

LANSLOWNE

DESIGN GUIDELINES



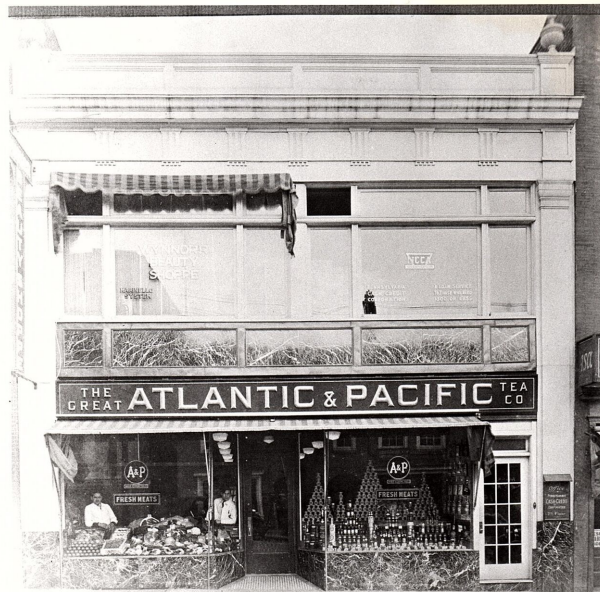
**A Guide to Renovation and Rehabilitation of
Buildings in the Central Business District**

Preservation Is....

Historic preservation clearly does much more than preserve bricks and mortar. It recognizes that our built history connects us in tangible ways with our past and provides context for the places we occupy and the world we live in. It fuses art with craftsmanship, capacity for modern utility with embodied energy, and progressive ideas for economic revitalization with traditional authenticity. Historic preservation is at the same time wonderfully egalitarian; all socioeconomic classes in every corner of the nation have successfully utilized its principles to protect their heritage and revitalize their communities.

-Craig Potts, Executive Director

Kentucky Heritage Council and State Historic Preservation Officer



W. H. Warrell

*A. & P. Building 15 S. Lansdowne Ave. A. Worrell developer
Note - site where W. H. Warrell started a plumbing shop.*



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"It has been said that, at its best, preservation engages the past in a conversation with the present over a mutual concern for the future."

--William Murtagh, first keeper of the National Register of Historic Places

SECTION 1: PURPOSE OF THE GUIDELINES

Lansdowne has a unique and long history and many of the buildings in the Central Business District (CBD) contribute to the historic architecture and character of the community. The majority of the older buildings in the CBD have two stories, with retail on the first level and mixed-use, including apartment living units, on the second floor. Many of these properties were originally one building and share common roof lines, cornices and other ornamental architectural details. Over the years, in many cases, the unity of these features was not preserved. The LEDC believes that restoring this architectural unity would create a more appealing, more attractive, and more inviting business district. The LEDC encourages business and property owners to work together in achieving a uniform architectural appearance and contiguous historical appeal. This could be accomplished by restoring original architectural finishes and by use of like color schemes, particularly at the second floor levels. Coordinated color schemes and awnings could be used to create a harmony at the first floor retail level. Lighting could also be used to help create a unified appearance.

These guidelines provide an analysis of what is special about the Historic District and offer specific direction toward enhancing and preserving those qualities. The Design Guidelines may also be used as a technical resource for property owners outside of the Historic District. This document is not meant to be used as a strict and rigid rule book. Chapter 203 of the Lansdowne General Code will continue to be the legal basis for design review within the Historic District. Chapter 203 and the Lansdowne Zoning Code can be found at www.LansdowneBorough.com.

MORE INFO

Q: HOW DO I GET MORE INFORMATION?

A: Contact the Lansdowne Borough Code Enforcement Office at 610.623.7300.

Q: WHOM DO I CALL ABOUT SIDEWALKS OR TREES?

Contact the Lansdowne Borough Code Enforcement Office at 610.623.7300.

PRESERVE – PROTECT – REPAIR -- REPLACE

Repair and Restoration versus Replacement: Due to the historic nature of the downtown buildings, it is preferable to retain existing original and historic materials and significant components wherever possible, by stabilizing, repairing, or matching them with compatible new materials rather than by replacing them.

1. Identify, Retain, and **Preserve** Historic Materials and Features

The character of a historic building can be defined by the form and detailing of exterior materials, such as masonry, wood, and metal; exterior features, such as roofs, porches, and windows; interior materials, such as plaster and paint; and interior features, such as moldings and stairways, room configuration and spatial relationships, as well as structural and mechanical systems. It is always recommended to preserve these historic materials and features whenever possible.

2. **Protect** and Maintain Historic Materials and Features

Protection generally involves the least degree of intervention and occurs before other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary protective measures. Although a historic building will usually require more extensive work, an overall evaluation of its physical condition should always begin at this level.

3. **Repair** Historic Materials and Features

The repair of historic materials such as masonry, wood, and architectural metals again begins with the least degree of intervention possible, such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in-kind — or with compatible substitute material -- of extensively deteriorated or missing parts of features when there are surviving prototypes (for example, brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

4. **Replace** Deteriorated Historic Materials and Features

If the level of deterioration or damage of materials precludes repair, replacing an entire character-defining feature with new material is possible. If adequate historical, pictorial, and physical documentation exists so that the feature may be accurately reproduced, and if it is desirable to re-establish the feature as part of the building's historical appearance, then designing and constructing a new feature based on such information is appropriate. However, a second acceptable option for the replacement feature is a new design that is compatible with the remaining character-defining features of the historic building. The new design should always take into account the size, scale, and material of the historic building itself and, most importantly, should be clearly differentiated so that a false historical appearance is not created.

Six Practical Reasons to Save Old Buildings

Adapted from Preservation Nation

1. Old buildings have intrinsic value. Buildings of a certain era, namely pre-World War II, tend to be built with higher quality materials such as rare hardwoods (especially heart pine) and wood from old-growth forests that no longer exist. Prewar buildings were also built by different standards. A century-old building might be a better long-term bet than its brand-new counterparts.
2. When you tear down an old building, you never know what's being destroyed.
3. New businesses prefer old buildings. In 1961, urban activist Jane Jacobs discussed economic advantages that certain types of businesses have when located in older buildings. Jacobs asserted that new buildings make sense for major chain stores, but other businesses—such as bookstores, ethnic restaurants, antique stores, neighborhood pubs, and especially small start-ups—thrive in old buildings.
4. Old buildings attract people. Is it the warmth of the materials, the heart pine, marble, or old brick—or the resonance of other people, other activities? Maybe older buildings are just more interesting. The different levels, the vestiges of other uses, the awkward corners, the mixtures of styles, they're at least something to talk about. America's downtown revivals suggest that people like old buildings. Whether the feeling is patriotic, homey, warm, or reassuring, older architecture tends to fit the bill.
5. Old buildings are reminders of a city's culture and complexity. By seeing historic buildings—whether related to something famous or recognizably dramatic—tourists and longtime residents are able to witness the aesthetic and cultural history of an area. Just as banks prefer to build stately old-fashioned facades, even when located in commercial malls, a city needs old buildings to maintain a sense of permanency and heritage.
6. Regret goes only one way. The preservation of historic buildings is a one-way street. There is no chance to renovate or to save a historic site once it's gone. And we can never be certain what will be valued in the future. This reality brings to light the importance of locating and saving buildings of historic significance—because once a piece of history is destroyed, it is lost forever.



SECTION 2. THE HARB AND ITS ROLE

Lansdowne Borough residents and business owners are extremely proud of the historic districts in the borough and want to make every effort to preserve the unique architectural qualities while making it possible to conduct business in the 21st century.

The Central Business District is NOT listed on the National Register of Historic Places. However, it has been determined to have local historic and architectural significance. Therefore, **a Historic Architectural Review Board (HARB)** was created in 2006

to review and make recommendations and approvals for all renovations that require a permit and relate to the exterior of a building in the locally designated historic Business District.

“There may have been a time when preservation was about saving an old building here or there, but those days are gone. Preservation is in the business of saving communities and the values they embody.”

-- Richard Moe, National Trust for Historic Preservation

Not all buildings in the LEDC approved Façade Grant area are in the locally designated historic Business District. See map on next page to confirm your building’s eligibility and to determine if you are in the historic district.

MORE ABOUT THE HARB

The HARB is a volunteer “board” of citizens with an interest and expertise in historic buildings. The HARB members consist of seven (7) members appointed by Borough Council. The membership includes a registered architect, licensed real estate broker and a Code Official.

