

Draft Report

# Historic Area Review Committee

City of New Castle  
Historic Area Commission

Design Guidelines  
Update 2015

Past Forward Architecture

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# INTRODUCTION

The City of New Castle Historic Area Commission Design Guidelines and Standards (*Guidelines*) are intended to guide exterior alterations of existing buildings (including additions) and new construction in the City's Historic District. The *Guidelines* are designed to maintain and preserve those qualities that make the Historic District a unique experience and promote its integrity and identity, while responding to the needs of its residents, and encouraging a dynamic mix of uses (residential, retail, office) within its boundaries.

The significance of New Castle's built heritage, and the need for responsible stewardship, was acknowledged by city leaders as early as 1951, with the establishment of a Board of Architectural Review, tasked with reviewing building permits within the Historic area. Today, all work performed in the Historic Residential District or the Historic Commercial District, requires prior approval of the Historic Area Commission and the issuance of a Historic Review Certificate pursuant to Sections 7.5 and 9.2 of the Zoning Ordinance. The goal of the Historic Area Commission is to "safeguard the heritage of the City by protecting and preserving buildings and sites within an area which represents elements of New Castle's cultural, social, political and architectural history and to promote the educational, cultural and economic value to the public by maintaining said area as a landmark of the city's history and architecture."

(CITY CODE - §230-49)



In 1990, seeking to provide guidance to building permit applicants and support the work of the Historic Area Commission, the Mayor and City Council commissioned the preparation of the "City of New Castle Historic Area Guidelines and Standards Handbook," with funding from the Trustees of New Castle Common, and a matching grant from the National Park Service, managed by the Delaware Division of Cultural Affairs, Bureau of Archeology and Historic Preservation.

In 2009, an update to the 2003 *City of New Castle Comprehensive Plan Checklist* recommended developing updated design standards and Historic Area Commission review procedures to support further development within the historic district.

The intent of these updated *Guidelines* is to enhance the visual qualities of the Historic District, improve the attractiveness of the urban environment for public and private investment, and preserve the historic character and sense of community that make New Castle such a distinct National Historic Landmark District.

The *Guidelines* provide applicants with design criteria for appropriate or non-appropriate treatments that will be the basis of the evaluation of their application by the Historic Area Commission. The Historic Area Commission will base its

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approval solely on the historical and architectural appropriateness of the proposed work, and the reference framework of appropriate treatments laid out in the *Guidelines*.

These *Guidelines* are also intended to provide a shared vocabulary for communication among property owners, architects and engineers, contractors, and City officials, and articulate the process that the Historic Area Commission uses in administering its review authority over designated historic sites.

This publication starts with a brief history of the City of New Castle, and the architecture that evolved with it. It then provides an inventory of prevalent architectural styles with a summary of their significant features for reference purposes, followed by an explanation of the Historic Area Commission application and review process. It concludes with design standards for appropriate treatments for the more common exterior rehabilitation projects (roofs, cladding, exterior masonry, doors, windows, porches, streetscape, and barrier-free access), new construction and additions to new construction.

The *Guidelines* are not all-inclusive; they provide a general framework on which property owners should base the design of the proposed work, which will be evaluated on a case-by-case basis. It is recommended that applicants with projects that may not meet standards, or are of a significant scale, get feedback from the Historic Area Commission through the *Pre-Application Consultation* process prior to finalizing their design.

These *Guidelines* constitute a statement of the Historic Area Commission policy and practice in the review of applications that come before it. These *Guidelines* do not change other review criteria such as existing zoning regulations, building codes, or other applicable government mandates. Owners are encouraged to review these guidelines, along with other review criteria, when planning a project in order to ensure that the work contemplated meets all other requirements, in addition to those under the purview of the Historic Area Commission.



# SUMMARY HISTORY OF THE CITY OF NEW CASTLE

## Overview

The City of New Castle is one of the oldest towns in the Delaware River Valley. Its origins date back to the 1651 construction of Fort Casimir by the Dutch in a commanding position in a bend of the Delaware River, which doubled as a natural harbor for large vessels, and was protected by encircling wetlands. The Dutch settlement of New Amstel followed five years later, with free-standing public buildings in the town center (the Green), an exterior green belt of marshes, fields and parks, and a perpendicular street grid which connected the town center to the river and wharfs to the south, and areas inland to the north. By the time the British seized Dutch possessions in North America in 1664, more than 100 buildings lined the streets of the city now known as New Castle.

Over centuries of growth and transformation the historic center of New Castle has retained physical continuity, from the original Dutch grid, to the impact of becoming the colonial capital of the three independent Lower Counties (1704 to 1776), then the first state capital of newly independent Delaware (1776-1777). The economic fortunes of New Castle always ebbed and flowed with local and regional transportation patterns. The last quarter of the eighteenth century saw it flourish as a key transfer point for fluvial transportation, and center of service industries. From the mid-1820s to the 1850s, growth was spurred by the construction of the New Castle and Frenchtown Railroad, and the establishment of small manufacturing. After the dismantling of the railroad in 1858, New Castle maintained a stable rate of growth until it was eclipsed by Wilmington in the last quarter of the nineteenth century; the state and federal courts moved to the newly designated county seat, and the new Pennsylvania Railroad by-passed New Castle in favor of Wilmington.

New Castle enjoyed somewhat of a renaissance with some economic and industrial growth in the 1890s through the first quarter of the twentieth century as a result of the construction of an electric trolley connection to Wilmington. Additional business revenue followed with the 1925 construction of the Pennsville Ferry line, but that all came to a halt with the 1951 construction of the Delaware Memorial Bridge.

By the mid-twentieth century the viability of New Castle as a commercial and industrial center was significantly reduced, and economic stagnation ensued. In the years since, lack of growth has meant that New Castle's population remained fairly steady: the 1950 census population number of 5,396 is slightly more than the 2010 census count of 5,285, and nearly matches the US Census Bureau's 2012 population estimate of 5,373.



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Although the impact of low economic growth cannot be understated, its obverse effect was low urban development pressure. For a city center whose boundaries have been fixed for a few centuries, with very little vacant land for development, the slow economic growth rate of 0.53% (Brady & Schetchtman, 2013) has meant low demand for high-value real estate, and less pressure for urban redevelopment. This in turn has allowed New Castle to retain a significant percentage of its historic building fabric, and maintain the character of Old New Castle as one of Delaware's main tourist attractions.

The significance of Old New Castle's architectural heritage was formally recognized in 1967 with a designation as a National Historic Landmark district on the National Register of Historic Places. The boundary of the original district, affirmed in 1975, approximated ninety-five acres, and encompassed architectural resources that span the seventeenth, eighteenth and mid-nineteenth centuries (Heintzelman, 1974). In recognition of the continued growth of New Castle into the early twentieth century, the boundaries were expanded in 1984 to form a 135-acre district with 572 sites, including 517 buildings and 55 undeveloped lots, with buildings ranging in date from the seventeenth century through the mid-1930s. The expansion did not include the late nineteenth century workers communities of Shawtown and Washington Park, located northwest of the district, because recent development activity had created a barrier between them (Jett & Cesna, 1984)

The historic district includes two individually listed buildings, the Old Courthouse (National Historic Landmark, listed in 1972), and the Amstel House (listed in 1977). Significant buildings outside the district include the Lesley-Travers Mansion (listed in 1973), Stonom (George Read's Home, listed in 1973), and the New Castle Ice Piers (listed in 1982). In 2013, the unique place of New Castle in state and national history was further acknowledged with the inclusion of the New Castle Court House and the New Castle Green in the country's newest national park, the First State National Historical Park, which presents a history of Delaware "remarkable in (...) complexity, diversity, and drama." (NPS, 2013)



# Timeline



## 1651 - 1663

- Dutch West India Company's South River headquarters move to Sand Hook , (site of New Castle), Delaware - Construction of Fort Casimir
- Traders build their homes along riverfront on higher ground south of fort – beginning of New Amstel and development of Second Street and the Green
- 1656: Dyke to the north of the City to drain New Amstel
- By 1657 – 100 buildings on site

