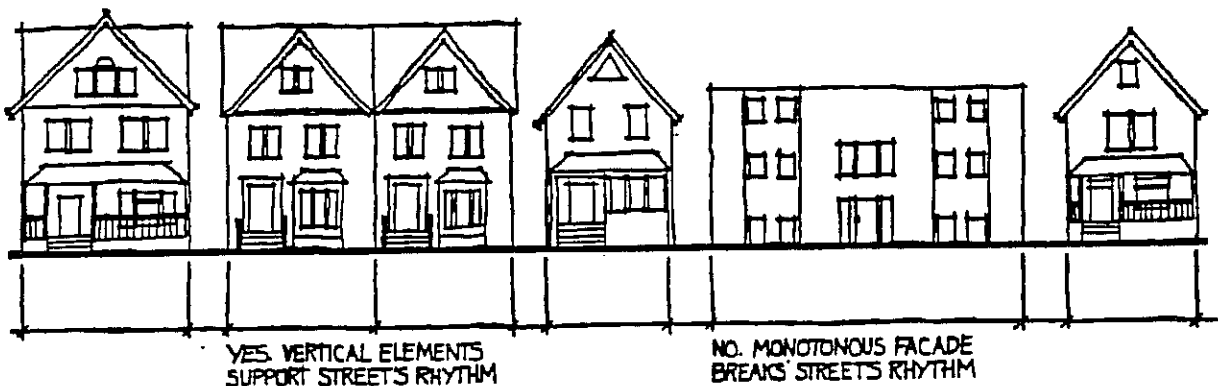
Rhythm

The relationship between the width and height of the front facade of a building should be visually compatible with adjacent buildings. Additionally, the relationship of a building to the open spaces between it and adjoining buildings should be visually compatible with the spacing of adjacent buildings. When one moves past a sequence of buildings, one experiences the proportion of the width to height of the buildings as well as a rhythm of recurrent building masses to the open spaces between them.

Height

The height of a proposed building should be visually compatible with adjacent buildings. One of the most distinguishing features of any historic neighborhood is the strong horizontal line established by the structure's cornices. It is important that this line be introduced into the design solution for new construction to assure continuity from one building to the next. It is not necessary to duplicate an adjoining structure in terms of height but, instead, to maintain an appearance of a strong horizontal line between dwellings. There should not be more than a ten percent difference in a visual field where the majority of buildings are similar in height. An exception would be in a visual

RHYTHM



YES. VERTICAL ELEMENTS
SUPPORT STREET'S RHYTHM

NO. MONOTONOUS FACADE
BREAKS STREET'S RHYTHM

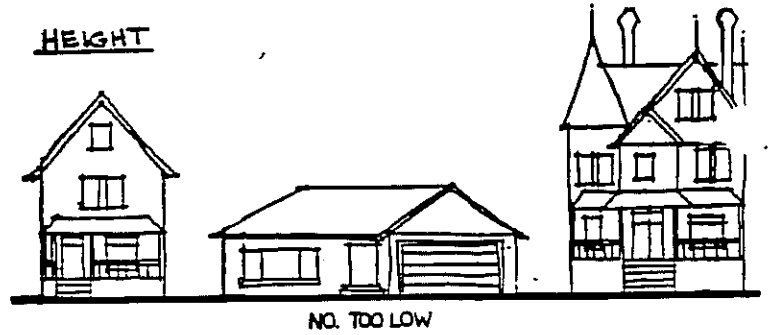
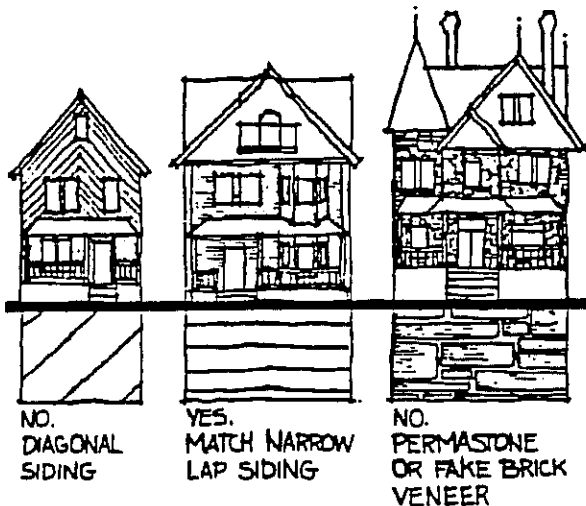
field where there are original buildings of varied height. Porches, first floor elevations, and the number of stories should also be consistent with adjacent buildings.

Scale

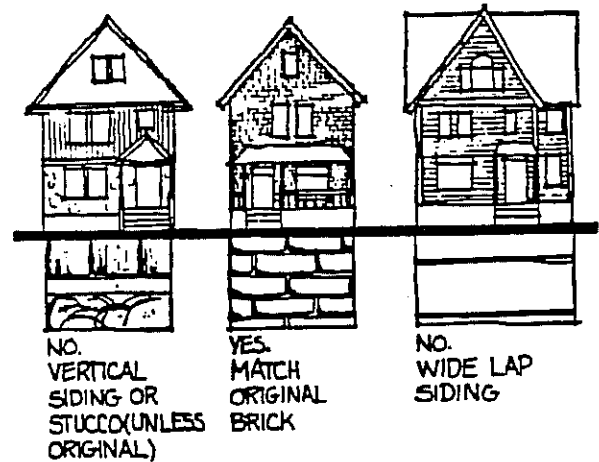
The size of a building, the building mass in relationship to open spaces, windows, doors, porches, and balconies, should be compatible with other buildings in a visually related field. Scale is created by the size of units of construction and architectural detail which relate to the size of man.