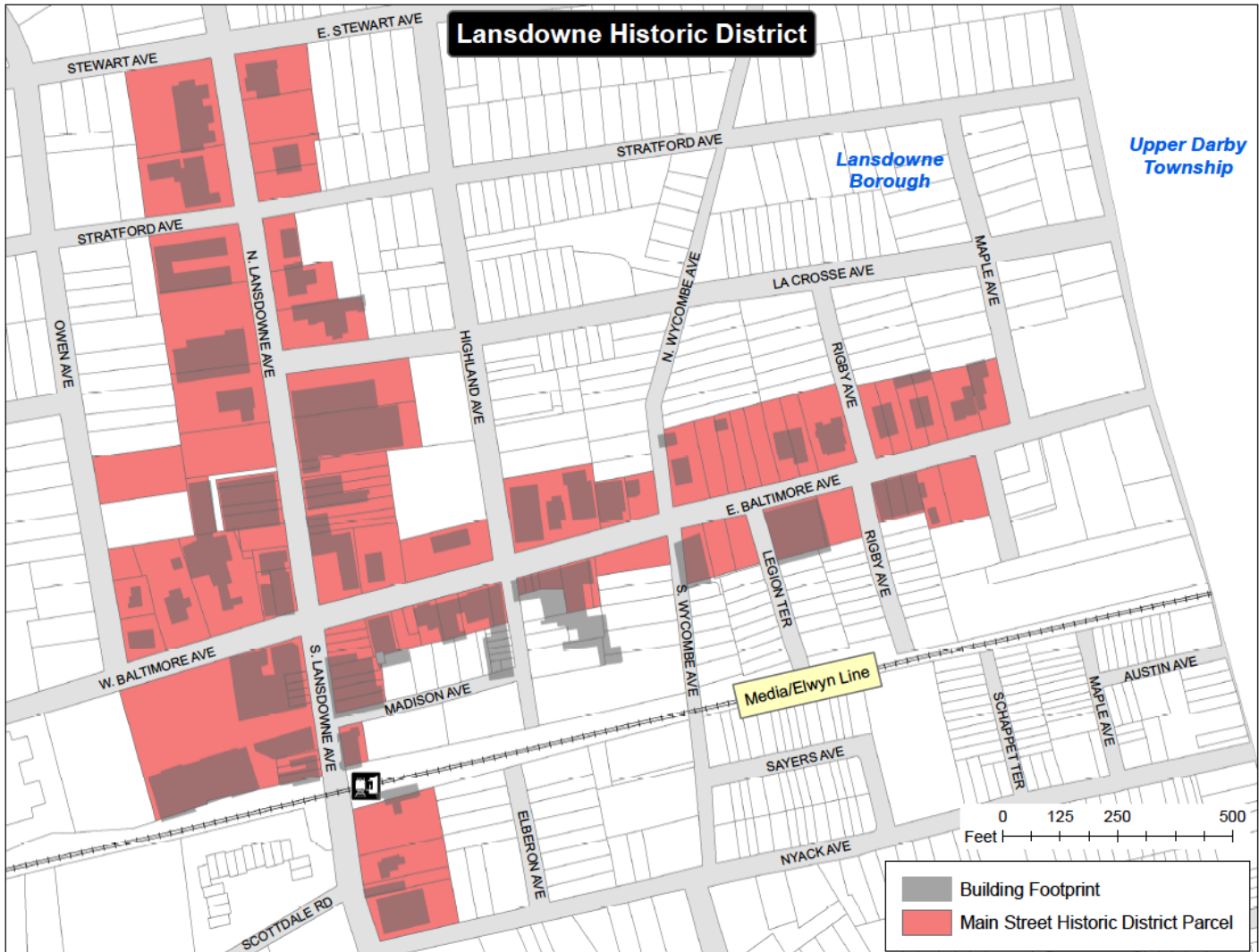
Each month they meet to review projects that have the potential to impact the integrity of the Lansdowne Historic Districts. They review each application and make recommendations to the Borough Council regarding the advisability of issuing any Certificates of Appropriateness.

The Borough Council will then issue a Certificate of Appropriateness. With few exceptions, no permit will be issued within the Historic District for the erection, reconstruction, alteration, restoration, demolition or razing of any building or structure without a Certificate of Appropriateness.

If you are in any doubt as to whether the work you are considering will require a permit and/or Certificate of Appropriateness, contacting the Borough is your best first step.

The Historic Architectural Review Board (HARB) must recommend and Borough Council must approve (by issuing a Certificate of Appropriateness) all changes and modifications to the exteriors of buildings and structures that are visible from a public street or way in the Borough’s Historic Central Business District. In determining the recommendations to be made to the Borough Council, the HARB shall consider only those matters that are pertinent to the preservation of the historical and/or architectural aspect and nature of the building or structure site, area or district certified to have historical significance. The HARB bases their decisions on compliance with the Secretary of the Interior’s Standards for the Treatment of Historic Properties.

SECTION 3: MAP OF CBD/HISTORIC DISTRICT



Buildings marked in solid pink are part of the Lansdowne Historic District.

See chart on pages 8-9 to determine your building's architectural style. Use that style to guide you in making decisions on appropriate lights, paint colors, etc.

WHAT IF MY BUILDING HAS “NO STYLE?”

For “New Construction” or “No Style Evident,” it is recommended that renovation or addition of lights, awnings, signs, etc. are based on neighboring buildings and reflect consistent size, setback, materials, scale, massing, etc.

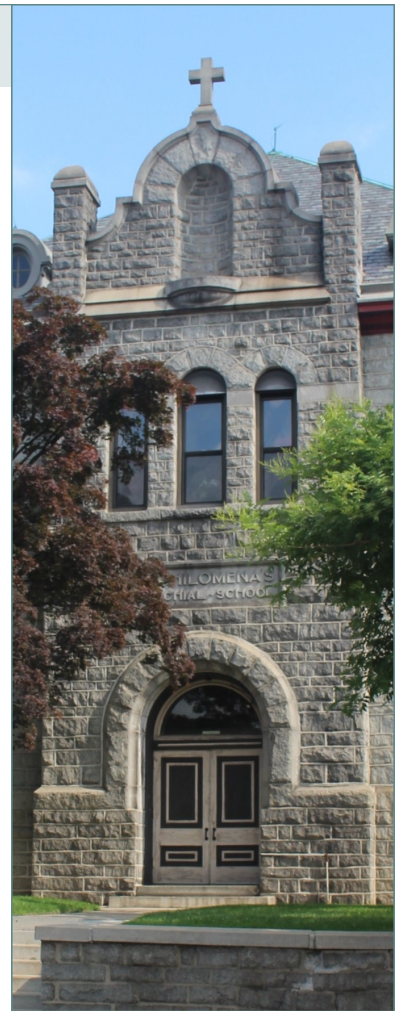
**SECTION 4: LANSDOWNE CBD
ARCHITECTURAL STYLES & YEAR BUILT**

Address	Year Built	Style
9 E. Baltimore Ave.		New construction
12 E. Baltimore Ave.	1903	Colonial Revival
20 E. Baltimore Ave	1875- 1909	Queen Anne
22 E. Baltimore Ave.	1910s- 1920s	Beaux Arts
23 E. Baltimore Ave		New construction
24-28 E. Baltimore Ave.	1920-1930s	Mission/Spanish
32 E. Baltimore Ave.	1920-1930s	Art Deco Vernacular
36 E. Baltimore Ave.		no style evident
38-40 E. Baltimore Ave.		no style evident
41 E. Baltimore Ave.	1900-1925	Romanesque Revival
42 - 46 E. Baltimore Ave.		New construction
45 E. Baltimore Ave.		Romanesque Revival
48-52 E. Baltimore Ave.	1920	no style noted
54 E. Baltimore Ave.		Art Deco Vernacular
55 E. Baltimore Ave.		New construction
61 E. Baltimore Ave.		no style evident
62 E. Baltimore Ave		no style evident
80-82 E. Baltimore Ave.		no style evident
83-85 E. Baltimore Ave.	1875- 1909	Queen Anne
88 E. Baltimore Ave.	1909-1920s	Mission/Spanish
89 E. Baltimore Ave.	1875- 1909	Mission/Spanish
92 E. Baltimore Ave.	1909-1920s	Mission/Spanish
95- 97 E. Baltimore Ave.	1875-1909	Second Empire - Mansard
101-103 E. Baltimore Ave.	1875-1909	Second Empire - Mansard
107 E. Baltimore Ave.		no style evident
111 E. Baltimore Ave.	1920s-1942	Colonial Revival

2 W. Baltimore Ave	1925	Beaux Arts
7 W. Baltimore Ave.		no style evident
19 W. Baltimore Ave	1900	Romanesque Revival
21 W. Baltimore Ave.		Queen Anne
16-24 W. Baltimore Ave.		new construction

2-6 N. Lansdowne Ave.	1930	Art Deco
3 N. Lansdowne Ave.		new construction
5 N. Lansdowne Ave.		new construction
7 N. Lansdowne Avenue		new construction
8 N. Lansdowne Ave.	1930	Art Deco
10 N. Lansdowne Ave.	1930	Art Deco
12 N. Lansdowne Ave.	1930	Art Deco
13 N. Lansdowne Ave		new construction