## 1664

- British seize Dutch possessions in North America – New Amstel becomes New Castle.
- Grid: seven major streets, five parallel to river and two cross streets (Delaware Street and Harmony Street)

## 1680s – 1690s

- William Penn arrives in New Castle to take control of the colony of Pennsylvania
- Proprietorship of Lower Three Counties of New Castle, Kent and Sussex (today's Delaware) is given to Penn
- Growth of Market area (blacksmiths, woodcutters, wheelrights, brick makers)

## 1700 – 1750

- Infill to gain the strand (1701) – water lots extend 300' into the river
- Public wharf at Harmony Street (1702)
- Penn grants Lower counties independent status and separate legislature (1704) – assembly designates New Castle colonial capital

City grid expands

## 1750s

- Segments of the 12-mile radius arc centered in New Castle setting boundaries between Pennsylvania and Delaware in the 1680s become part of the Mason-Dixon line

*continued*

# Timeline



## 1760s

- Trustees of New Castle Common incorporated by Penn - nonprofit organization to manage lands and open space held in trust, whose income is derived mainly from investments and rental properties (1762)
- First meeting of the Board of Trustees of New Castle Common named to manage common land for residents (1764)

## 1770s

- Lower Three Counties break ties with Pennsylvania and become a separate state - New Castle becomes first state capital of the newly independent State of Delaware (1776)
- State capital moves to Dover; New Castle remains seat of federal courts and county government (1777)
- Growth of Philadelphia eclipses other centers of fluvial activities

## 1780s

- Expansion of construction north of the Green along 3rd Street and upper Delaware St

## 1790s

- General Assembly reincorporates Trustees of New Castle Common organization (1792)
- Infrastructure improvements
- Erection of ice breaking piers

## 1800s

- Benjamin Latrobe, assisted by his Robert Mills and William Strickland, conducts a survey to establish the town boundaries and show the existing layout of the streets (1804)
- Modification of street levels to improve drainage
- Courthouse terrace: street lowered half-story
- Eclipsed by Wilmington/Dover
- Remains key stopping point between Philadelphia and Washington DC

*continued*

# Timeline



## 1820s

- Great fire of 1824 – significant building loss along The Strand (ex Water-Street).

(*Delaware Gazette* : “little is to be seen but tottering walls and solitary chimneys, and this section of the place, which was the theatre of business is now abandoned, and left a solitary heap of ruin and desolation.” In 27 the strand paper)

- Reconstruction – brick and stucco
- Construction of Chesapeake and Delaware Canal complete (1829)

## 1830s – 1840s

- New Castle and Frenchtown Railroad completed (1832) : first railroad in Delaware and one of the first in the nation.
- Growth of the New Castle Manufacturing Company which built steam engine locomotives – up to 150 workers

## 1850s

- Railroad dismantled (1858) Industrialization continues” Tasker Iron Works employ 900 workers – require housing
- The *Philadelphia, Wilmington and Baltimore Railroad* bypasses New Castle
- Legislature increases boundaries of New Castle six-fold
- Introduction of gas services (1857)

## 1870s

- New Castle incorporated as a city under an act of the state legislature (1875)
- Introduction of piped water (1873)
- Continued harbor improvements
- Population doubles between 1870 and 1880

## 1880s – 1890s

- New Castle County seat moved from New Castle to Wilmington (1881).
- Electric trolley service to Wilmington added.
- Continued growth of manufacturing

*continued*

# Timeline



## 1900s – 1920s

- Continued population growth
- Fishing and agricultural activities
- New Castle – Pennsville, NJ Ferry inaugurated (1925)
- Housing extends west of 5th, 6th and 7th streets.

## 1930s

- Downtown New Castle becomes a residential enclave, not a mixed use area.
- Perry, Shaw & Hepburn New Castle Preservation Plan

## 1940s

- First major expansion outside historic core
- Significant portions of the New Castle Common released for development along the northern and western boundaries, resulting in construction of sprawling residential subdivisions, commercial complexes, and the New Castle County Airport.

## 1950s

- Opening of Delaware Memorial Bridge - Decommissioning of New Castle-Perryville Ferry (1951)
- 1951: Establishment of the Board of Architectural Review

## 1960s

- Listing of a portion of downtown New Castle (approximately 95 acres) as National Historic Landmark District (1967)
- Population decreases

## 1980s

- Limits of the National Historic Landmark district expanded from 95 acres to approximately 135 acres.

*continued*

# Timeline

2003

- Preparation of detailed City of New Castle Comprehensive Plan Checklist

2008

- Update of the Comprehensive Plan – the update includes historic and cultural resources goals, consistent with the County Plan goals, to protect resources outside the historic district, and to develop updated/enhanced design standards and review procedures to support development within the historic district

2013

- Coastal Erosion Action Plan recommends improvements to the City of New Castle dyke system, to reduce the city's vulnerability to coastal flooding from waves, tides, and storm surge events

2014

- The New Castle County Courthouse complex is one of the monument sites of the newly designated First State National Historical Park



# ARCHITECTURAL STYLES IN NEW CASTLE

## Preamble

The City of New Castle National Historic Landmark District includes 576 structures, constructed over a three-century time span. Buildings vary in type (institutional, commercial, religious, detached residence, duplex townhouses, row houses) and architectural styles, a reflection of overlapping periods of growths and changes in the city's underpinning economic activities: from a focus on service in the eighteenth century to small manufacturing in the later nineteenth, early twentieth century, to a mostly residential, pedestrian district with limited retail in the later part of the twentieth century.

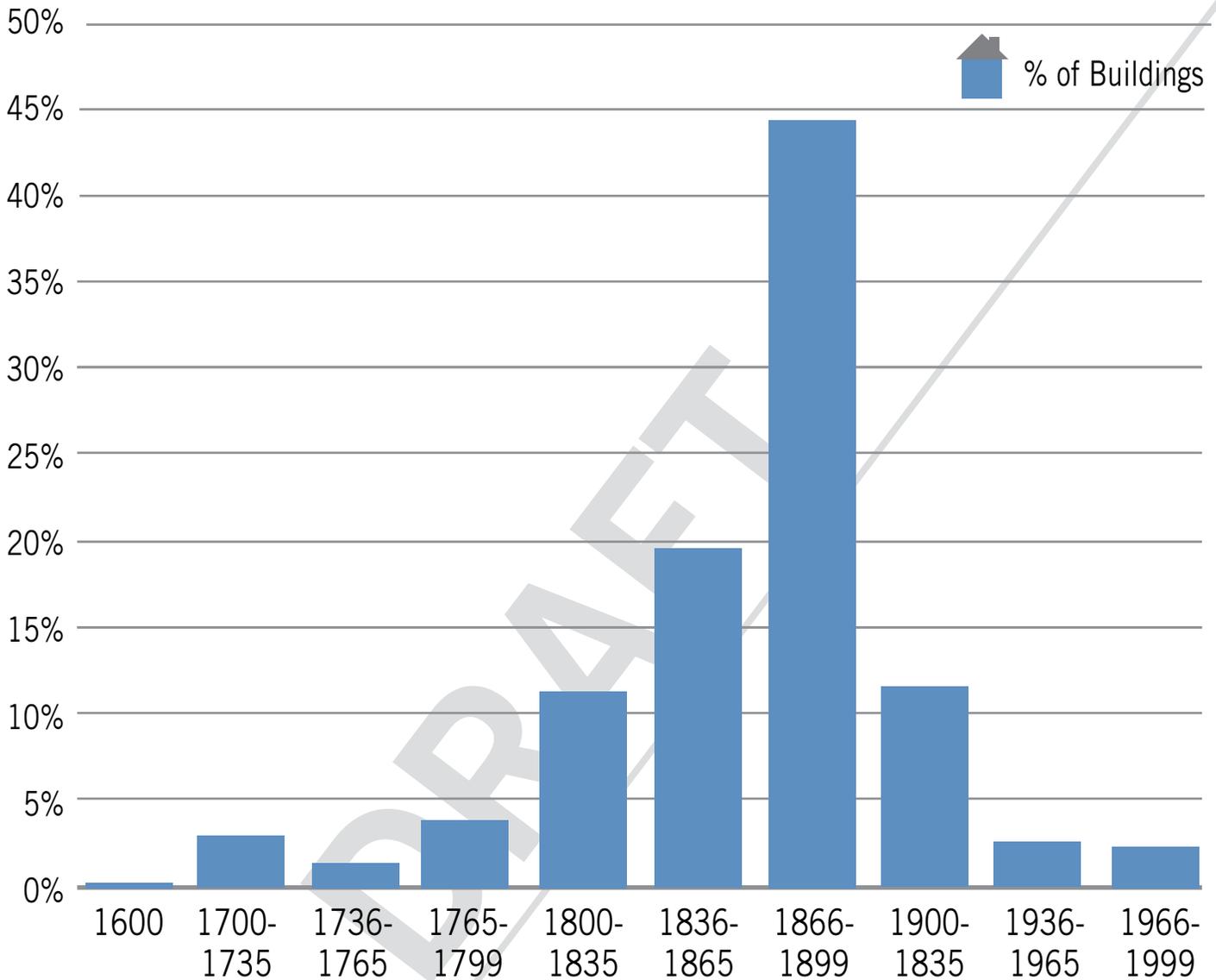
The result is a mix of high-end and more mundane incarnation of various styles, which cannot always be identified in a linear chronological fashion. Except for the fire of 1824, which destroyed a significant portion of the historic building stock, New Castle has been spared the natural or man-made catastrophic events, or extensive urban planning interventions, that significantly transform a city within a specific time period. Instead, New Castle has developed a range of styles that coexist in a rather fluid timeline. The popularity of building styles ebbed and flowed, abandoned only to be rediscovered in an updated form decades later. Buildings from one period may have been enlarged or enhanced at a later date with more contemporary designs, to reflect the changes in fortune of successive owners. More costly up-to-date design elements on new construction may have been limited to the main elevations, with secondary areas such as rear elevations or additions treated in a more cost effective manner with less "stylish" elements. Finally, while some buildings were the fulfilled vision of a design architect, others were the creation of a builder or owner following their own vocabulary of commercially available patterns and designs.