Materials, Texture, and Color

Relationship of materials, texture, and color of the facade of a building should be visually compatible with the predominant materials used in the buildings to which it is visually related. Variety in the use of architectural materials and details adds to the intimacy and visual delight of the district. When first confronted with this variety, it is easy to overlook the overall thread of continuity provided by the relatively limited palette of materials available to the turn of the century builders. This thread of continuity is threatened by the availability of inappropriate materials and building parts in today's market place.



The purpose of this section is to encourage the proper use of appropriate materials and details. The materials and details of new construction should relate to the materials and details of existing adjacent buildings.

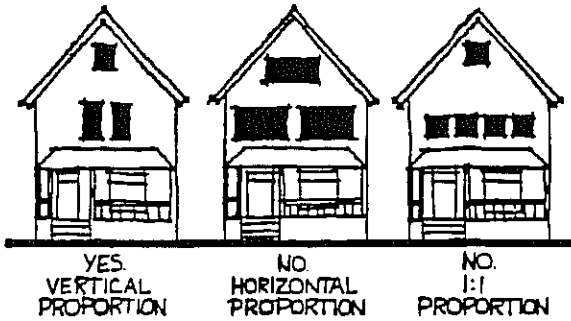


While slate, cedar shakes, tin and tile roofs are preferred, asphalt shingles which match their approximate color and texture are acceptable substitutes. Diagonal and vertical siding are generally unacceptable. Imitative materials such as asphalt siding, wood-textured metal siding or artificial stone should not be used. Four-inch metal siding, when well installed and carefully detailed, may be acceptable in some cases. Materials will be reviewed to determine their appropriate use in relation to the overall design of the structure.

Roof Shapes

The roof shape of a building should be visually compatible with the buildings to which it is visually related. A variety of roof shapes can be found throughout historic communities. Where sloped roofs are present in adjacent buildings, the same slope should be incorporated in the design solution.

WINDOW PROPORTION



WINDOW SIZE

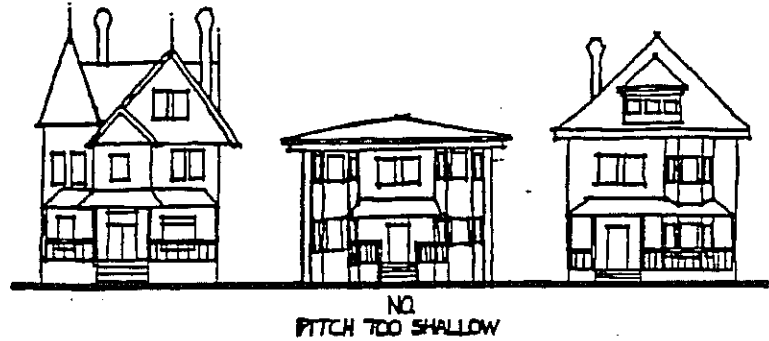


Windows and Doors

The proportion, size and detailing of windows and doors in new construction should relate to that of existing adjacent buildings. Most windows in historic neighborhoods have a vertical orientation, with a proportion of between 2:1 and 3:1 (height to width) common.

Individual windows can be square or horizontal if the rest of the building conveys the appropriate directional emphasis. Facade openings of the same general size as those in adjacent buildings are encouraged.

ROOFS

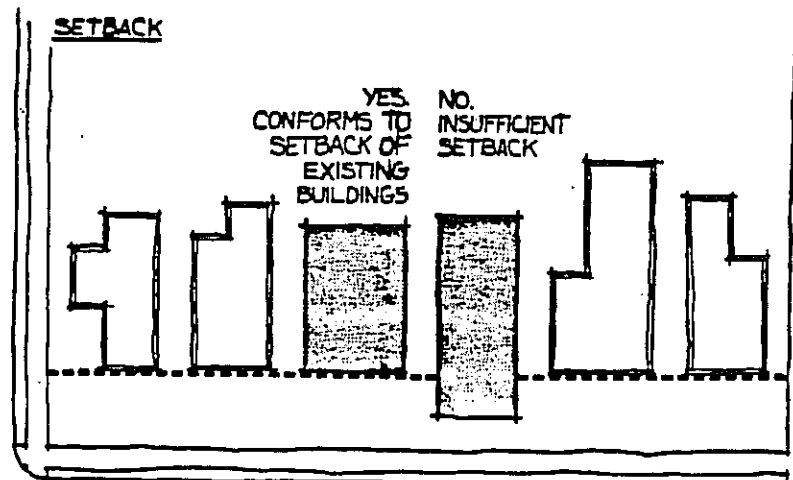


Wooden double-hung windows are traditional and should be the first choice when selecting new windows. When ordering new windows, it is important to consider the directional emphasis of the mullions.

Site and Setback

New buildings should be sited at a distance not more than 5% out-of-line from the setback of existing adjacent buildings. Setbacks greater than those of adjacent buildings may be allowed in some cases. Reduced setbacks may be acceptable at corners.

SETBACK



NEW ADDITIONS

Because a new exterior addition to a historic building can damage or destroy materials and change the buildings character, it should be constructed in a manner which preserves significant materials, features, and historic character.

Avoid constructing an addition on a primary or other character-defining elevation to ensure preservation of significant materials and features. Make sure that the size, scale, massing, and proportions of the new addition are compatible with the historic building to ensure that its form is not expanded or changed to an unacceptable degree.