14 N. Lansdowne Ave.	1896	Richardsonian Romanesque
16 N. Lansdowne Ave	1896	Richardsonian Romanesque
17 N. Lansdowne Ave.	1909-1924	Colonial Revival
18-20 N. Lansdowne Ave.	1921-1928	Mission/Spanish
19 N. Lansdowne Ave.	1909-1924	Colonial Revival
21 N. Lansdowne Ave.	1909-1924	Colonial Revival
22 N. Lansdowne Ave.	1921-1928	Mission/Spanish
23 N. Lansdowne Ave.		no style evident
24 N. Lansdowne Ave.	1921-1928	Mission/Spanish
25 N. Lansdowne Ave.		new construction
26 N. Lansdowne Ave.	1921-1928	Mission/Spanish
27 A N. Lansdowne Ave.		new construction
27 N. Lansdowne Ave.		new construction
28 N. Lansdowne Ave.	1921-1928	Mission/Spanish
29 N. Lansdowne Ave.	1927	Moorish Revival
31 N. Lansdowne Ave.	1927	Moorish Revival
35-37 N. Lansdowne Ave.	1927	Moorish Revival
38 N. Lansdowne Ave.		new construction
39 N. Lansdowne Ave.		new construction
55 N. Lansdowne Ave.	1909-1917	Dutch Colonial Revival
50-56 N. Lansdowne Ave	1946	Colonial Revival
57 N. Lansdowne Ave.	1887-88/ 1909-1942	Late Gothic Revival
58 N. Lansdowne Ave.	1920s-1930s	Beaux Arts
59 N. Lansdowne Ave.		no style evident
67 N. Lansdowne Ave.		new construction
82-84 N. Lansdowne Ave	1926-27; 1947-55	Romanesque Revival
85 N. Lansdowne Ave		new construction
7 S. Lansdowne Ave.	1875-1909	Second Empire/Mansard
9 S. Lansdowne Ave.	1875-1907	Second Empire/Mansard
10 S. Lansdowne Ave.	1920s- 1942	Classical Revival
11 S. Lansdowne Ave.	1910-1920s	Classical Revival
12 S. Lansdowne Ave.	1920s- 1942	Classical Revival
14-16 S. Lansdowne Ave.	1920-1942	Classical Revival
18 S. Lansdowne Ave.		new construction
23 S. Lansdowne Ave.		no style evident
25 S. Lansdowne Ave.	1893	Second Empire/Mansard
27-35 S. Lansdowne Ave.	1891	Dutch Colonial Revival
28 S. Lansdowne Ave.	1920-1942	Art Deco
30 - 32 S. Lansdowne Ave.	1920-1942	Art Deco
45 S. Lansdowne Ave	1902	Queen Anne
43 S. Lansdowne Ave.	1875- 1909	Shingle Style
47 S. Lansdowne Ave.	1909- 1920	Tudor Revival
55 S. Lansdowne Ave.		new construction



SECTION 5: REHABILITATION GUIDELINES



Please refer to these general ‘Guidelines’ and ‘The Secretary of The Interior’s Standards for Rehabilitation’ for guidance when submitting an application

- 5.1 Every reasonable effort should be made to find a compatible use for the building and a minimum amount of alteration is required.
- 5.2 Make every effort to maintain distinguishing historic nature of the building.
- 5.3 Distinctive architectural features of the building should be repaired, rather than replaced. When replacement is necessary, the new material should match the original in composition, design, and texture.
- 5.4 Replacement of missing architectural features should be based on accurate duplication of the original features as much as possible.
- 5.5 Major alterations to the building over a period of years are part of its history and may have developed significance in their own right. They should be maintained and alterations to create earlier appearance should be avoided.
- 5.6 Building additions or alterations should be designed so that if they are removed in the future, the original building’s integrity will not be severely damaged.
- 5.7 The original lines, proportions, texture, and decorative features of the building should be retained. New additions should be sympathetic to these important architectural features.

It is never recommended to remove and replace features that could reasonably be repaired and thus preserved.



- 5.8 Elements that conceal or detract from the historic character of the building should be replaced with ones that enhance its original architectural features.
- 5.9 The surface cleaning of structures should be undertaken with the gentlest means possible.
- 5.10 When possible, existing trim and details should be retained. Decorative trim is particularly important.
- 5.11 The lower and upper floors of the building’s main façade should be unified. A successful storefront design reinforces the overall proportions of the building by carrying the rhythm of the upper stories into the new storefront design.
- 5.12 Colors compatible with the streetscape and appropriate to the architectural style of the building should be used. Keep the number of colors used to a minimum and avoid the primary colors (red, yellow, and blue), which are usually too bright to be compatible with the streetscape. Select colors for trim which contrast with the wall surface, i.e. light versus dark but in the same color family.
- 5.13 Sign locations should be incorporated into the overall design of the façade.
- 5.14 Mechanical equipment (such as antennae, air conditioners, and trash dumpsters) should be placed where they are not visible from the street.

Secretary of the Interior Standards for Rehabilitation (Summary)

All repairs/renovations, etc. using LEDC façade grant funds should comply with the Secretary of the Interior's Standards for Rehabilitation. Below is a summary of the Standards, although more detailed information can also be found online and at the LEDC office.

- 5.15 A property shall be used for its historic purpose or be placed in a new use that requires minimal changes to the defining characteristics of the building and its site and development.
- 5.16 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.
- 5.17 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.
- 5.18 Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
- 5.19 Distinctive features, finishes and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
- 5.20 Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinct feature, the new feature shall match the old in design, color, texture, other visual qualities, and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical or pictorial evidence.
- 5.21 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 with the gentlest means possible.
- 5.22 Significant archeological resources affected by a project shall be protected and preserved. If the resource must be disturbed, mitigation measures shall be undertaken.
- 5.23 New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize a 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.
- 5.24 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.



Like the guidance for repair, the preferred option for replacement is to replace of the entire feature in kind, that is, with the same material. Because this approach may not always be technically or economically feasible, provisions are made to consider the use of a compatible substitute material.

THE 14 MOST COMMON STYLES IN LANSDOWNE CBD

COMMERCIAL STYLE 1890-1920

The Commercial style reflects advances in construction technology that permitted the creation of very tall buildings, the first skyscrapers in the urban landscape. This style is sometimes referred to as the Chicago style, after the city where steel-framed, relatively unadorned, utilitarian, tall commercial buildings first appeared in great numbers in the 1890s. Advances in commercial architectural design in Philadelphia and New York City laid the groundwork for the full development of the Commercial style.

The distinguishing characteristics of this style are a steel skeleton construction, expressed externally as a grid of intersecting piers and cross spandrels, a flat roof with modest cornice, and large bands of windows. Windows often featured a projecting bay which extended from the ground floor to the top of building. The ground floor of Commercial style buildings usually contained large display windows for storefronts.

While the purest description of Commercial style buildings best fits early skyscrapers, many much shorter buildings are sometimes described as Commercial style. These one- to four-story brick buildings date from the same era, were designed for commercial use, have large pane windows on the ground floor and flat roofs, often with decorative parapets. Early car dealerships and repair shops often take this form with large windows or garage door bays on the ground floor.

Most Commercial style buildings include decorative elements of other popular styles of the era, as detailed in these guidelines.

Identifiable Features:

- Flat roofs
- Masonry wall surfaces
- Three part windows or projecting bay windows
- Decorative cornices
- Steel and beam construction
- Ground floor storefronts



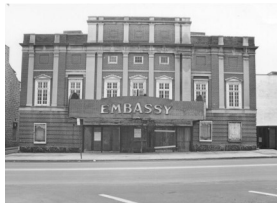
Art Deco



Beaux Arts



Classical Revival



Colonial Revival



Dutch Colonial Revival



Late Gothic Revival



(Mission) Spanish Colonial Revival



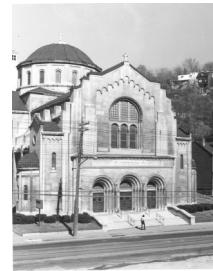
Moorish Revival



Queen Anne



Richardsonian Romanesque



Romanesque Revival



Second Empire



Shingle Style



Tudor Revival

SECTION 6. DOORS & STOREFRONTS

The storefront is usually the most prominent feature of a historic commercial building, playing a crucial role in a store's advertising and merchandising strategy. Although a storefront normally does not extend beyond the first story, the rest of the building is often related to it visually through a unified form and detail. Planning should always consider the entire building; window patterns on the upper floors, cornice elements, and other decorative features should be carefully retained, in addition to the storefront itself.

One of the most important aspects to consider when rehabilitating a storefront is its proportion in relation to the entire façade. Traditionally, the storefront was set into an opening bounded by the columns or piers on either side and the storefront cornice or lintel at the top. Also, storefronts generally were composed almost entirely of windows, in contrast to the upper façade that had a higher ratio of walls to glass. And store entrances were often recessed which added to the size of the display windows.

Whether an old storefront is being restored, or a new one is being installed, the original opening, profile, and proportion of glass should always be respected. A storefront that extends beyond its boundaries or has its windows closed off looks out of scale and out of place.