As a result, it is not unusual to find a mix of architectural references within a single building. It is also not uncommon for high-end and more modest versions of any one stylistic feature to co-exist. What is important to keep in mind is that both original features and changes that accrued over time in past centuries to sensitively integrate style updates have acquired significance in their own right.

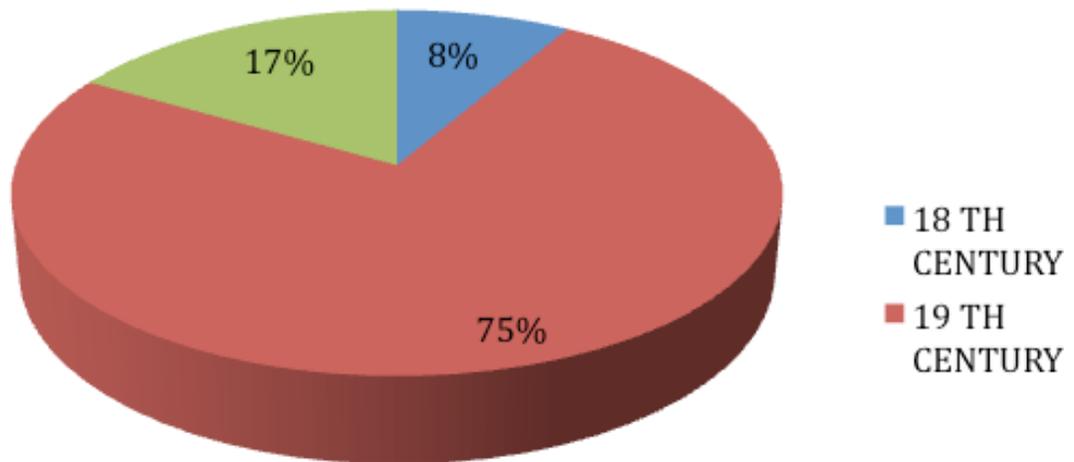
When considering alterations to a historic property, identifying the building type and architectural style(s) present is a critical first step in ensuring a successful result. The sections that follow provide a summary of architectural styles prevalent in the Historic District and a description of typical features. Although rarely do all features noted appear in combination in one building, it is not unusual for features from different styles to coexist.



# Periods of Construction



# Breakdown by Century





# Georgian

## 1700 - 1780

The Georgian style became popular in the American colonies at the turn of the eighteenth century, as prosperous landowners and merchants used English architectural patterns books, and the expertise of immigrant craftsmen for architecture both public and private. It dominated the English colonies' architectural landscape for much of the eighteenth century.

The Georgian style follows the lines of the Renaissance classicism which flourished in England from the mid-seventeenth century through the mid-eighteenth century in the works of Inigo Jones, Christopher Wren and James Gibbs. Inspired by the Italian Renaissance, it emphasizes a vocabulary of classical architectural details, initially available in the colonies only in a limited number of architectural titles, then more broadly accessible in the second half of the eighteenth century through a wide range of publications and carpenter manuals.

Georgian style architectural details are featured most prominently at door surrounds and roof cornices.

The eighteenth century was a period of growth for New Castle, as it affirmed itself first as the colonial capital of the Three Lower States then the first state capital of Delaware, and blossomed into a transportation and service hub as fluvial traffic from Philadelphia and areas north transitioned to overland transportation to Baltimore and areas south. Both high-style and vernacular examples of Georgian architecture remain in New Castle, including domestic, commercial, religious and institutional structures, although much was lost in the 1824 fire which destroyed much of the city near the waterfront, up Delaware Street and along The Strand.

## REPRESENTATIVE FEATURES

*(Note: All features rarely appear in combination in one house.)*



### General

Simple box shape, two or more rooms deep

One or two-storied

Windows five-ranked front façade, sometimes three or seven-ranked

Windows balanced vertically and horizontally in symmetrical rows

Central front door

Narrow rectangular transom over front door

Elaborate door surround, may have small entry porch.

Cornice emphasized with dentils



*continued*



## Roof

Moderate to low-pitch

Side-gable, hipped or row house

Lower front-centered, pedimented cross gable

Brick or wood cornice, with simple molded dentils, may wrap around side gable

Gabled, pedimented dormers with rectangular windows

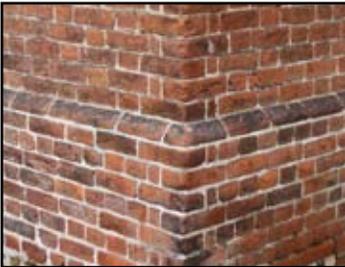
Pent roof



## Chimneys

Symmetrical distribution of chimneys

Central or interior end chimneys.



## Exterior walls

Brick masonry, at times with brick water table and belt course and/or corner quoins

Windows slightly recessed in brick masonry, with brick arch and key

Flemish bond on main elevation typical



## Doors

Paneled front door, six panels typical

High-end door: narrow rectangular transom, surround consisting of pilasters or engaged columns, supporting pediment or entablature.

Simple doors with a transom-bar and three-light transom above it

Hooded front door



## Windows

Double-hung windows

Small glass panes, 9 or 12 per sash

Thick and shallow muntins and thick rails and stiles

Windows slightly recessed in brick masonry, brick arch and key

Windows not paired, but may exist three-part Palladian window used as focal point above front door

Shutters: solid panel shutters on the first floor, solid or louvered shutters on the floors above

*continued*



**Porches**

- No porch
- Pedimented entry porch with slender column supports



**Ornaments**

- Molded wood cornices with dentils
- Molded brick water table, belt course and cornice
- Pediments at doors and dormers
- Wrought iron railing at porch steps

**Notes:**

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# Federal

## 1780 - 1820

The Federal style, sometimes called the Adams style, was the dominant style in the newly-formed United States from the 1780s to the 1820s. It represents a refinement of the Georgian style informed by the findings of contemporary archeological excavations in Europe and characterized by the introduction of stylistic elements of Greek and Roman monumental architecture into the domestic realm.

A key influence was the work of British architects Robert and James Adams, as documented in their *Works in Architecture of Robert and James Adams* (1779). This book, and other publications such as Asher Benjamin's *American Builder's companion* (1806), helped spread the Federal style throughout the newly independent states, reaching its zenith along the mid-Atlantic and northeastern seaboard.