Place the new addition on an inconspicuous side or rear elevation so that the new work does not result in a radical change to the form and character of the historic building. Consider setting an addition back from the historic building's wall plane so that the form of the historic building can be distinguished from the new work. Plan the new addition in a manner that provides some differentiation in material, color, and detailing so that the new work does not appear to be part of the historic building.

SIGNS

This section of the design guidelines is intended primarily for historic areas which are commercially zoned. Generally, signs should be compatible with the character of the neighborhood and blend with the character of the structures on or near which they are placed. In evaluating permit applications for signs, the following guidelines will be used:

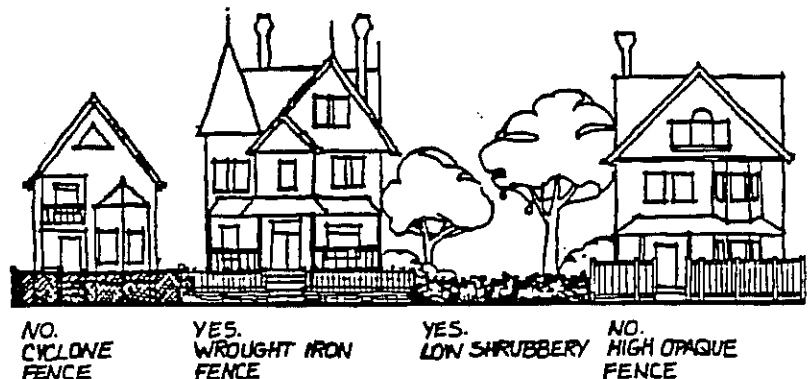
- signs should not conceal architectural detail, clutter the building's image, or distract from the unity of the facade, but rather should complement the overall design.

- sign materials should complement the material of the related building and/or the adjacent buildings. Surface design elements should not detract from or conflict with the related structure's age and design.
- no facade should be damaged in the application of signs, except for mere attachment.

LANDSCAPING

The landscaped setting in which a structure is placed helps to define the streetscape and establish its mood and character. The patterns and types of trees, shrubs and flowers (possibly window boxes) should provide sufficient privacy and at the same time enhance, not hide, the appearance of the structure.

Trees act as natural air conditioners to cool streets, yards and buildings in summer and admit the sun's warmth in winter. The location of planting should be carefully chosen. For best results, select the types of trees that grow well on the property - whether sunny, partly sunny, a narrow lot, etc. It is always wise to check with a nursery for advice.



Fences have traditionally been a pleasing part of older neighborhoods, adding variety to the streetscape while marking property lines and outdoor spaces. A fence should be chosen to harmonize with the structure. Chain link, split rail, and stockade fences are usually not appropriate.

DEMOLITION

The request to relocate or demolish historic properties sometimes arises. This often is seen as a last resort for an otherwise economically infeasible rehabilitation or higher use for the property.

The relocation or demolition of historic properties within historic districts is discouraged and should be considered only as a last resort.

GENERAL DESIGN GUIDELINES AND PRESERVATION APPROACHES FOR COMMERCIAL STRUCTURES

INTRODUCTION

The rehabilitation of existing commercial structures and the development of new construction in an historic context has a dual responsibility. Buildings must relate to the design of the neighboring buildings and be able to stand on their own as contemporary architectural design.

Structures in downtown areas represent a community's history as well as its role as a commercial center. The various building styles, types of stores, shops and establishments, and the rhythm and pattern of openings along various streets help to develop the urban environment. As businesses and uses change over the years, the alterations made to buildings in response to the market - represent the healthy process that allows a community to grow.

Preservation and enhancement of the historic character of a downtown is a means to capitalize on existing resources and respond to change at the same time. There are several approaches to the preservation and restoration of commercial buildings in an historic district. Significant improvements in the character of a downtown commercial area can be accomplished simply and inexpensively.

There are three general approaches to building projects, each of which can be characterized by different levels of involvement and cost. These are Maintenance and Repair, Removal, and New Construction. Various renovation efforts by property owners combine to form an overall strategy for maintaining

the character of the districts. Each of these efforts play a significant role in a complete revitalization.

MAINTENANCE AND REPAIR

Maintenance is a procedure of repair and replacement that normally occurs as an ongoing effort. Due to economic factors, it is often neglected or deferred. By developing a program of servicing and maintaining a storefront, facade or sign, major repairs and expenses can be avoided. Repainting and refinishing woodwork, signs and trim, repointing masonry, cleaning signs and replacing burnt out bulbs, repairing sidewalks, and simple cleaning of the facade and windows are a few of the tasks that should be a part of an ongoing process.

- Repair or replace damaged building components resulting from excess weathering or moisture exposure. This includes replacing missing or damaged building details to match the existing, repairing and repointing brick and masonry and the patching of concrete.
- Clean all building facades to remove soot, dirt, and discoloration.
- Replace broken glass in windows and doors.
- Repaint window and door frames, signs and the building front (see painting). A fresh coat of paint can be a first step in preservation efforts.
- Roof, gutters and downspouts should be checked for leaks.
- Electrical and mechanical systems should be checked and repaired or upgraded as necessary.
- Displays and advertising should be well designed and updated regularly.

Once a building has been repaired or rehabilitated, it should be checked periodically for wear and tear. A dirty or peeling sign or storefront often reflects a dilapidated business. Easy access for window, sign and facade cleaning should be considered, as well as a careful selection of durable materials and easily maintained details.

Moisture can cause damage to all buildings and often goes unnoticed until extensive problems have developed. Moisture problems occur through water and water vapor leaking through basement floors, foundation walls, improperly flashed exterior joints and through damaged roofs. Ground moisture often seeks the warmer and dryer conditions of basements and ground floor slabs on grade. While moisture penetration is unavoidable, it can be controlled.