Maintenance and restoration of any original storefront calls for paying special attention to features and materials which still exist, such as cast iron columns and wood or sheet metal cornices. Sometimes these elements are hidden behind later additions. Careful removal of the covering materials will reveal which details are still intact. Always seek to repair and restore these special architectural features. Removing or covering them destroys part of the character of the building.



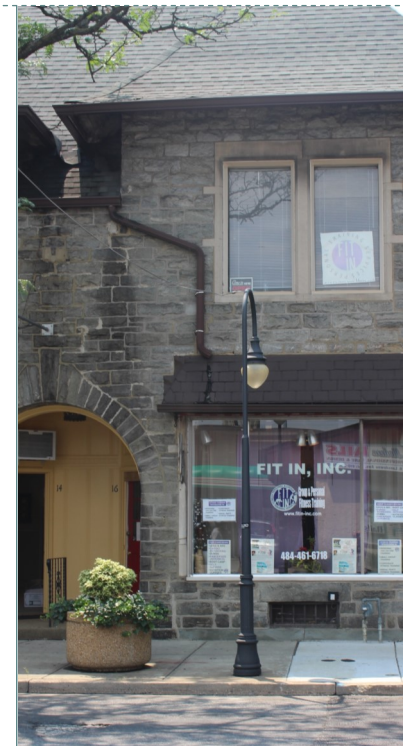
In the 1920s and 1930s, aluminum, colored structural glass, stainless steel, glass block, neon, and other new materials were introduced to create Art Deco storefronts.

Recommended:

- 6.1 Identifying, retaining, and preserving storefronts--and their functional and decorative features--that are important in defining the overall historic character of the building such as display windows, signs, doors, transoms, kick plates, corner posts, and entablatures.
- 6.2 The removal of inappropriate, non-historic cladding, false mansard roofs, and other later alterations can help reveal the historic character of a storefront.

Not recommended:

- 6.3 Removing or radically changing storefronts--and their features--which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
- 6.4 Changing the storefront so that it appears residential rather than commercial in character.
- 6.5 Removing historic material from the storefront to create a recessed arcade.
- 6.6 Introducing coach lanterns, mansard designs, wood shakes, non-operable shutters, and small-paned windows if they cannot be documented historically.
- 6.7 Changing the location of a storefront's main entrance.



WINDOWS

Windows are the eyes of a building and add a great deal of personality to the façade.



SECTION 7. WINDOWS

The proportion of the openings, the style of the windows, and the ornamental trim, all contribute to the particular character of the building.

The repeated pattern of windows from building to building also creates a visual rhythm down the street that helps tie all the facades together.

7.1 Make every effort to retain the window size, shape, and design. If you must replace, try to match the window design: 4 over 1 (pictured at left), six over six, etc.

Storm windows are an effective way to retain your historic windows, while further increasing their energy efficiency. Many studies indicate that an original wood window, properly air sealed, with a quality storm window provides a more thermally efficient barrier to the elements than a modern, vinyl replacement window.

Windows, regardless of their age, quality, and condition, are the weakest element in a building's exterior envelope from an energy consumption standpoint. The most important aspect of keeping your windows efficient is air sealing. Historic windows were designed and built with stops, offsets, and lap joints to help keep wind and rain out. Modern silicones, urethanes, and foam gaskets can be installed at key locations to make historic windows as air tight as modern replacement windows.

FRAMES & SASHES

- 7.2 Original windows should be retained whenever possible. Repair, caulk, and repaint as needed. Use exterior paint with an appropriate sheen for the substrate (flat for masonry, higher sheen for wood).
- 7.3 If windows must be replaced, the new windows should match the original in size, material, style and color.
- 7.4 Storm windows, when installed, should duplicate the shape of the window and match the color of the window sash.
- 7.5 If original windows were previously replaced with vinyl or metal windows, the replacement windows should be lightly sanded and painted in a color that compliments the architectural character of the building.

LINTELS & SILLS

- 7.6 Keep original intact whenever possible.
- 7.7 Paint should be exterior latex, as appropriate to the substrate.

Did You Know? Vinyl windows, in particular, can be problematic for two primary reasons. First, vinyl and glass have extremely different coefficients of thermal expansion. Vinyl moves at a far greater rate with temperature swings which causes sealants and joints to eventually fail. Second, unlike wood products, vinyl elements are almost impossible to repair or replace in a piecemeal way. If your vinyl window fails in any way, it most likely will require a complete replacement at a much higher price than a repair.

Recommended:

7.8 Identify, retain and preserve

Windows are both a functional and decorative element in a historic building. Windows encompass many individual elements which each contribute to the overall character of a resource. These elements include; frames, sash, muntins, glazing, sills, heads, hoodmolds, jambs, and shutters.

7.9 Protect and maintain

Deterioration of windows typically occurs when water is allowed to lay on their horizontal surfaces. Effective drainage and slope must be maintained to prevent deterioration of the wood, metal and/or its coatings.

7.10 Repair

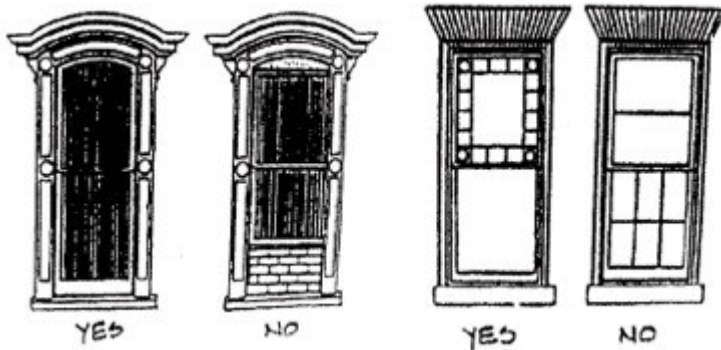
Windows are typically an operable component of the building envelope. Repairs should be completed to maintain their operational, thermal, and aesthetic properties. Depending on the material, repair methods will vary. Wood elements can be treated with very localized attention—See Wood Treatment.

7.11 Replace

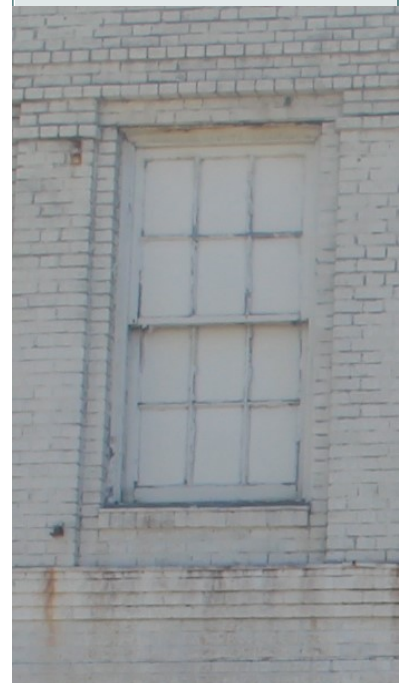
If an element is too deteriorated to repair, replacing in kind with matching material is the preferred option. New windows should be the same size and shape as the original windows. Do not try to force standard-size windows to fit, filling in with brick or plywood. Original elements should be used to match profiles and detailing. Since windows can be made of a few different materials (wood, glass, glazing putty, metals, etc.), it is important to understand how these materials interact through expansion/contraction.

Not Recommended:

7.12 Window rhythm should not be broken by blocking up window openings or the use of undersized or oversized windows or inappropriate shutters. Instead, the rhythm should be maintained by keeping openings, windows, and decorative trim consistent with the original. If windows must be replaced, the new windows should match the original in size, material, style and color.



The six-over-six new windows above were used to replace the originals, pictured below, at 32 E. Baltimore Ave.





Tips For Lighting A Building
 Adapted from the National Trust for Historic Preservation

Raising awareness for a building or place in need can be tough, and more often than not, the place in question is overlooked, forgotten, or outside the public eye. How can you bring it back into the spotlight?

One good method is to shine a light on it. Literally. Lighting a building can have a profound effect on the way other community members see a space.

Here are some tips for how to light a building.

1. Define your goals.

Think about what you are trying to achieve. Are your goals purely aesthetic? Or are you trying to raise awareness and generate business?

2. Lay out your timeline.

Are you looking for long-term illumination, or is this a one-off installation meant to raise awareness and visibility? The longer term your lighting project, the more durable your equipment needs to be.

SECTION 8. LIGHTING

Lighting fixtures come in a wide variety of styles for various functions and offer a great opportunity to highlight and complement architectural features. The most important functions are as a holder for the light source, to provide directed light, and to avoid visual glare. Some lights are very plain and functional, while some are pieces of art in themselves.

8.1 The visible decorative features of lighting fixtures may contribute to the overall historic character of the building and should thus be retained and

repaired, whenever possible.

8.2 Different types of outdoor lighting are appropriate depending on the era in which the property was built. Historical research (old photos) may reveal the most appropriate style of outdoor lighting. If historical photos are not available, lighting should match the construction period. See list of addresses and styles on pages 8 and 9 to find your building style and match the appropriate lights for your building.