Federal style architectural details are smaller, more delicate than their Georgian style predecessors, however, the overall scale of architectural features such as windows and ceiling heights is larger.

Both high-style and more vernacular examples of the Federal style remain in New Castle, representative of a period of expansion of the city, both within its original nucleus south of the Green, and further north towards Third Street, and up along Delaware Street. Although it was supplanted as a national trend in the 1820s by the more classical Greek Revival style it remained a presence into the 1840s, most notably in workmen residential architecture.

## REPRESENTATIVE FEATURES

*(Note: All features rarely appear in combination in one house.)*



### General

- Simple box shape, two or more rooms deep
- One or two-storied
- Windows five-ranked front façade, sometimes three or seven-ranked
- Windows balanced vertically and horizontally in symmetrical rows
- Central front door, or side hall plan with door off-center
- Semi-circular or elliptical fanlight over front door
- Elaborate door surround, may have small entry porch.
- Cornice emphasized with dentils, modillions
- Side or rear projections



*continued*



### Roof

- Moderate to low-pitch
- Side-gable, hipped or row house
- Lower front centered cross gable
- Wood cornice, with simple molded designs or modillions.
- Gabled dormers with arched windows
- Roof line balustrade



### Chimneys

- Symmetrical distribution of chimneys
- Paired interior or end chimneys.



### Exterior walls

- Wood clapboard butting against corner boards and window casings.
- Brick masonry, at times with stone belt course and/or corner quoins
- Windows slightly recessed in brick masonry



### Doors

- Elegant and light in construction, six or eight panels with floating fielded-panel construction
- Simple doors with a transom-bar and three-light transom above it
- Complex doors with elliptical glass fanlight transom, glass sidelights, carved moldings on transom bar, and thin columns separating door from sidelights.
- Door surround consisting of pilasters or engaged columns, supporting pediment or entablature.

*continued*



### Windows

- Usually six-over-six, double-hung sash
- Thin and deep muntins and narrow rails and stiles
- Windows slightly recessed in brick masonry
- Windows not paired, but may exist three-part Palladian window used as focal point above front door
- Three-part double-hung sash window with tall leaded glass sidelights, with wood fan simulating Palladian window
- Semi-circular blind arches with rectangular window recessed in it
- Semi-circular or elliptical fanlight
- Flat stone lintel, keystone lintel or keystone
- Shutters: solid panel shutters on the first floor, louvered shutters on the floors above



### Porches

- No porch
- Rectangular or semi-circular entry porch
- Pedimented entry porch with slender column supports
- Widely spaced slender columns
- Entry porch balustrade



### Ornaments

- Molded cornices with dentils and modillions
- Decorative swags, garlands, urns and stylized geometric designs
- Decorative frieze and entablature at doors and windows on wood-clad walls
- Pediments at doors and windows on wood-clad walls
- Full height corner pilasters
- Light iron railing at balconies or porch steps

### Notes:

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# Greek Revival

## 1825-1860

The Greek Revival style reflects an increased awareness of historically correct architectural details of ancient Greece, and a desire to emulate the ideals of Greek democracies. It found fertile ground in the strong classicism of its predecessor Georgian and Federal styles, and inspiration in the affinities of a young nation with the contemporary Greek war of independence that overthrew Turkish rule.

The Greek style represents the coming-of-age of the first generation of professionally trained American architects such as Robert Mills and William Strickland, and their search for forms and styles released from traditional ties to England. It also coincides with the growth of a building manuals and handbook industry that reached a much broader audience, most notably the works of Asher Benjamin, Minard Lafever and Andrew Jackson Downing.

Although massive colonnades are typically associated with classic Greek revival, in many instances of popular domestic architecture columns were not used at all, rather general severity of form became the norm, with unadorned bare walls. Building guides included high-style, highly ornamented features, and simpler, stylized version of porch columns, ornamentation and trim suitable for construction with board lumber.

Both high-style and vernacular examples of Greek Revival architecture remain in New Castle, including many row houses. It corresponds to a period of growth, spurred by the 1828 expansion of the New Castle and Frenchtown Railroad to the South Street wharf, the resulting development of small industries such as gas and iron works, and the need for workmen housing stock.

## REPRESENTATIVE FEATURES

*(Note: All features rarely appear in combination in one house.)*



### General

- Simple box shape, two or more rooms deep
- Two-or three-storied
- Bolder massing, with emphasis on large expanses of unadorned surfaces
- Scaled down window trim, with marble sills and lintels
- Windows balanced vertically and horizontally
- Central front door, or side hall plan with door off-center



### Roof

- Low-pitch
- Side-gable or row house
- Gable front and wing
- Wide wood band entablature cornice
- Parapets joining paired chimneys

*continued*



### Chimneys

Symmetrical distribution of chimneys  
Central or interior end chimneys.



### Exterior walls

Brick masonry, at times stuccoed  
No belt course



### Doors

One, two, four or six panels  
Introduction of vertical panels  
Doors with narrow transom and side-lights, engaged pilaster surround and architrave  
Recessed framed doorway with semi-circular fan light.



### Windows

Usually six-over-six, double-hung sash  
Windows slightly recessed in brick masonry  
Scaled down trim  
Flat stone lintels and sills, typically marble  
Tripartite lintels  
Frieze band windows  
Shutters: solid panel shutters on the first floor, louvered shutters on the floors above

*continued*





# Gothic Revival

## 1840-1870

The Gothic Revival style was inspired by the Romantic Movement, proclaiming the superiority of the Christian medieval past. Although the early republic had a strong bias towards the classical forms and details of antiquity, a strong religious tradition maintained the interest in medieval forms and church building traditions. Even in the late eighteenth century, Gothic architecture was deemed as a properly evocative inspiration for religious and internment architecture. By the 1830s, Gothic architecture had expanded beyond to include collegiate buildings, and some domestic architecture, establishing itself as a major style.

In contrast to the classically inspired Greek revival, Gothic Revival sought to achieve a picturesque effect through asymmetry and irregularity. Angularity, asymmetry and verticality, steep intersecting gables, pointed-arch windows and towers and crenellations, distinguish it. With few able to afford elaborately carved and ornate stone houses, typical of the Gothic Revival, more common, balloon-frame Gothic Revival homes supported elaborate wood ornamentation, readily available thanks to the jigsaw technique, in what is sometimes referred to as “Carpenter Gothic”.

Gothic Revival is the first of what are often referred to as the “Victorian” architecture styles, a period that spans the 1837 to 1901 reign of Britain’s Queen Victoria. The Gothic Revival style was popular in a relatively limited manner in New Castle; it is most often part of a varied ornamental vocabulary which included other “Romantic” styles. This was common as pattern books typically were not dedicated to one particular style; rather they provided a compilation of acceptable interpretations of numerous fashions and styles, which, in an era of mass-produced ornamental detailing could “dress up” traditional forms in the latest style.

Examples can be found along Fourth and Fifth Street as the city expanded north between Harmony and Chestnut Streets and south between Delaware and South Streets.