- * Provide adequate ventilation in basements; keep wood construction 12 to 18 inches above the ground.
- * Drains around exterior foundation walls will remove excess ground water.
- * Repair and patch damaged flashing at window and door openings eaves, soffits and foundation walls.
- * Caulk openings and cracks with an appropriate sealant, using backup materials, pushing sealant into the areas to cause a tight seal.
- * Replacement wood pieces in contact with concrete, or near the ground, should be pressure treated against moisture and insects.
- * Provide a vapor barrier and insulation between basement and ground floors, as well as in roof and attic areas.

- * Roof leaks often do not show until damage has occurred. Most roofing will last about 20 years, but it should be checked periodically for damage, holes or cracks.
- * Repair flashing where flat roofs meet building walls.

REMOVAL

Removal is a simple process to complete and one which has great impact. Store owners and property owners should make the following efforts:

- * Remove non-historic false fronts and siding, and nonconforming signs and advertising from the facade of the building. This includes form stone, fascia panels, metal cladding, pent roofs and other materials that cover or disrupt the original detailing and material of the building.
- * Dismantle and remove unused sign brackets, frames, guy wires and hardware from the roof, building walls, parapet and front of the building.

NEW CONSTRUCTION

New construction, whether in the form of an addition or totally new structure, will have the most impact on the character of a commercial district. This is the most difficult area of design review, and should be a major concern of the preservation commission. Building owners and designers should consider their design strategy carefully in light of the following general and specific guidelines.

- * When redesigning or replacing storefronts and signs, the basic guideline should be to respect the existing building storefront and materials.

- * Design new storefronts to fit within the first floor building openings as formed by columns, piers and cornices, and repeat the window and door rhythms that already exist. Ground floor openings should relate or align with second floor openings.
- * Do not remove, destroy or cover up existing architectural detailing. Such detailing can become an important part of a rehabilitation effort.
- * Select and use materials that are compatible with the existing materials in color and texture. Too many patterns can give a cluttered image.
- * Relate the design of first floor storefronts to design details of the second story and upper levels of the building facade.
- * Existing historic materials used in the surrounding streetscape should be considered.
- * Existing decorative elements should be maintained during rehabilitation.
- * No attempt should be made to make a building look older than it is. Caution should be exercised when using reproduction details as they are often not to the proper scale and their use can give an awkward visual effect.

The goal of new construction in a commercial district is to continue the strong, existing identity. Continuity does not imply blandness or lack of visual excitement. Excitement should come from the discovery of interesting spaces, details, vistas and views. To this end, new construction should not only be compatible with the overall character of a downtown, but should have unity in its own design.

The design of a new building in an historic district should complement and complete the feeling of the existing structures, not duplicate any existing design or detail. Buildings may be similar, but it is through individual character that the identity of the commercial district is further developed.

The following design elements should be considered when designing new buildings and additions for the downtown commercial district.

Massing

Existing building massing throughout a commercial district consists of a dominant primary mass at the street line, usually running from property line to property line, and secondary forms to the rear with a variation of heights. The visual impact of a building's mass depends on the proportions of the building's dimensions.

The massing of new building elements should be divided into individual pieces, compatible with the adjacent buildings, particularly for larger commercial projects. Keep in mind that a successful design will have a dominant building mass, with additional secondary masses.

Width

The rhythm of the streetscape will suggest the appropriate width for new construction in the commercial district. While most buildings come right to the property line, a range of widths has developed historically as a natural dimension, both for individual buildings and for dividing the facades of large buildings.

- * New buildings should respond by maintaining this range of widths at the street.

- * Large projects should break up the overall mass into compatible segments through setbacks, material change, or simple detail to produce a line or break.

Setback

Consistent setbacks assist in establishing a sense of continuity for the streetscape.

- * It is recommended that new buildings align with adjacent buildings, and in any event should not be sited more than 5% out of line.
- * Greater setbacks will be evaluated on a case by case basis.

Height

The cornice lines of existing buildings along a particular street fall within a range of heights. This cornice line follows the topography of the street and reflects the requirements of the different types of building uses. Decorative cornices and eaves on sloped roofs define this line.

- * The cornice line should be maintained at a height of no more than 10% higher or lower than the adjacent buildings.
- * Setbacks of the upper allowable levels, dormers, or a change of materials can be a way to gain additional floor area while maintaining the continuity of the cornice line.

Floor Levels

The first floor height and floor to floor height of existing buildings is a means to develop the height of new construction. Commercial structures are typically entered at street level while the first floor of residential structures is elevated above the ground.

The floor to floor heights are an often forgotten method of bringing proper scale to new construction. New construction tends to use lower ceiling heights through the standardization of building materials. This can be avoided through the use of materials that will allow a correspondence of floor heights between buildings.

Roof

The cornice line and profile of the roof shape against the sky are important parts of the overall form of a building's mass. Many buildings are flat roofed sloping away from the street behind a parapet, but other roof styles include gable with centered cross gable end, flat, hipped and pyramid. It is important that the orientation of a new roof conform with the predominant orientation of roofs on the street.

The roofscape is made up of the primary form of the main building roof fronting the street, and the secondary forms of additional roofs, porch and entry roofs, and the roofs of bays, projections, etc. This kind of growth, both in the building mass and roofline is an important characteristic and is recommended in the design of new buildings and major additions to existing buildings.

Wall Openings

The design of windows in a facade should respond to several design parameters. The first is the rhythm and proportion of windows on the street, and the second is the general relationship of opening area to wall surface area.