Art Deco



Art Deco



Art Deco



Art Deco



Art Deco



Art Deco



Art Deco



Art Deco



Beaux Arts



Beaux Arts



Beaux Arts



Colonial Revival



Colonial Revival



Colonial Revival



Colonial Revival



Colonial Revival



Gothic Revival



Gothic Revival



Gothic Revival



Gothic Revival



Mission Style



Mission Style



Mission Style



Mission Style



Mission Style



Mission Style



Mission Style



Mission Style



Moorish Revival



Moorish Revival



Moorish Revival



Tudor



Tudor



Tudor



Romanesque



Victorian



Victorian



Victorian



Victorian



Victorian



3. Nail down your budget.

Architectural lighting can get pricey, especially as the size of a building increases. Research local stores and online options.

4. Outline your plan.

What do you want the building to look like? Are you going for a stunning look or something more understated? Look for photos or videos of the building during its heyday to help guide your decision.

5. Go the DIY route...

You will be amazed by the impact a few \$20 flood lights and extension cords can have on a place that would otherwise be lost in the night. There are tons of illumination options just waiting for you at your local hardware store.

6. ...or find a vendor.

If exterior illumination really isn't your thing, there are companies that specialize in architectural lighting just about everywhere. If specialists are out of reach, consider consulting local event planners. Many of them are frequently tasked with creating custom lighting schemes for special events.

7. Don't break the law.

Sometimes lighting is easy. Other times, it comes with permits and review processes. Make sure you have all your permissions in place.

GUIDELINES FOR AWNINGS

Awning were common on late-nineteenth-century Victorian Commercial buildings. They were typically retractable.

Use awnings of **canvas** or canvas-like fabric when they were used historically. Avoid installing wood, plastic, or metal awnings.

Backlit and **dome** awnings are **inappropriate** for historic buildings. Aluminum awnings may be acceptable on buildings from the 1950s and '60s.

Install awning so that the awning hardware does not damage the historic fabric of the building or obscure important features

The **shape** of the awning should match the shape of the window opening. Awning for commercial buildings should have **angled**, not rounded profiles unless the window or door opening is arched. **Rounded** awning over rectangular opening are inappropriate.

Awning **color** should be compatible with the color of the building and district. The **size** of the awning should not exceed the size required to simply cover the window or protect the entrance.

Lettering may appear on the lower front flap. Lettering should be of a scale appropriate to the size of the awning and should be compatible with other signs appearing on the storefront and the building.

Awning are appropriate over **entrances** and large first-story windows, and sometimes over individual windows on upper stories of commercial buildings.

SECTION 9. AWNINGS AND CANOPIES

Storefront awnings and canopies are both functional and decorative. They provide sun control for merchandise in the display windows, shelter for pedestrian shoppers on rainy days, and an additional place for signage for the business. Beyond this, awnings and canopies bring the tremendous appeal of color, not only to the individual building and shop, but also to the entire streetscape.

9.1 Whether the awning or canopy is a fixed or retractable type, be sure to select a soft weather treated canvas.

9.2 Never install metal canopies; they are totally out of character with historic facades.

9.3 Always make sure the awning or canopy is “right sized.” They should fit within the storefront area and not cover columns or cornices. The colors for awnings or canopies should be chosen to be compatible with the building and signage color scheme.

9.4 Awnings should come no lower than the top of street-level window lines and not less than 7' above the sidewalk. Awnings on common buildings should be consistent and harmonious with one another. Original awning or canopy designs can be researched through old photos.



9.5 Locating awnings over the full length of the storefront display or individual display windows or entrances

9.6 Fixed or retractable awnings with solid or striped canvas, whose color, style and location are compatible with the building's historic character

9.7 Awnings made of cloth-based (not vinyl, wood, or plastic) materials

9.8 Awnings that project approximately three feet from the face of the building in a continuous angle with an eight-to twelve-inch straight or scalloped valance

9.9 Limiting lettering and logos to awning valances

9.10 Installing awning hardware in a manner that minimizes damage to historic building materials

9.11 Regular maintenance for awnings

Not Recommended:

9.12 Using contemporary or glossy awning materials such as metal, plastics or leatherette, which are incompatible with the building's historic character

9.13 Lettering on top of the awning (keep it on the valance/edge)

9.14 Internally lit vinyl awnings

9.15 The use of contemporary awning shapes such as rounded balloon awnings

9.16 The use of canvas and awning materials for signs

9.17 The installation of awnings at historically inappropriate locations



SECTION 10. SIGNS – SIZE, SHAPE, COLOR, LETTERING, NEON

Signs are a vital part of any commercial streetscape. They call attention to individual stores and define the image of the overall business area.

When a streetscape is cluttered with too many signs or signs that are too large or randomly placed, the result is an impression of confusion. When signs are kept to the right proportion, are appropriately placed, and are designed to be compatible with facades, the result is a streetscape that gives a sense of harmony and order to the shoppers it attracts. Lansdowne Borough Zoning Code Chapter 330 shall govern sign regulations regarding size, placement, etc.

Recommended:

Placement

10.1 Wall signs should be mounted above the show windows and should not cover over the architectural details of the storefront. Signs should be mounted directly to the building without unsightly boards and brackets being obvious.

10.2 Window lettering can be mounted inside or painted directly on glass. Window lettering signs should be slightly higher than eye level.

Size

10.3 A wall sign can extend the width of the storefront, between columns or piers. Its height generally should not exceed 2.5 feet. Wall signs shall not exceed 24 square feet.

10.4 A window sign should not cover more than 20% of the glass.

Shape

10.5 Researching old photos can help determine sign shape and placement.

Lettering

10.6 Letter styles should be selected for readability and should relate historically to the building and to the type of business.

10.7 Generally wall sign letters should be 8 to 15 inches in height and occupy approximately 75% of the signboard.

10.8 Lettering for windows should be a maximum of 6 inches high. They should be assembled straight across or in an arc. Use light colors for lettering. Font should be clear and easy to read.

Message

10.9 Signs should be kept simple giving the minimum amount of information needed.

Colors

10.10 Sign colors should be selected to reflect the architectural character of the building and to complement the building and storefront colors.

10.11 Letters and background should have enough contrast to make for easy reading.

Lighting

10.12 Signs can be externally illuminated with hooded or hidden light bulbs.

10.13 Internally lit sign boxes should be avoided.

10.14 Flashing lights should not be used.

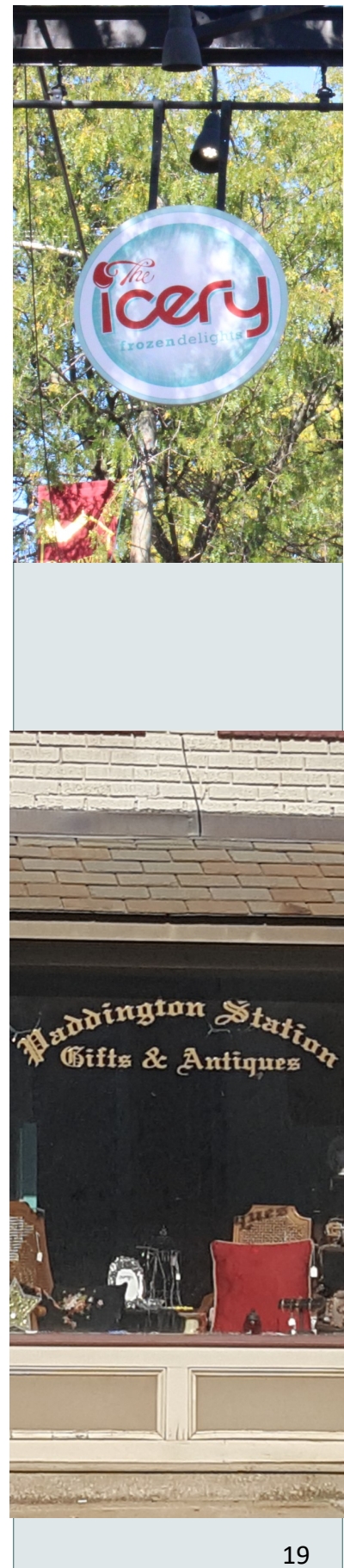
Not Recommended:

10.15 A sign should not attempt to include inventory or lengthy explanation of services.

10.16 The use of neon signage at a building's interior that is highly visible from a public way

10.17 The installation of interior pre-manufactured neon signs advertising a product or service that is highly visible from a public way.

10.18 The use of motion signs.



Preparing Surfaces

Washing, sanding, wood-filling, and priming are usually more time-consuming than the painting itself, but these efforts make durable paint surfaces.

Treating old, dry wood with a water seal product and oil-based primer adds life to the wood.

SECTION 11. PAINT

One of the simplest and least costly ways to dramatically improve the appearance of a façade is with a fresh coat of paint. Appropriately applied, paint can highlight ornamental details, mask inappropriate materials or elements, and renew the richness of the streetscape. In addition, repainting at regular intervals is an essential part of maintenance and helps protect surfaces from deterioration.