## REPRESENTATIVE FEATURES

*(Note: All features rarely appear in combination in one house.)*



### General

- Asymmetrical plan and vertical silhouette
- Steep pitch roof
- Small projecting central wing
- Pointed arches



### Roof

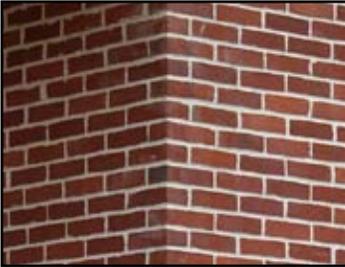
- Steeply pitched, hipped or gabled roof
- One or more intersecting steep cross gables
- Gable dormers, at times on either side of the dominant central gable
- Open overhanging eaves with exposed or sheathed rafters
- Decorative vergeboards, trusses and finials at apex of gables

*continued*



## Chimneys

Grouped chimneys



## Exterior Walls

Walls extend into gables without break

Wall buttresses

Horizontal wood cladding

Vertical board-and-batten cladding or flushboarding

Fancy-cut painted shingles

Polychrome masonry, with bands and trim in contrasting colors or textures, may be stuccoed



## Doors

Tall doors, single or in pairs, pointed-arch or rectangular

Gothic detailing of door surround

Arched or square door crown

Elaborate paneled doors

Etched cased glass or leaded glass transoms and lights

Wood doors grained to look like oak or painted color matching other colors on house



## Windows

Frequently pointed-arch with two or three pointed arches clustered together or designed as cantilevered bay window (oriel)

Windows extend into gables with elaborate Gothic detailing of window in most prominent gable

Full-scale bay windows on first floor

Arched and square window crown

Cut-out patterns or straight moldings with triangular heads on or above rectangular windows to give pointed-arch effect

Two-over-two sash and/or diamond-shape window panes

*continued*





# Italianate

## 1850-1885

The Italianate style, inspired by the rural architecture of northern Italy, and popularized after the construction of the *Osborn House* for Queen Victoria and Prince Albert in 1845, includes two distinct interpretations in New Castle: Renaissance Revival, using a classic vocabulary, and American Bracketed, mostly domestic architecture using picturesque references.

Renaissance Revival buildings are typically square or rectangular-plan, austere, flat-fronted masonry buildings, with shallow roofs and little ornamentation save for formal window crowns and cornice moldings. American Bracketed villas exhibit the same rectangular or square shape and symmetry, but are enriched with overhanging eaves supported by large brackets, elaborate wood porches, round-headed windows with hood moldings and balustraded balconies.

Italianate was one of the more popular Victorian styles in New Castle, from high-end commercial and residential buildings to row houses and remained prevalent through the 1880s. The Old Farmers' Bank at the corner of Delaware Street and The Strand and the Sheriff's House on Second Street follow the canons of the Renaissance style. American Bracketed was the style of choice for much of the domestic architecture along Fourth and Fifth Street in the 1850s and 1860s as the city expanded north between Harmony and Chestnut Streets and south between Delaware and South Streets. Examples in the older core of the city are representative of a trend to "modernize" late eighteenth and early nineteenth century buildings with Italianate detailing, from trim alteration to full elevation refacing.

## REPRESENTATIVE FEATURES

*(Note: All features rarely appear in combination in one house.)*



### General

- Austere square or rectangular box
- Two or three stories, two-story/two-bay or three-story/three-bay with side door
- Minimal projections or recesses in plan
- Front bay window
- Side or rear bay window
- Symmetrical façade
- Square cupola or tower



### Roof

- Flat roof with parapet
- Low-pitched hipped roof
- Rarely side-gabled roof with lower cross gable
- Wide overhanging eaves supported by large decorative brackets beneath
- Brackets arranged singly or in pairs, on deep trim band with moldings or panels
- Roof cresting, finials

*continued*



## Chimneys

Prominent chimneys  
Molded terra cotta chimney pots



## Exterior Walls

Masonry: stone ashlar or stucco, with horizontal belt courses and quoins and arched and rusticated first story  
Masonry: pressed brick  
Wood frame: horizontal wood cladding, flush board cladding  
Fielded panels with heavy molding



## Doors

Tall doors, single or in pairs  
Rectangular, curved or arched top  
Short bottom panel, tall top panel  
Large-pane glazing  
Decorative surround  
Inverted-U shaped crowns with brackets  
Simple or pedimented bracketed straight crowns  
Varnished hardwood or grained to look like oak or painted a dark color



## Windows

Tall narrow windows  
Rectangular, curved or arched top; height of windows varies from story to story  
Walk-through windows at first floor porches  
One-over-one or two-over-two sash or four-over-four sashes  
Paired and triple windows are frequent  
Formal triangular or segmented pedimented and bracketed window crowns  
Segmented, arched or straight crowns, may be bracketed  
Three-quarter round molding trim  
Wood shutters, paneled and/or louvered

*continued*





# Second Empire

## 1855-1885

The Second Empire style was inspired by the latest French building fashions during the reign of Napoleon III (1852-70), France's Second Empire, rather than the romantic past. It is also called "Mansard" after French architect Francois Mansard, for its distinctive dual-pitched hipped "Mansard" roof with dormers on the steep lower slope. With the added advantage of providing a full upper story of useable living space in the attic it quickly became popular both in new construction and the remodeling of earlier buildings.

The Second Empire style is representative of the period generally referred to as "Late Victorian", in reference to the last decades of the reign of Britain's Queen Victoria. Balloon frames rapidly replaced heavy timber framing, simplifying the construction of features such as corners, overhangs and irregular floor plans. Complex house components such as windows, cladding and decorative detailing were mass-produced and made available throughout the country at relatively low cost.

The notion of an appropriate set of associations and detailing for each style that had characterized the first half of the 19<sup>th</sup> century Greek and Gothic revivals and Italianate styles, was abandoned in favor of a more eclectic mixture of details, adapted from Medieval and classical precedents. Although some examples were built earlier, the Second Empire style became most popular in New Castle in the 1860s, at a time of dwindling economic fortunes after the dismantling of the New Castle and Frenchtown Railroad.

## REPRESENTATIVE FEATURES

*(Note: All features rarely appear in combination in one house.)*



### General

- Mansard (dual-pitched hipped) roof with steep lower slope
- Dormers on steep lower slope
- Square or rectangular plan with uninterrupted Mansard roof
- Centered wing or gable, L-shaped plan or strongly projecting bay window
- Rectangular or square tower with mansard roof



### Roof

- Mansard roof with steep lower slope
- Lower slope straight, straight with a flare or concave
- Less common: convex or ogee lower slope
- Patterned shingles
- Molded cornices above and below lower roof slope
- Rectangular, round-arched or curved-top dormers single or paired
- Decorative dormer surrounds with scroll at base
- Decorative brackets at eaves

*continued*



### Chimneys

Classically detailed  
Ornamental brick work at chimneys



### Cladding

Clapboard cladding  
Flush board cladding  
Fielded panels with heavy molding  
Stucco



### Doors

Tall doors, single or in pairs  
Rectangular, curved or arched top  
Short bottom panel, tall glazed top panel  
Decorative surround  
Simple or pedimented bracketed straight crowns  
Varnished hardwood or grained to look like oak or painted a dark color



### Windows

Tall windows, single, paired or tripled  
Rectangular, curved or arched top  
Height varies from story to story  
One-over-one, two-over-two or four-over-four sashes  
One or two-story bay windows  
Segmented, arched or straight crowns, may be bracketed  
Wood shutters, paneled and/or louvered



### Porches

One or two-story porch, entry or full width, may wrap around the side of the house  
Square posts with beveled corners  
Side brackets mimicking flat or rounded arch  
Lace-like brackets, spandrels and baluster  
Pediment over projecting porch entry

*continued*



**Ornaments**

- Door and window crowns
- Cornice moldings and brackets
- Paneled frieze boards
- Classical ornaments
- Metal finials and roof cresting



**Color**

Exterior color schemes of three colors or more

**Notes:**

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# Queen Anne

## 1875-1899

The Queen Anne style had little in common with the formal renaissance architecture of the British monarch's early eighteenth century reign. Instead, it is inspired by late medieval architecture, and embraces the Late Victorian preference for picturesque asymmetry and irregularity, and steeply pitched roofs. Irregular shape, dominant front facing gable, asymmetrical façades and projecting bays, towers and overhangs combined with a variety of materials, decorative textures and detailing aimed for an exuberant appearance.

Queen Anne was primarily a vocabulary for domestic architecture, both in new construction and in addition to previous styles. It was embraced by the public and made accessible through pattern books and mail order house plans. New Castle has a number of Queen Anne homes, but the style can also be found in additions to earlier forms such as bay windows, porches and roof alterations.