Typically the proportions of doors and windows have remained vertical, and the overall area of openings (windows and doors) in a particular building wall should be in the range of 20-30% of the total

surface area. The first floor wall openings should be in the 70-85% range.

Wall openings tend to reflect that most buildings are of bearing wall construction, either masonry or frame, and openings are limited to maintain the integrity of this type of structure.

- * New window and door openings should repeat the window and door rhythms that already exist in the building or along the street.
- * Ground floor openings should relate or align with second floor openings.

The design of openings in the walls of new buildings should respond to these rules, and may also reflect new design techniques that address the needs of the particular building.

Scale

The architectural scale refers to the observed perception of the size of a building or building element in relation to others. When looking at a building, the doors, windows, details, etc., are used to measure the building and give it scale. The size and dimensions of the various building elements are related to each other, to the space between the elements, and to the observer.

Most historic commercial districts have an overall human scale; it is recommended that this scale be maintained in new construction.

Texture

The texture of a building refers to its actual physical texture as well as the visual texture perceived by those passing by. The texture comes from the building materials and details. How these materials cast shadow or reflect light will

determine its visual impact. Existing structures in the historic district usually have a detailed texture.

Rhythm

Rhythms in the existing streetscape have been set up through building spacing, proportions of the building facades, setback and lot coverage, as well as through the size and spacing of openings and recesses in the individual building walls.

This pattern or rhythm should be analyzed and included as the design parameter of any new construction. Exceptionally low buildings will disrupt the street rhythm, and inordinately tall new construction will overpower the street. New construction should be designed to fit into any existing variation of building heights.

Style

Most buildings in an historic commercial district reflect relatively similar architectural styles. New design should reflect the time in which it was designed, the use to which it will be put, and should be compatible with the character of the historic district. Conjectural "historic" design is not acceptable for new construction. New construction that is to replace a missing historic structure may be based on historical, pictorial or physical documentation.

Landmark Buildings

Commercial landmark sites and buildings, associated with a community's history, or which are examples of important architectural developments require attention above and beyond that detailed in these design guidelines.

- * Detailed research of written records and the physical character of a

building should be undertaken before starting work.

- * Detailed restoration of deteriorated building elements is required.
- * The construction of missing pieces and details of a landmark building should only be completed after research and design.
- * The services of an architectural historian, archaeologist and architect with a restoration background are encouraged for such projects.

GUIDELINES FOR ARCHITECTURAL ELEMENTS IN COMMERCIAL DISTRICTS

Doors

Storefronts, doors and entryways are among the most significant design features of commercial building and help to establish the character of a downtown historic district. The entryway, along with display windows, can be the primary focal point of a commercial building. As such, they should be marked through the use of transoms, trim, location and detail.

- * Avoid conflicts of style: A Victorian or Colonial door should not be added to a 20th century building.
- * Doors and frames should match the finish and color of the window frames.
- * If appropriate, doorways should be in a recessed entranceway. This provides a protected area for customers and allows more viewing of merchandise displays.
- * Doors should swing in and out if possible.
- * Doors should be a minimum of 3' in

width, with easily gripped hardware and pulls.

- * It is recommended that secondary entries are "low key" in design so as not to conflict with the primary entry.
- * Ramps for handicapped access can be integrated into the design of the exterior of the building. These elements should be located in a way that will not impair the visual impact of the building in a pasted on, second thought manner.

Windows

Window sizes on commercial buildings vary. In stores and shops they may be large, in taverns and restaurants they can be smaller or non-existent, and professional offices and the upper stories of many buildings have double hung windows in a residential size. Both wood and aluminum are appropriate frame material for this type of window, but it is important to relate the new design to the existing pattern of adjoining buildings and openings.

- * Blocking down, or filling in older openings to fit stock window sash size is not acceptable.
- * Window frame finish should be chosen to be compatible with the colors and textures of the building material.
- * Avoid conflicts of style: A Victorian or Colonial window should not be added to a 20th century building.
- * Plate glass and safety glass are appropriate glazing materials. Wire glass, textured glass, mirrored glass, or plastic/acrylic are not appropriate. Stained glass is an acceptable and attractive detail for certain locations such as door transoms, as part of a

larger window or in taverns and restaurants.

- * Storm windows must not damage or obscure the window and frame. Storm windows should be of an appropriate size and color, operable in conjunction with the window sash, and must be installed in a way to insure proper maintenance and to avoid condensation damage.

Skylights

Skylights are both an historic and contemporary way to bring light into the interior of buildings and can be used to create interesting and exciting interior spaces. It is recommended that skylights:

- * Not exceed 10% of the floor area of the room in which it is located. The individual skylight units should be in a width to height proportion similar to the windows in the building.
- * Be designed to be compatible with the architectural style of the building and not diminish the historic character of the structure.
- * Be integrated into the overall roof form.
- * Be located on the rear and side slopes of roofs not readily apparent from the street and other public spaces.
- * Skylights be of the flat sloped type.

Bubble or domed skylights are not recommended for use.

Lighting

Lighting of historic commercial buildings is an important design tool that is rarely explored. Lighting design requires particular attention and should reflect the

commercial character of the area.

Storefronts usually do not need separate lighting. At night, display windows should be lit from within to highlight the merchandise display as a form of advertising, to add interest to the sidewalk and to provide security and visibility for the store.