Color Selection

11.1 In general, exterior colors should be compatible with the surrounding character district and adjacent buildings. Where appropriate, building colors should reflect the basic colors of the architectural style or period of the building. Historic color palettes based on research, old photographs, and historic records is strongly encouraged. It is best to use no more than three colors on a façade. Use more subtle colors on larger buildings. Use stronger colors only to highlight elaborate detailing.

“Painting unpainted masonry elements (such as brick and stone) that were not coated historically is strongly discouraged.”

PAINT REMOVAL

Color should not be used to obscure the integrity of natural building materials.

The removal of paint from masonry surfaces is not recommended unless the brick is of high quality and was intended to be exposed. Undertake removal only with a chemical paint remover specifically formulated for masonry. Always test the remover on an inconspicuous area or a test panel first. Do not sandblast.

Lead-Based Paint: Before scraping, sanding or in any way removing paint, take certain precautions and review the proper ways to safely remove lead-based paint. Information can be found online at www.epa.gov/lead.

11.2 When choosing colors, research old coats of paint by scraping the surface, or search for old photos. Even black-and-white photos can indicate shade and contrast of original paint schemes.

Choose colors from the “historical” collection of paint company samples. You can also research photos from magazines, books, and other communities.

Subtle shade changes of the same color can enhance sculptural effects of architectural features. Complementary contrasting colors may be used with restraint to “pick out” architectural details on spindles, sashes, brackets, etc.

Style	Time Period	Body Color	Trim Color	Accent Color
Greek Revival	ca1820-1860	Shades of white, pale pink, blue, gray (to imitate marble)	Similar to body	White trim with white siding; for non-white siding, gray/blue, olive green, or buff trim.
Gothic Revival	ca 1830-1880	Light stone shades, like pale gray, olive green, tan, ocher	A shade light or darker than body	Same as body but in a contrasting shade
Italianate & Second Empire	ca 1840-1885	Light stone or earth shades, like pale gray, green, tan, ocher	A shade lighter or darker than the body	Same color as body but in contrasting shade, or off-white
Queen Anne	ca1870-1910	Warm earth tones, like dark green, brown, red, gold, maroon	Harmonious shades darker than the body	Darker shade than the trim, e.g., maroon, brown, gray, green, yellow
Colonial Revival	after 1880	Shades of white and pale colors, including blue	White	White and off-white

SECTION 12. MASONRY, STUCCO, MORTAR

The original materials used for wall facings, such as brick, brownstone, wood siding, or sheet metal, help give buildings their special character, as well provide visual harmony to the entire streetscape. Covering the original facings with inappropriate materials, like aluminum siding or fake stone robs a façade of its architectural identity and destroys its relationship to the rest of the street. Repair and proper maintenance of the facing is a much better solution to the problem of deteriorating façade. By taking advantage of the quality of the original materials, the life of the building will be prolonged.

Brick / Limestone

12.1 Re-point where necessary, matching the new mortar to the original in color, composition and depth and type of point.

12.2 Clean unpainted masonry using water or chemical cleaning techniques. Never sandblast brick or limestone, as it erodes the surface.

12.3 If the brick is already painted, it can be cleaned with a chemical paint remover, but a test should be done to make certain that the process wouldn't damage the masonry. Sometimes the brick that was used in older buildings was of poor quality and meant to be painted. If this is the case, repainting with appropriate colors, using an exterior latex coating specifically formulated for masonry surfaces. Earth tones that are close to the natural color of the brick are most compatible.

12.4 If the limestone is in poor condition, or if portions of the limestone were replaced or covered over with stucco, painting the surface using earth tones to match the color of the natural building material may enhance the buildings appearance. Painting should be considered as the last option only after it is determined that cleaning or other restoration techniques would not produce a desired result.

Sheet Metal/Aluminum/Vinyl

12.5 Clean, if necessary, with chemical paint remover.

12.6 Repair or replace damaged areas with sections duplicated by a sheet metal shop, or use fiberglass compounds.

12.7 Prime with oil base metal anti-rust products to prevent rusting to suit material.

Masonry in building construction is composed of two distinct materials:

Masonry Unit—This is the brick, cut stone, rubble stone, concrete block or other similar units which are stacked in some pattern to create a wall.

Mortar—This is the 'mastic' that typically holds the units in place and creates a water tight enclosure.

12.8 While masonry is among the most durable of historic building materials, it is also very susceptible to damage by improper maintenance or repair techniques. You should not use harsh or abrasive cleaning methods.

In general, the masonry units on your building should last indefinitely with little, to no, maintenance. The mortar is a 'sacrificial' material that will periodically require attention. To this end, the mortar **MUST** be softer (lower compressive strength) and more porous than the brick or stone.



The **three biggest mistakes** that lead to significant damage to a masonry structure are:

1. Improper re-pointing with mortar which is the wrong type for the application. (see Recommended Mortar Mix below).
2. Application of a sealant which traps moisture within the wall.
3. Allowing water to penetrate the wall from above (roof) or at horizontal projections (cornice, windows, belt courses, other roof elements, etc.)

Mortar Mix Recommended:

Historic Wall Brick:

- 1 part by volume white Portland cement
- 2 parts by volume hydrated lime
- 6 parts by volume selected sand

Historic Chimney Brick:

- 1 part by volume white Portland cement
- 1 part by volume hydrated lime
- 5 parts by volume selected sand



SECTION 13. SIDING AND WOODWORK

Ongoing maintenance (preservation) can be the single biggest issue with wood siding and trim. Exterior wood elements should be painted or sealed every four to nine years, depending on exposure to sun, humidity, and dampness.

Recommended:

13.1 Scrape, sand, and wash away surface dirt.

13.2 Use water seal on old dry wood – especially sills, bulkheads, and doors. This preserves and revitalizes old wood.

13.3 When installing new exterior wood floors, back prime the wood also before installing to protect the underside.

13.4 Ensure that old surface paint is smooth and not chalky when rubbed.

13.5 New wood should be primed with two finish coats.

Not Recommended:

13.6 Do not sandblast.

13.7 Avoid pressure-treated lumber which is heavy with chemicals and moisture and does not hold paint well.

“Termites and carpenter ants love wood and will attack if they can find access. A good coat of paint deters these insects, and damage from rain and snow as well.”

DENSE FOAM BRACKETS

If brackets or other details must be replaced completely, consider using dense foam, much like what is used for carved signs.



First, make a template out of 1/8 inch luan. Have a sign maker replicate the pattern on a CNC machine using 1 1/2 inch high density foam. Glue the layers together to match the thickness of the original. Paint as desired.



BRACKETS, DENTILS & OTHER DETAILS



Many repairs of brackets and other details may be successfully undertaken by property owners. Repairs generally include patching and reinforcement of historic materials.

There are a variety of commercial wood fillers. Cellulose-based fillers consist of wood fiber and a binder and have been available in stores for many years. Only those suitable for exterior applications

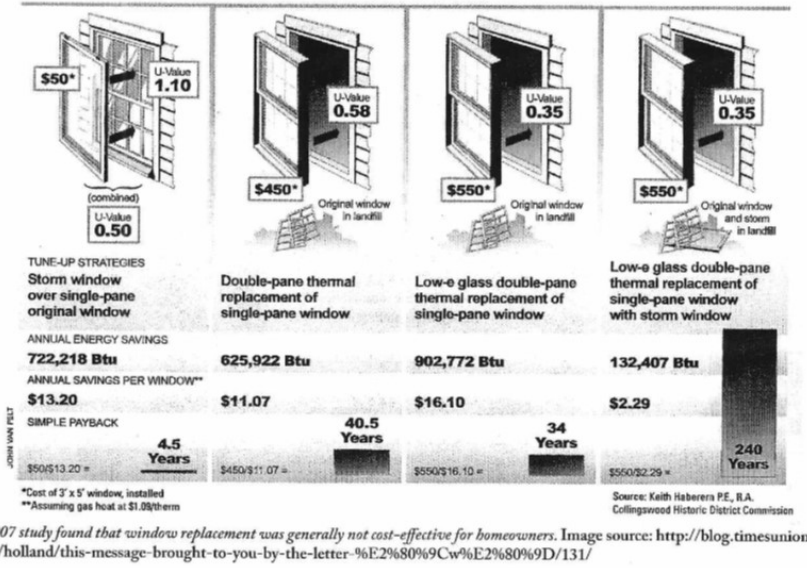
should be used and they will require a protective finish.

Epoxy is an excellent material to make permanent repairs of rotting window sills, door jambs and exterior brackets and details that are difficult to remove and expensive to replace. Epoxy is easy to handle -- it is mixed like dough, molded like clay and, when it hardens, it can be carved and sanded like wood. It is formulated to flex and move with the wood, so it won't crack and fall out. Once sanded, prime and paint.

To seal open cracks or joints, start by scraping off the paint back a few inches from the opening and removing old caulk to expose bare wood. The opening should be examined for any signs of wood decay, and to determine if the joint is loose due to a loss of connection, such as rusted nails. After correcting any problems, apply a water-repellant wood preservative that can be painted. Then apply a high quality exterior wood primer to the wood surfaces where a sealant or caulk is to be used. The final step is painting.