## REPRESENTATIVE FEATURES

*(Note: All features rarely appear in combination in one house.)*



### General

Asymmetrical plan and silhouette

Steeply pitched roof of irregular shape, often with dominant front-facing gable

Projections, recesses and cutaway bay windows to avoid smooth walled appearance

Horizontal bands of different building materials, patterns, textures and colors for each story



### Roof

Steeply pitched, hipped or gabled roof

Intersecting dominant front-facing gable and lower cross gables

Overhanging eaves

Gables overhanging cutaway bay windows

Shaped parapeted gables

Dormers, some unusually shaped

Finials

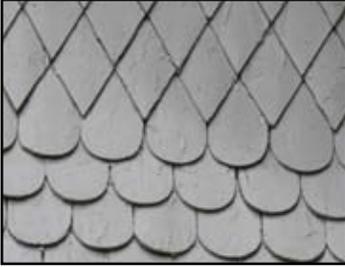
Roof cresting

*continued*



### Chimneys

Prominent chimneys with patterned brickwork



### Cladding

Patterned brick or stone masonry at first floor, with different textures and colors  
Carved and jigsaw cut panels, clapboard, flushboard, beadboard, half-timbering,  
patterned shinglework or stucco at upper stories and gables  
Shinglework patterns in horizontal bands between stories  
Stylized relief ornamentation at gable



### Doors

Large, single or in pairs, with simple surround  
Short bottom panel  
Tall upper panel with stained glass or central rectangle of clear glass surrounded  
by row of colored glass lights  
Incised line (“Eastlake”) decoration  
Usually painted or varnished dark



### Windows

Sometimes many panes over one.  
Upper sash with center light surrounded by row of square colored glass lights  
Stained glass  
Cutaway bay windows  
Banks of three or more casement windows



### Porches

One-story porches, entry or full width, sometimes wrapping around the side  
of the house  
Spindlework or classic column porch supports, may be grouped or raised to  
porch rail level  
Lace-like brackets and spandrels  
Spindlework frieze with beads  
Second story, gable or tower recessed porch

*continued*





# Colonial Revival

## 1880-1940

The late nineteenth century saw a renewed interest in eighteenth-century architecture spurred by the Centennial celebration of 1876, leading to “Period Revival” styles which extended into the late 1930s. Although different in style, Period Revival buildings all had in common the fact their reference to the decorative vocabulary of an earlier period, a safe, nostalgic past for a society facing technological and social upheaval.

In New Castle, this expressed itself mainly in the Colonial Revival style, inspired by Georgian and Federal architecture, mixed at times with elements of post-medieval English architecture and Dutch colonial architecture. The result was period houses more spacious and streamlined in plan than their early nineteenth-century predecessors, with a somewhat eclectic mix of detailing. This ornamentation was stylized and simplified in the latter years following the economic devastation of the Great Depression.

In the late nineteenth century, construction in New Castle was relatively stagnant as the local economy suffered from the 1881 move of the State and Federal courts to Wilmington. However, Colonial Revival architecture blossomed as the dominant style in New Castle from the 1920s through the 1950s, when the New Castle Pennsville Ferry System revitalized the economy, leading to increased demand not only for new construction beyond Fifth Street, but also renovations to the earlier building stock in the old city center.

## REPRESENTATIVE FEATURES

*(Note: All features rarely appear in combination in one house.)*



### General

- Symmetrical plan with center door and balanced windows
- Horizontal silhouette
- Small projecting central wing
- L-shaped plan or asymmetrical window or porch arrangement
- One or two-storied
- Second-story overhang



### Roof

- Hipped, gambrel or side-gabled roof
- Lower central cross gable
- Hipped or gabled dormers
- Front-facing or side, steeply pitched gambrels containing almost a full second story
- Boxed roof-wall junction with little overhang
- Open eaves and rake, sometimes exposed rafters

*continued*



### Chimneys

Prominent chimneys  
Symmetrical distribution of chimneys



### Cladding

Full height wood cladding  
Full height masonry veneer , Flemish bond or English bond typical  
Masonry-veneered first story and wood cladding above



### Doors

Centered or placed to the side  
Tall doors, single or in pairs  
Accentuated front door with pilaster supported pediment  
Overhead fanlight or sidelights  
Short bottom panel, tall top panel  
Large-pane glazing  
Leaded glass in the fanlight or side lights  
Grained to look like mahogany or rosewood with painted door surround  
Painted white, cream or pastel



### Windows

Rectangular  
Double-hung sashes  
Multi-pane glazing (up to twelve panes) in one or both sashes  
Paired, tripled or bay windows  
Palladian window as focal point  
Painted white, cream or pastel



### Porches

No porch  
Pedimented entry porch with slender column supports  
One-story, entry or full width porch with classical column supports and balustrade above  
Clustered column supports

*continued*



### Ornaments

- Two-story pilasters at corners
- Full or broken pediments at doors and windows
- Pedimented dormers
- Machine-made door and window molded surrounds
- Dentils and modillions at cornice



### Color

White, cream or pastel at windows, doors and surrounds

### Notes:

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# Bungalow

## 1890-1930

The Bungalow was the dominant style for smaller domestic architecture throughout the United States from the last decade of the nineteenth century to the eve of the Great Depression. Middleclass homeowners were inspired by the simplicity of the Craftsman-type bungalows first built by architect brothers Charles Sumner Green and Henry Mather Green in Southern California at the turn of the twentieth century. The combination of English Arts and Crafts aesthetics and Oriental wooden architecture in a more streamlined form appealed to those who sought to depart from late Victorian exuberance.

Typically of limited size, low to the ground with a compact massing of its features under a dominant roof, the bungalow, in its most basic form, was both casual and cost-effective. Availability and low-cost made it a dominant domestic architectural model for middle-class New Castle residents well into the early-1930s, primarily in the west end of town.

The original bungalow form is a small, single-story structure, with perhaps dormers or windows in the gable allowing for use of the roof space. Over the years, the fundamental bungalow traits – low forms, compact plans, dominating roofs – came to be interpreted in various ways, with regional stylistic features and ornamentation or second stories. These designs were shared in pattern books and publications and ready-to-assemble packages, with factory-cut lumber and detailing shipped nationwide.

## REPRESENTATIVE FEATURES

*(Note: All features rarely appear in combination in one house.)*



### General

- Simple box shape
- Horizontal emphasis
- One, one-and-a-half or two-stories
- Symmetrical or asymmetrical façade
- Wide eave overhang
- Porch, offset or under main roof
- Massive porch supports



*continued*

## Bungalow . 1890 -1930 . Style Sheet



### Roof

- Low-pitch hipped, front or side-gabled roof
- Slope of main roof may break at porch
- Front-gabled porch roof, offset from main front-gabled roof
- Cross gable at porch
- Wide overhanging eave, enclosed or exposed rafter ends
- Large gabled or shed dormers for attic rooms
- Through-the-cornice wall dormers
- Decorative beams or braces under gables
- Extended decorative rafter, stickwork and brace at rake of gabled roof



### Chimneys

- Broad flat chimneys
- Stone or brick masonry



### Cladding

- Wood clapboard or shingle, butting against horizontal bands, corner boards and window trim,
- Horizontal board-and-batten with contrasting materials and trim between stories
- First floor brick or stone masonry, with wood cladding or stucco above
- Full-height brick or stone masonry
- Selective recessing or horizontal masonry joints
- Flush wood siding with chamfered joints imitating rusticated stone
- Half-timbering detailing



### Doors

- Tall doors single or paired
- Elaborate joinery like square or pyramidal mortise pegs
- Upper panel with dozen of small square glass lights with oak muntins or lead came.
- Glazed and paneled sidelights
- Oak or chestnut

*continued*

## Bungalow . 1890 -1930 . Style Sheet



### Windows

- Double-hung multi-pane-over-one-pane sash
- Diamond-paned upper sash
- Leaded glass casement windows
- Small, high windows on each side of chimney
- Transomed windows
- Gable windows for attic rooms



### Porches

- Partial or full-width
- Under main roof or offset
- Massive masonry or wood columns, square or rectangular, straight or tapered
- Columns rest on massive masonry piers, strong balustrade or extend down to ground level
- Porch supports combination of stone, clapboard, shingle, brick or stucco
- Straight architrave, with decorative trim below the porch eave



### Ornaments

- At door surrounds, cornices and porch column capitals
- Stylized floral and geometric shapes
- Window flower boxes



### Color

- Contrasting colors on eaves and cornices



# HISTORIC AREA COMMISSION

## OVERVIEW

### INTENT OF THE HISTORIC AREA COMMISSION

The Historic Area Commission is the successor to the Board of Architectural Review, established originally in 1951. The intent of the Historic Area Commission is to safeguard the heritage of the City by protecting and preserving buildings and sites within an area which represents elements of New Castle's cultural, social, political and architectural history and to promote the educational, cultural and economic value to the public by maintaining said area as a landmark of the city's history and architecture. (230-49)

### MEMBERSHIP OF THE HISTORIC AREA COMMISSION

The Historic Area Commission consists of five members (230-50):

- A Registered Architect holding a valid license in the State of Delaware, and having interest and knowledge in the protection, preservation and restoration of the historic aspects of the city, appointed by City Council.
- A City resident having municipal voting privileges and appointed by City Council.
- A City resident having municipal voting privileges who is a member of the New Castle Historical Society selected by the Society, appointed by City Council.
- A City resident having municipal voting privileges, appointed by the Mayor.
- A City resident having municipal voting privileges and serving on the Planning Commission, appointed by City Council.