Recommendations for the lighting of commercial structures include:

- * Security lighting for side and rear service areas should be provided.
- * Shielding should be installed to prevent direct and indirect light and glare from disturbing adjacent properties.
- * Special building ornamentation and design features should be highlighted.
- * Basic facade lighting should be limited to the building sign, light from street fixtures, and internal display and window lighting.
- * Light fixtures should be securely fastened to the face of the building.
- * Light fixtures should be painted to blend with the facade colors.
- * Gooseneck lamps with shades are acceptable fixtures.
- * It is recommended that lighting for a residential entrance to a commercial building be restricted to entryway and minor security lighting. Exterior recessed or simple wall mounted cylinder downlights should be used on new construction.

Awnings and Canopies

Awnings and canopies are traditionally

used to provide protection from the elements and to shade display windows from the sun. In addition, they provide color and a three-dimensional quality to the storefront. Printed with the name and street number of the store, and properly designed and maintained, they can add to the character of the commercial historic district.

- * Heavy canvas and vinyl material should be used for all awnings. Aluminum and plastic are not recommended.
- * Awnings can be retractable or built on a permanent pipe framework.
- * Awnings and canopies must provide a minimum clearance of 7' above the sidewalk.
- * Permanent canopies should be constructed in materials and colors that blend with the building facade.
- * The valance of the awning should be free to move and be between ten and twelve inches high. The valance is an appropriate area for store identification.

Mechanical Systems

New construction should address the location of heating and cooling equipment. Air conditioning units protruding from windows, or heat pump units visible from the street detract from the historic character of a commercial district. It is recommended that:

- * Electric, telephone and cable services be placed underground whenever possible.
- * Rooftop mechanical systems not be visible from the street.

- * Units be placed on the side or rear elevations and screened with fences and landscaping.
- * Exterior housings be painted to match the siding/wall surface.

Gutters and Downspouts

Gutters and downspouts (particularly on sloped roofs) can become an important design feature.

- * Concealed gutters and drains give a clean, crisp profile to the building mass.
- * The profile of eave-hung gutters must be integrated into the design of the cornice.
- * Ogee gutters add a classic profile to the eave and mirror the design of more elaborate trim: box and half-round gutters give a cleaner and less noticeable appearance.
- * Downspouts should be circular and located along natural vertical lines and corners of the building.
- * Gutters and downspout of galvanized steel, copper or prefinished aluminum in white are preferred.

Hardware

Exterior hardware for new construction should respect the history of the building. For the most part hardware on commercial buildings is very simple and straight forward.

- * Door pulls, mailboxes and mailslots, door knockers, knobs, hinges and other contemporary necessities should be used in a subtle and unobtrusive manner.

- * Many classic nineteenth century designs, including mortise locks and rim locks in polished brass, chrome and black will work with most designs.

Color

The color choice for buildings, signs and architectural elements is one of the most important and difficult decisions made when designing new construction.

Most historic preservation commissions are not charged with approving colors for buildings, but usually will offer recommendations as to the appropriate color scheme for buildings located in the commercial historic district.

The natural color of building materials used in wall construction will be the largest and most dominant expanse of color. The color of the material should be chosen to reflect the building's position on the street, and the overall color context of the streetscape.

- * Natural earth and muted colors such as warm gray, blue gray, putty, beige, terra cotta, ocher, cream and tan relate well to historic commercial areas; pastel and pale colors are inappropriate except when based on historic precedence. Window and door frames, lintels and sills should be a darker shade than the wall surface, or a compatible contrasting color. Sash and frames should be white or match the frame color; in masonry buildings, frames should be dark brown, dark gray, black or, in particular cases, white.

High gloss paint shows imperfections, and matte finishes collect dirt, grime and dust and are difficult to maintain. Semi-gloss finishes are recommended. (Gloss and matte paints are acceptable for signs.)

- * Consider the overall color scheme for the entire building. Coordinate between storefront, sign and building.
- * Limit the number of colors used on a building. There should be one base color and one or two trim colors. Additional colors can be used for accent. As the number of colors increases, coordination and legibility suffer.
- * Shutters should be painted a dark color.
- * In general, new aluminum storefront systems should be of a darker finish for facade rehabilitations. "Silver" finish should only be used for replacement or repair of storefronts that originally had that color finish.

Signs

The design and placement of the sign should identify the nature of the business clearly and attractively, enhance the building on which it is located and contribute to the appearance of the entire streetscape.

The simpler the sign the better. Symbols and logos integrated into the overall design of the sign are an appropriate and clear way of keeping the design uncluttered.

Signs should be placed flat against the building. The sign should fit within the lines and panels of the storefront as defined by the buildings frame and architectural detailing. A sign should be placed where it respects an existing sign line established by the signs on adjacent stores in the same block.

Signs should work with the materials of the facade. They should be easily

maintained and capable of withstanding climatic variations. Painted wood or metal is the preferred background material, and letters should be painted.

Preserve original and historic signs. Many older buildings display the names of original owners on the upper part of the building or above doorways at the street level. Some are formed in the sheet metal of fascias and cornices, but most are incised in stone panels or molded in terra cotta relief. These should be preserved as part of the neighborhood's history and character.

- * Signs should not extend above the first floor of the building.
- * Mass-produced plastic signs do not blend well with the historic district's character and the overall streetscape.
- * Trademarks should be limited to no more than 25% of the area of a sign face.
- * Indirect light should be used to illuminate the signs, and to draw attention to the surrounding facade. Use incandescent rather than fluorescent light sources for a truer color rendition.
- * Colors should be limited in number and should complement the colors used in the rest of the facade. Avoid glossy backgrounds as they reflect glare and reduce legibility. Signs directed toward pedestrians can make use of subtle color relationships, shading, outlining, and decorative borders.
- * Signs should avoid obscuring or covering any existing detail or building element and should be compatible with the architecture of the building.