SECTION 14. ENERGY CONSERVATION

Let the Numbers Convince You: Do the Math



There exist many myths and much misinformation with regards to improvements you can make which could save energy and therefore, money.

There is no doubt that windows are truly the weakest point in most buildings, when it comes to energy loss. This, however, is true no matter how efficient your windows are. Even the most efficient, triple-pane, EnergyStar-certified windows typically have an equivalent R-value of an un-insulated, 2x4 wall.

Air sealing is the MOST important aspect in the energy performance of your windows and throughout your home.

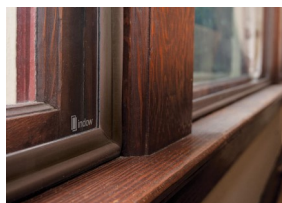
Historic windows, when properly maintained, can be very easily made as tight as the newest replacement window on the market.

As the chart above indicates, you are better off preserving your original windows and, if necessary, adding a **high-quality aluminum storm window** to increase your energy performance.

There are many **weather-stripping** and **air-sealing** products that are cost effective and easy to use. Your windows have likely lasted 75+ years already, why would you consider replacing them with a vinyl product with an effective 20-year life-expectancy?

As with your windows, make sure the exterior is well air-sealed. Key areas to investigate include: doorways, eaves, sill plates, basement openings, vents, and exterior lights. Any element that penetrates the exterior skin of your building is a natural path-way for air infiltration. Again, these areas can be easily and cost effectively sealed with modern foams and caulks.

A popular alternative to consider are **interior storm windows**. If your primary goal is to reduce energy loss, an interior storm is a smart choice, especially if the old sashes are in good shape. They are easy to install and are nearly invisible from the outside. Sometimes called invisible storms or energy panels, they typically consist of a single panel of glass or clear acrylic held in place, inside the interior window frame casing, by magnetic force or by a compression seal (similar to a gasket). Interior storms usually cost less than exterior storm panels and can be sized to fit any window,



CAN A HISTORIC BUILDING BE ENERGY EFFICIENT?

Absolutely. Per square foot, historic commercial properties rank among the best in terms of energy consumption. However, there is always room to improve a building's energy performance.

Weatherizing or otherwise improving the energy efficiency of historic buildings should be undertaken carefully to preserve a building's historic character. Make sure windows are **sealed** and there is adequate **insulation**.

Because energy retrofitting is continuously evolving, products or solutions that are popular today may fall out of favor in the future. So it is important to select products and treatments that are reversible and do not require major structural or material changes.

Currently, **LED lights** are one of the most popular methods to reduce energy consumption.

Be sure thermostats are **programmable** so that temperatures are automatically adjusted when the building is not in use.

Many historic properties were built before the invention of mechanical heating and cooling systems. Generally, buildings constructed before the 1920s **included energy-conserving features in the original design**. These features often still exist in historic buildings but may have been altered over time. These could include opening transom windows to release heat, use of interior shutters, blinds or other window treatments to reduce heat from sunlight, removing lowered ceilings and installing ceiling fans, or simply opening windows on temperate weather days.

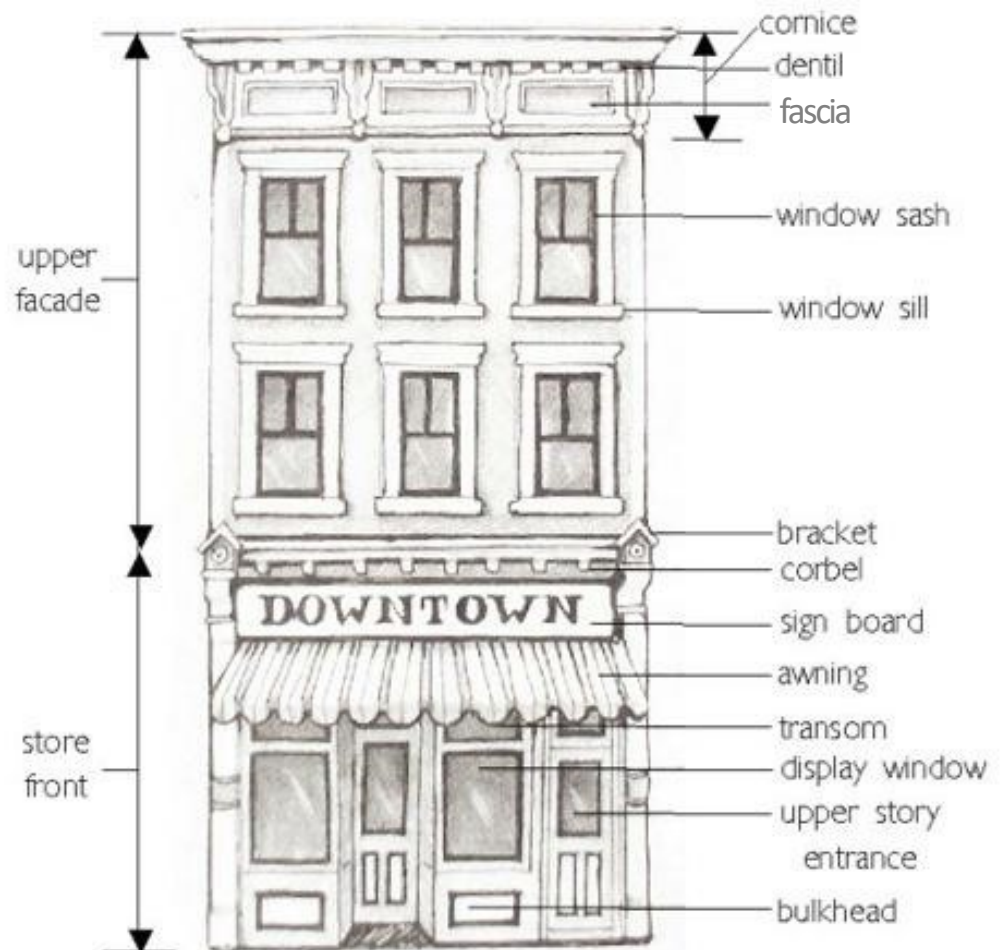
IDENTIFY YOUR BUILDING'S CHARACTER

Step One involves looking at the building from a **distance** to understand the character of its site and setting, and it involves walking around the building where that is possible. Some buildings will have one or more sides that are more important than the others because they are more highly visible. This does not mean that the rear of the building is of no value whatever but it simply means that it is less important to the overall character. Such a general approach to looking at the building and site will provide a better understanding of its overall character without having to resort to an infinitely long checklist of its possible features and details. Regardless of whether a building is complicated or relatively plain, it is these broad categories that contribute to an understanding of the overall character rather than the specifics of architectural features such as moldings and their profiles.

Step Two involves looking at the building at **close range** or arm's length, where it is possible to see all the surface qualities of the materials, such as their color and texture, or surface evidence of craftsmanship or age. In some instances, the visual character is the result of the juxtaposition of materials that are contrastingly different in their color and texture. The surface qualities of the materials may be important because they impart the very sense of craftsmanship and age that distinguishes historic buildings from other buildings. Furthermore, many of these close up qualities can be easily damaged or obscured by work that affects those surfaces. Examples of this could include painting previously unpainted masonry, rotary disk sanding of smooth wood siding to remove paint, abrasive cleaning of tooled stonework, or repointing reddish mortar joints with gray portland cement.

SECTION 15. PARTS OF A BUILDING

THE BUILDING AND ITS PARTS



Brick:

15.1 If not painted, treat in the same manner as masonry.

15.2 If painted, clean gently, wire brush loose paint, and repaint with exterior latex flat paint.

Cast Iron:

15.3 Wire brush and scrape to remove loose paint and rust.

15.4 If necessary, remove paint with chemical paint remover, heat, or low pressure sandblasting.

15.5 Missing parts can be recast in aluminum or polymer cements.

15.6 Prime and paint with rust inhibitive products made for exterior metal surfaces.

Bulkhead

15.7 If the original material still exists (wood, pressed metal, tile, etc.) repair, replace sections, and repaint as required.

15.8 If the original bulkhead must be replaced, use compatible materials making every attempt to match the original design.

15.9 Do not use inappropriate materials such as fake brick or stone, anodized aluminum, etc.

Entrance

15.10 If the original wood door is intact, scrape, sand, prime and paint it with exterior semi gloss paint. Replace glass with tempered glass if needed.

15.11 If the door must be replaced, do so with a new door that resembles the original style, material and proportions.

15.12 If the original door has already been replaced, be sure it is painted to match the storefront.

Display Windows

15.13 Keep the original proportions of the glass and any special features such as transoms, leaded glass, etc.

15.14 Do not block up show window openings.

15.15 Keep all trimming watertight.

15.16 Install interior display window lighting. Adjustable incandescent lamps are best. The proper lighting adds to the attractiveness of the storefront and

contributes to street safety.