All City residents are appointed for a three-year term; the number of terms is not limited, however they may not serve more than two terms consecutively.

### DUTIES OF THE HISTORIC AREA COMMISSION

The Historic Area Commission is tasked with reviewing building permit applications for, and providing consultation on, construction work in the Historic Residence District and Historic Commerce District, and on buildings eligible for listing on the National Register of Historic Places.

In its review the Historic Area Commission will consider (230-52.A (2) ):

- The historical and architectural value and significance of the building, site or structure and appurtenant fixtures in question.
- The general design, arrangement, texture, material and color of the building, site or structure and appurtenant fixtures in question,
- The relation of such features to similar features and buildings in the immediate surroundings.
- The position of such building, structure or site in relation to the street or public way and to other buildings, structures and sites.

Upon approval of the Historic Area Commission, a *Historic Review Certificate* is issued on the basis of the approved plans, specifications, other submittals, and application.

Note: No building permit or certificate of occupancy for work under the purview of the Historic Area Commission can be issued in the Historic Residential or Historic Commerce Districts or on buildings eligible for listing on the National Register of Historic Places without first obtaining a *Historic Review Certificate*.

*continued*

# PURVIEW OF THE HISTORIC AREA COMMISSION

The scope of work under the purview of the Historic Area Commission includes:

- Consultation on treatment of dangerous or vacant buildings (141-5.A (1) )
- Building, structure, premises, sign, use of site (including sidewalks) being erected, constructed, built, created, reconstructed, moved, altered, added to, converted or demolished in the Historic Districts (230-45.A)
- Fences in the Historic Districts (230-40.D).
- Sidewalks in new subdivisions in the Historic Districts (213-11.B91)
- Review and inspection of completed project to ensure compliance with all conditions of the original historic review certificate prior to issuing certificate of occupancy (230-45.B)
- Review of application for special exception to the Board of Adjusters, where such reviews are required (230-57.B (1) (b)).

The Historic Area Commission does not review:

- Interior work unless it impacts the exterior appearance of the building
- Paint colors, if the scope of work is limited to repainting

The Historic Area Commission does not regulate matters of zoning such as use, bulk required setbacks, or lot coverage, which are the purview of the Planning Board and the Board of Adjustment. However the Historic Area Commission does review façade alignments, and siting of additions.

The Historic Area Commission may provide consultation to the Planning Board and the Board of Adjustment on these matters when they deliberate on zoning issues that may affect the character of the Historic Districts.

## FEES, CHARGES AND EXPENSES

The fees for historic review certificates are established by City Council (260-60.A). Schedule of fees is available at <http://newcastlecity.delaware.gov/forms-fees/>

## SCHEDULE OF MEETINGS

The Historic Area Commission meets once a month. The date, time and location of the meeting is advertised at least seven days in advance on the boards in front of the City Administration Building at 220 Delaware Street, on the City of New Castle website and in local newspapers.

In order to be included on the agenda, complete application must be received no later than ten days prior to the next scheduled meeting.

An exception to this rule may be made for emergency repairs if urgency is appropriately documented in the application.

Note: All proceedings of the Historic Area Commission are organized to comply with the Delaware Freedom of Information Act 29 DEL C CHAPTER 100. All Historic Area Commission meeting minutes are posted on the City of New Castle website at

<http://newcastlecity.delaware.gov/committees-boards/historic-area-commission/historic-area-commission-minutes>

# DEFINITION OF KEY TERMS

## HISTORIC DISTRICT

A Historic District is an area of contiguous properties under diverse ownership that, as a group, may be significant to local, state or national history, archeology, architecture and culture. A Historic District may be listed on the Local, State or National Registers of Historic Places.

All properties in a Historic District are surveyed in a historic resource inventory. All buildings within the district are classified as key, contributing or non-contributing based on the extent to which they enhance the significance of the district.

A Historic District's historic resource inventory, property lists, and map are updated on a regular basis.

## NATIONAL HISTORIC LANDMARK DISTRICT

A National Historic Landmark District is a Historic District judged to possess exceptional values or qualities in illustrating or interpreting the heritage of the United States. If not previously listed in the National Register of Historic Places, National Historic Landmark Districts are automatically registered in the Register when they are designated.

## HISTORIC STRUCTURE

A Historic Structure is a building or structure that is:

- Individually listed, or determined eligible for listing, in the National, State or Local Register of Historic Places or determined eligible for individual listing on the National, State or Local Register.
- Individually certified, or determined eligible for certification, as contributing to the significance of a registered historic district or a district determined eligible to qualify as a registered historic district.

## NATIONAL HISTORIC LANDMARK

A Historic Structure judged to possess exceptional values or qualities in illustrating or interpreting the heritage of the United States

If not previously listed in the National Register of Historic Places, National Historic Landmarks are automatically registered in the Register when they are designated.

## KEY BUILDING

A building, site, structure or object of **outstanding** quality and state of conservation, which **individually** significantly enhances the Historic District's significance.

*continued*

## Definition of Key Terms

### CONTRIBUTING BUILDING

A building, site, structure or object that is an integral part of the historic theme in a Historic District and enhances the Historic District's significance.

### NON-CONTRIBUTING BUILDING

A building, site, structure or object that does not add to the historic architectural qualities, historic associations or archeological values of the Historic District.

A non-contributing building may no longer possess historic integrity due to alterations, additions or other changes, may not independently meet the National Register criteria for significance, or may not have been constructed prior to or during the period of significance .

### HISTORIC REVIEW CERTIFICATE

A document issued by the Historic Area Commission demonstrating their review of any proposed work at a designated Historic Structure or on any property within a Historic District, and the determination that the proposed work is appropriate for the Historic Structure or Historic District, and in conformity with the Historic Area Commission Guidelines.

### ROUTINE MAINTENANCE

Work on a historic building, site, structure or object which does not alter in any way the exterior features of the property, including architectural style, design, and general arrangement of the exterior, as well as the nature, texture, details, and dimensions of building materials, windows, doors, siding, etc. Routine maintenance applies to the building, building additions, landscaping and site work.

### IN-KIND REPAIR

When character-defining materials and features become well-worn or damaged, additional repair work of the original fabric is recommended. When select areas of materials and assemblies are extensively deteriorated or missing, limited replacement matching the existing materials and design may be required.

In-Kind Repair is defined as the **limited** replacement of existing materials/assemblies that have deteriorated beyond repair. In-kind repair projects may be reviewed on an expedited basis.

In-kind repair **cannot exceed** 20% of the existing fabric on any one elevation, element or location (masonry, cladding, roof, dormer, door, window, porch, sidewalk, etc); in-kind repair exceeding 20% of existing fabric on any one elevation or element will be considered replacement and will be reviewed accordingly.