- * Flashing or blinking lights are not recommended.
- * All signs should be stationary.

Painting

Painting is one of the most common procedures in the care and maintenance of historic structures in the commercial district. New types of paint have made this task easier, but there is more to an attractive and thoroughly complete painting job than a simple coat of paint.

- * Old flaking, peeling or cracking paint should be removed. Sanding, chemical removers and heating are methods for removing paint from wooden surfaces.

Sandblasting or abrasive cleaning is not an acceptable method for removing paint as their use may cause damage to the historic material.

- * Metal surfaces should be cleaned of loose rust, corrosion and paint. The surface should be patched before repainting. Galvanized steel should be etched before painting to allow for proper adhesion.
- * Caulk all joints and clean all surfaces to be painted.
- * Surfaces should be primed with a minimum of one coat and finished with a minimum of one coat.
- * Do not mix oil-base and latex paints.
- * Paints should be selected carefully. Choose a good quality paint. It is safest to purchase the same brand of primer and finish paint.
- * Painting should not take place in direct sun, when the temperature is below 40 F, or if the weather may turn to rain.

BUILDING MATERIALS

Brick & Stone Masonry

Brick and stone are the most common building materials found in downtown commercial districts. The brick used ranges from hard-glazed in yellows and browns to different shades of red. Stone includes granite, limestone, cast stone and decorative marbles. Other masonry includes exterior plaster and stucco. The maintenance of masonry consists of cleaning, repointing and replacing sections of walls, piers and columns that have deteriorated beyond repair.

Some brick was never intended to be exposed; it can be identified by large, uneven mortar joints and uneven courses. This inferior brick, when exposed to the weather, can allow water to enter the building and cause damage.

Water is responsible for the breakdown of masonry construction. Disintegration of brick and mortar is usually caused by water penetration followed by successive periods of freezing and thawing, or wet and dry cycles. Water also acts as a catalyst for chemical deterioration. One preventive operation is to maintain gutters and downspouts, roof drains and flashing in good condition to keep excessive water from masonry walls.

Masonry should be cleaned by gentle methods to avoid damage. Acceptable methods are: low-pressure water along with soft non-ferrous brushes or mild detergents. Before starting, any method should be tested on an unseen part of the building.

Abrasive cleaning such as sandblasting or the use of strong chemical solutions is not acceptable due to the damage that it can cause to the hard outer layer of the

material. Use the least harmful and weakest chemical that will do the job. In any cleaning or paint removal job, surrounding materials must be adequately protected or permanent damage to them could result. Professionals know how to mask and protect storefront metals and glass during masonry cleaning.

- * Whenever possible, original masonry should be retained without applying any surface treatment.
- * Formstone should not be applied to any building facade.
- * Brick that has been painted is difficult to return to its original condition. Previously painted brick should be repainted in colors that complement other facade details.
- * In cases where stucco needs repair, a mixture that matches the original in texture and appearance should be used.
- * Mortar joints should be repointed (replaced) only when moisture problems have been detected or in cases where the mortar has already chipped away. Repointing consists of removing the damaged outer layer of mortar to a depth of 1/2 to 3/4 inch and repointing the joint with new mortar.
- * When repointing, joint size, joint profile, mortar composition, color, and texture should match the original mortar to maintain a consistent wall appearance.
- * Stone should not be painted (unless previously painted) as painted stone will usually peel. Paint can be removed with paint removers made for stone.

- * Efflorescence - Masonry releases natural salts when water is permitted to enter from behind it and escape out the face of the wall. Salts present in the masonry unit and mortar migrate to the surface with the water and remain as a dry, white deposit. A leaking roof and damaged parapet flashing may permit water to enter the wall and find its way down to trim. Efflorescence can be removed with appropriate cleaners, but the white deposits are an indication of problems elsewhere which should be attended to first.

Terra Cotta

Terra Cotta is a highly glazed fired clay material which has been molded into decorative shapes and used for trim of buildings. This material should be retained for use where it exists.

- * Terra Cotta should be cleaned in a similar manner as masonry.
- * Glazed Terra Cotta can be successfully and easily cleaned with detergent washing.
- * Care should be taken to tuckpoint joints and to caulk cracks to avoid water infiltration and subsequent deterioration of its connection to the building.
- * Missing pieces can be duplicated in fiberglass or precast concrete by making a mold of existing pieces.

Wood Frame

Wood frame buildings are also present in historic commercial districts. Most are former homes that have been converted to commercial use. Wood buildings are the easiest to maintain. Correction of damaged structural pieces involves easily

accomplished repair, replacement or duplication. The most common problems include the deterioration of the frame and other structural elements. These buildings should be periodically checked for structural problems which might include rot or insect infestation.

- * Special attention should be given to basement and foundation areas where rotting wood sills or piers may cause extensive damage through the rest of the building.
- * When defective structural members are identified, they should be removed and replaced with new material of the same dimension. If only a section has been affected and most of the structural element can be salvaged, the damaged area should be cut out within 12 inches of the damage, and new material spliced and joined into it.
- * Complex trim details may be reconstructed using readily available stock shapes and moldings.
- * Wooden clapboards are standard siding materials for frame construction. This material will last indefinitely if properly maintained. Replacement material should match in detail, dimension and application, the original siding and trim.

Metals

Some storefronts have been constructed with porcelain steel, stainless steel or aluminum panels. These materials offer an image of the modern period and can be very attractive. Like any other material, these must be maintained to retain their appearance as well as to insure their life and function. Other buildings have cornices, fascias and other items of trim constructed of sheet metal or cast iron.