Use of Aluminum

15.17 Where the use of aluminum is unavoidable in replacing the storefront, make every effort to keep it minimal.

15.18 Where aluminum must be used for the bulkhead surface, be careful to choose a color that blends with the rest of the storefront and the rest of the building. Always consider textured aluminum rather than smooth panels.

Cornice

15.19 One of the most distinctive features of a building can be its cornices, the one that caps the upper façade and the one over the storefront. Cornices serve as a major decorative element for individual building and also help unite it visually with its neighbors. Every effort should be made to save and restore existing cornices. They should never be removed or covered over. The Design Committee may provide sources for buying or making replacement parts.

Most damage is moisture-related, so it's important to keep the coping and flashing in good condition. Seal any openings in the cornice itself and correct any deterioration of masonry walls. It is essential to maintain the cornice by painting it to prevent water from penetrating the wood.

Wood

15.20 Repair deteriorated portions by re-nailing, filling and caulking.

15.21 Replace missing pieces with matching parts

15.22 Prime with an oil base primer and paint with semi-gloss latex or oil paint.

Sheet Metal

15.23 Restore by refastening and caulking.

15.24 Reproduce broken or missing parts

15.25 Scrape or use chemical paint remover (never sandblast)

15.26 Prime and paint using oil-based products to prevent rusting. A semi-gloss finish is best.





SECTION 16: ADDITIONS & NEW CONSTRUCTION

It is certainly possible to blend the new with the old. Many downtowns, with strong historic character, have found ways to guide new construction.

SCALE

16.1 New buildings should be compatible in scale to buildings within the downtown. New buildings should not dwarf neighboring buildings or appear dwarfed by adjacent properties. The height of a new building should be within the range of those historically found within the downtown, varying within the range of the average height of adjacent buildings. The width of new buildings should be within the range of those historically found within the downtown. Minimize the perceived scale of a building by using traditional scale and pattern of elements like windows, doors, and entries.

“The intent of new construction is NOT to make a new building look old (fake history), but to make it compatible in scale, mass, materials, window sizes, etc.”

ADDITIONS

The new addition to the former bank building, now a Walgreens (pictured above), won a historic preservation award for its sensitivity to the original building.

16.7 Preserve historical proportions of mass when adding onto a historic building. Additions should be subordinate to the mass of the historic structure. Roofs should be lower and widths should be narrower.

16.8 New additions should reflect the placement and architectural style of the historic building to retain the overall integrity.

16.9 New additions should reflect the symmetry/asymmetry of windows and door placement found on the main structure.

BUILDING ELEMENTS

16.2 Use established ratios of solid to void (wall space to openings), as seen from the public right-of-way. Finished floor heights should be within the range typically found on adjacent buildings.

WINDOWS & DOORS

16.3 New construction should not only reflect the general style of the surrounding area, but should also reflect traditional elements, like the ratio, scale, and proportion of windows and doors. New construction should reflect the symmetry/asymmetry of windows and door placement found on surrounding structures.

MASSING

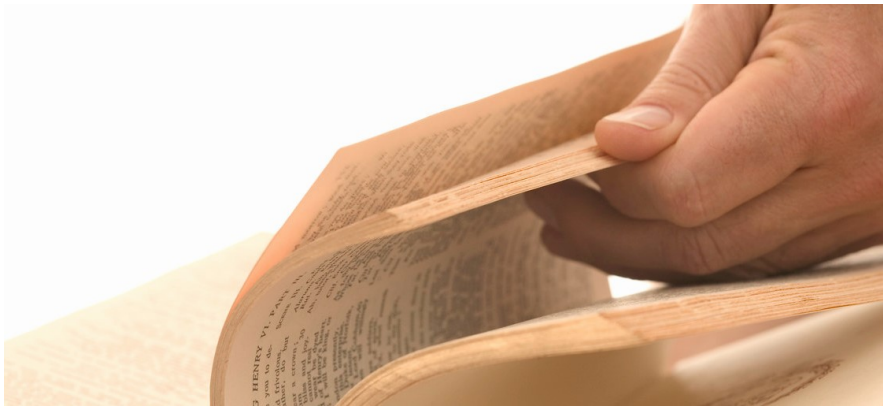
16.4 New buildings should maintain the established pattern of massing or shape, respecting existing heights and footprints, found within the downtown. For example, if all of the buildings within a downtown are vertically oriented, the new building should likewise be vertically oriented.

ROOFS

16.5 Use building and roof forms similar to those throughout the community to maintain a sense of visual continuity. Where different roof forms are evidence in a downtown, a new building should match surrounding buildings.

MATERIALS

16.6 Materials are a major feature of buildings, with walls typically being the most visible material element of a building. Traditional materials like brick, stucco, stone, and wood can be seen throughout the downtown. Incorporating these traditional materials into new construction is always recommended as a way to merge the new with the existing character. When the use of traditional materials is not feasible, new material should be of similar texture, color, depth, and appearance as the traditional material found on surrounding buildings.



SECTION 17: DEFINITIONS

Adaptive Re-use — Improvements made to a building that render the structure suitable for a purpose of which it was not originally intended. For example, an old school building redesigned and used for senior housing, or an old mill renovated as a conference center and hotel facility.

Architectural Element — A permanently affixed or integral part of the building structure which may be decorative and contributes to the composition of the facade. For example: Cornices, trim boards, brackets, lintels, dentils, columns, capitols, etc.

Architectural Integrity — Refers to staying true to the original style in which the building was designed. Additions should be complimentary to the architectural style of the original building.

Footprint — The outline of a building's ground plan from a top view.

Infill — New construction where there had been an opening before. Applies to new structures such as a new building between two older structures or new material such as block infill in an original window opening.

National Register of Historic Places — The nation's official list of buildings, sites, and districts which are important in our history or culture. Created by Congress in 1966 and administered by the states.

Preservation — The act of maintaining the form and character of a building as it presently exists.

Reconstruction — The accurate recreation of a vanished or irreplaceably damaged structure, or part thereof.

Rehabilitation — The process of returning a building to a state of usefulness through repair or alteration which preserves those features that are historically or architecturally significant.

Restoration — The process of accurately recovering the form and details of a building as it appeared at an earlier time.

Scale — A term used to define the proportions of a building in relation to its surroundings.

Setback — A term used to define the distance a building is located from a street or sidewalk.

Stabilization — The essential maintenance of a deteriorated building to weatherproof the structure and establish structural stability.

Streetscape — The combination of building facades, sidewalks, street furniture, etc. that defines the street.

BEFORE YOU SIGN A CONTRACT

Be sure you are following the proper steps:

Step 1: Visit the Code Enforcement Office at Borough Hall, 12 E. Baltimore Avenue. Or call 610.623.7300 x232.

Step 2: Make sure you have appropriate approvals for permits and zoning. Complete the applications as needed and submit to the Code Enforcement Office with the appropriate fees.

Step 3: If your application for zoning is approved, and your building is in the historic district, you will also need approval from the Historic Architectural Review Board (HARB) BEFORE you start any work or get your permits.

Keep in mind that even **signs** need all of the approvals listed above, even temporary signs, so it's best to have all of your plans ready in the beginning so everything can be reviewed at one time.

OTHER RESOURCES

Old House Journal
(www.oldhousejournal.com)

Traditional Building
(www.traditional-building.com)

Association for Preservation
Technology (www.apti.org)

National Alliance of Preserva-
tion Commissions
(www.napc.uga.edu)

This Old House
(www.thisoldhouse.com)

SECTION 18: RESOURCES

Local Resources

Delaware County's Historic Preservation Dept.: (www.co.delaware.pa.us/planning/programsandinitiatives/HistoricPreservation.html)

State Resources

Pennsylvania Historical and Museum Commission: (www.phmc.state.pa.us)
The Commonwealth's official governmental agency charged with preserving our history. Resources include:

- Grants & Funding
- Community Preservation
- Tax Credits
- Cultural Resource Database

Preservation Pennsylvania: Statewide nonprofit dedicated to preserving our history. (www.preservationpa.org)

“A city’s downtown area has an important and unique role in economic and social development. Downtowns create a critical mass of activities where commercial, cultural, and civic activities are concentrated.”
-- Andy Kitsinger, *The Development Studio*



National Resources

National Park Service (www.nps.gov)

The Federal Government's official agency charged with the preservation of our nation's history and historic resources. Specific resources include:

Preservation Briefs (<http://www.nps.gov/tps/how-to-preserve/briefs.htm>)

Great technical publications (free PDF downloads) on specific preservation topics such as: Re-pointing Mortar Joints, Repair of Historic Wooden Windows, Making Historic Properties Accessible, and Preserving Historic Wooden Porches, to name a few...

Technical Preservation Services (<http://www.nps.gov/tps/>)

Resources specific to the Rehabilitation Tax Credit, The Secretary of the Interior's Standards, and the National Register Program.

National Trust for Historic Preservation (www.preservationnation.org)

Nationwide non-profit dedicated to preserving specific, landmark properties as well as raising general awareness.