The removal of these features is not recommended. Sheet metal can be scraped clean, pulled back, refastened, caulked and repainted for renewed life, at lower cost than replacing it with a new material.

- * Repaint panels as required to avoid rusting and corrosion. Loose rust must be removed and the exposed surface primed before repainting.
- * Damage can be repaired with fiberglass patching material before repainting.
- * Joints between panels should be caulked and filled before painting to avoid moisture penetration.
- * Replacement panels can be fabricated with sheet metal and painted to match the existing material.
- * Avoid direct contact between different metal materials (especially aluminum) to avoid corrosion.

Sheet metal cornices and decorative trim require scraping and thorough cleaning before repainting. Use only paints that have been specifically designated for exterior use over metal and previously painted metal surfaces. The preparation of the old surface to receive paint is as important as the paint itself. Do not sandblast sheet metal to remove paint or rust, especially on highly decorated or ornamented surfaces, where the removal of paint is the most difficult. Very often rusting has taken place on the inside surface weakening the material and rendering it incapable of resisting the pressure of the sandblasting. Careful hand scraping will remove the paint and will reveal weak spots which can then be repaired.

Sheet metal cornices often conceal the building's parapet wall. The intersection of the roof and the parapet wall is usually the location of roof leaks. Proper maintenance of the roofing and flashing at the back of the parapet will prevent damage to the sheet metal cornice.

Badly deteriorated metal work may be successfully patched with sheet metal pieces which conform to the same profile as the existing work. Intricate details can be reproduced in materials such as fiberglass and installed to match existing work.

Cast iron used in storefronts has a great capacity to carry weight while remaining slender, making massive masonry piers and posts unnecessary. It allowed storefronts to be designed and built using large pieces of glass for increased light and display visibility. The nature of the cast iron manufacturing process permitted extensive embellishment of the structural supports. Cast iron is easily refinished by wire brushing to remove loose paint or rust and by repainting with rust inhibiting primers and paints made specifically for application to exterior metal surface.

Architectural Details

Most commercial facades have some decorative architectural details: some over the entire length of the building establishing a visual continuity. This continuity is defined by a uniform molding, coping line or parapet, or by columns and piers which give a rhythm and scale to the front of a building. Some details may have been covered with roof panels, false fronts and large sign panels. Such additions destroy the historic character of the building and detract from the quality of the streetscape. Architectural details and ornamentation are a vital part of a commercial district's visual character and should be uncovered

during rehabilitation.

- * Architectural details must be retained and enhanced during facade rehabilitations. New storefronts and signs must not cover significant building details.
- * Details that cannot be maintained or repaired in their original form can be modified or simplified to match the original in size.
- * Store window bases and ceramic tile entryway floors are usually original features that are not easily replaced. They are durable and valuable features and should be maintained.

Siding

Wood is perhaps the most commonly used material for siding frame buildings. New construction should reflect this continued tradition through the use of window and door trim, corner boards, and various wood sidings.

Beveled siding, and German (drop) siding are common traditional materials that have use as a contemporary siding material. The type of siding used will be dependent upon what is most appropriate for each building.

Asbestos shingles should not be used under any circumstances, and should be removed if at all possible by certified asbestos abatement and removal contractors.

Vinyl and aluminum siding can be an acceptable material if appropriate trim details are used in a compatible, overall design. Window, door and corner trim boards should be used, and siding must not be used to cover up significant architectural details. Contrary to popular belief, these sidings do not add to the

insulating value of a wall unless they are backed with an insulating material. Neither are they maintenance free - they may require repainting or replacement due to cracking, bending or denting. In addition these materials can trap moisture and hide rot until such damage has become extensive.

Roofs

Roof materials, when visible, should be compatible with the design of the building and what is common in the district.

- * Standing seam metal in copper, tin or terne coated steel, slate, and mineral fiber slate substitutes are traditional materials that can be used in contemporary work.
- * New Class A fiberglass asphalt shingles can be used provided they are flat, and of a uniform color and texture.
- * Except in well documented restoration work, wood roof shingles are not an acceptable material in most commercial historic districts.

SITE DESIGN

Individual site elements such as planting, paving, curbing, fencing, etc. can contribute significantly to the visual quality of a building and its surroundings.

Plantings

Trees, shrubs, flowers and grass can have a strong visual impact. Plantings can offer shade and/or privacy, while adding color and texture to the area. If trees or large shrubs are planted, they should be located with their mature size in mind. Plantings should be considered as building elements to be balanced and proportioned in accordance with the building they surround. Special opportunities for other

plantings also exist. Where the sidewalk is wide, or a building is set back, plant beds or boxes may be installed. A landscape architect or a local nursery will be able to provide additional information on site improvements.

Permanent landscape structures should be designed in accordance with the following guidelines and plantings should be selected to provide interest and color throughout the year.

Courtyards

Gardens and courtyards visible from the street are an important design element and provide a welcome touch to the overall streetscape. One of the most satisfying aspects of these gardens is that they are not seen all at once, but rather are glimpsed as one passes by. Walls and building elements provide a continuity to the building wall along the street and separate these private spaces from the public way.

Walls and Fences

Walls and fences are also important streetscape elements. Large paved areas for off-street parking should be visually screened from the street by walls, fences or plantings. Natural stone or brick walls work well, as do painted wood board fences. Unless they can be concealed by plantings, concrete block walls, and natural wood board or split rail fences should be avoided.

- Flat, vertical board fences, painted or stained with straight tops are most suitable in interior lot and other secondary locations to screen yards, driveways, and walks, and to provide privacy for residential backyards.
- Chain link is not a preferred material and its use should be discouraged.