*REFER TO GUIDELINE SECTIONS FOR ADDITIONAL DEFINITIONS.*

*continued*

# APPLICATION PROCESS

## PROCEDURE

1. Confirm if the project is located in the Historic Residential or Historic Commerce Districts or if the building has been determined to be eligible for listing on the National Register of Historic Places
2. Contact City of New Castle Building Official to determine if building permit is required.
  - a. If a building permit is required, submit an application to the Historic Area Commission.
  - b. If a building permit is not required, **but** the work affects the exterior appearance of the property, submit an application to the Historic Area Commission.
3. Confirm with the building official if the building is considered a key building, a contributing building or a non-contributing building for the purposes of the Historic Area Commission review.  
*Refer to the Definitions section of these guidelines.*
4. Complete the building permit application and include all the necessary supporting information to document the extent and scope of the proposed work. Submit completed building permit application to Building Official. The building permit application form is available on the City of New Castle's website at:  
[http://newcastlecity.delaware.gov/files/2011/06/Building\\_Permit\\_Application.pdf](http://newcastlecity.delaware.gov/files/2011/06/Building_Permit_Application.pdf)  
*Refer to the Guidelines Sections for additional information on submission requirements.*
5. Submit the completed application no later than **ten** days prior to the next scheduled Historic Area Commission meeting to be included on the agenda.
6. Based on the classification of the building (key, contributing, and non-contributing) and the scope of work proposed, your application will require approval by the Building Official or his designated representative (staff review) , or by the Historic Area Commission.  
*Refer to the Guidelines Sections for additional information on Historic Area Commission and staff review levels.*
7. Applications qualifying for review by the Historic Area Commission will be reviewed at the next regularly scheduled public meeting.
8. After review the Historic Area Commission will hand down one of the following decisions: approved, approved with conditions, tabled for further information with applicant's consent or denied.
  - a. Approved or approved with conditions: Upon receipt of notification of approval the Building Official will issue a *Historic Review Certificate*, which will note if the application is approved or approved with conditions. If the latter, the *Historic Review Certificate* will include all stipulated conditions.
  - b. Tabled: provide additional information required by the Historic Area Commission for additional review no later than ten days prior to the next scheduled public meeting to be included in the agenda.
  - c. Denied: revise and resubmit the application as noted above to secure approval.
    - i. Decision of the Historic Area Commission may be appealed to the Board of Adjustment within 20 days of the decision.
9. Final action on any application shall be taken within 60 days after filing of the application; if not the application will be deemed approved, except when mutual agreement between the Commission and the applicant has been reached to extend the review time.
10. These Guidelines address a range of work items. Anything under the purview of the Historic Area Commission which is not specifically addressed in these Guidelines is subject to Historic Area Commission review and approval.
11. It is recommended – but not required – that you, or a representative, attend the Historic Area Commission meeting when your application is scheduled for review.

*continued*

### PRE-APPLICATION CONSULTATION

Applicants can request to be included in the agenda of the Historic Area Commission prior to completing an application for consultation purposes. At this meeting, the Historic Area Commission can provide clarification of appropriate and non-appropriate treatments, and discuss preliminary concepts for the project.

The consultation request must be submitted no later than seven days prior to the next public meeting. At the end of the meeting, the Historical Area Commission can include in the minutes a *Recommendation for Conceptual Approval* if it finds the proposed work is appropriate, with details to be reviewed at a later date.

A pre-application consultation does not guarantee approval of the final application. The Historic Area Commission will take final action after review of the application and supporting documentation submitted as part of the building permit application review process.

### ROUTINE MAINTENANCE AND IN-KIND REPLACEMENT

Routine maintenance and repair activities with in-kind replacement may be reviewed on an expedited timeline. Applicant must include in application thorough documentation (photographs, project description, materials information) that work constitutes routine maintenance.

*Refer to the Guidelines Sections for additional information on submission requirements.*

### EMERGENCY APPLICATIONS

Emergency repairs to address life safety hazard conditions (chimney collapse, structural failure, trip hazard, etc) or breach of the building envelope integrity (roofing failure, cladding failure, flashing failure, etc) will be addressed on an expedited timeline.

The applicant must include thorough documentation of why the work constitutes emergency repair (photographs, project description, and materials information) with the application.

*Refer to the Guidelines Sections for additional information on submission requirements.*

### CHANGES TO APPROVED WORK

Any changes to the approved scope of work (plans, specifications or other submittals) after issuance of a Historic Review Certificate must be discussed by the applicant with the Building Official to determine if an additional Historic Area Commission review is required.

### EXPIRATION OF HISTORIC REVIEW CERTIFICATE

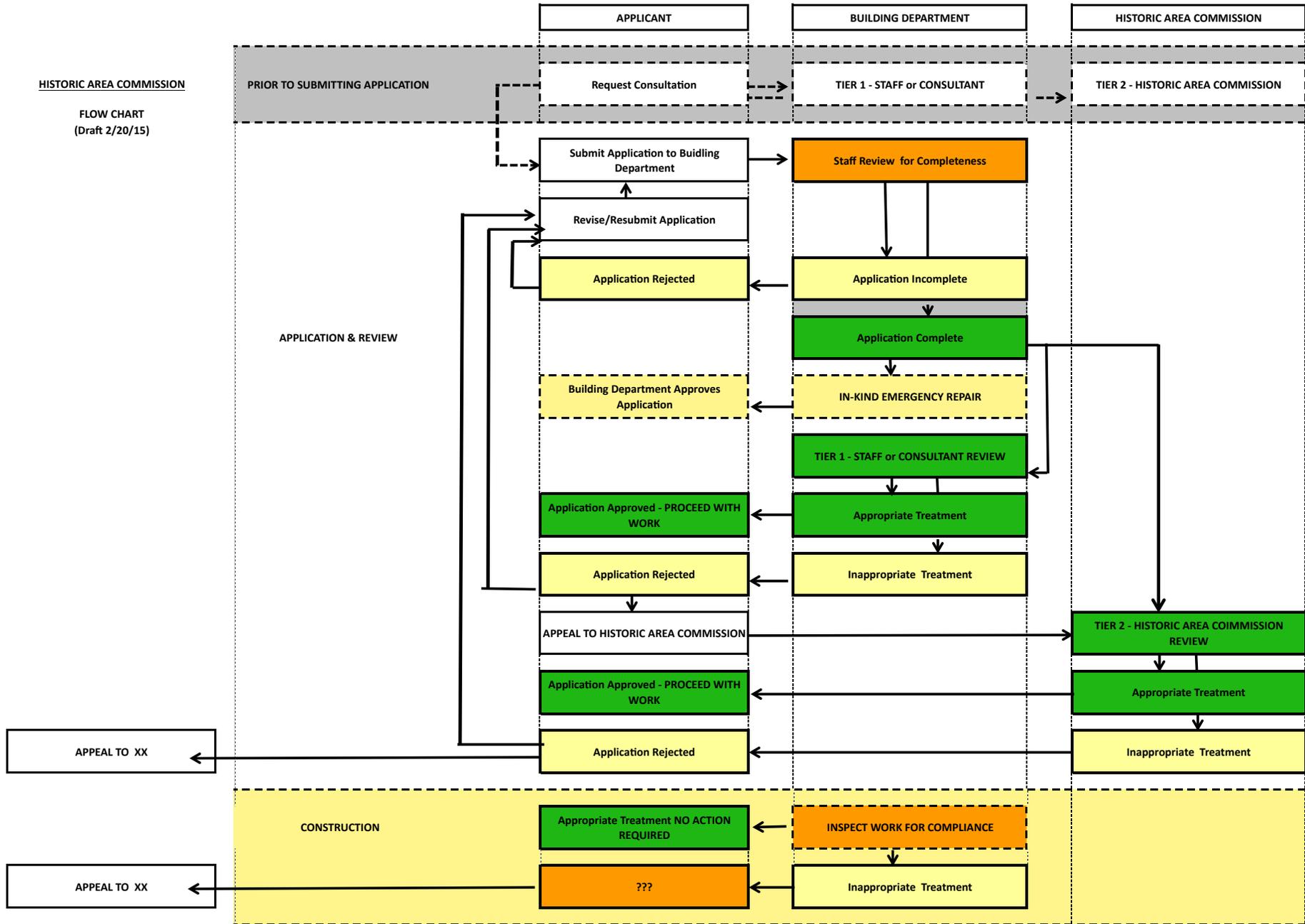
The Historic Review Certificate expires when the building permit expires. If the building permit has expired, a new application must be submitted for review by the Historic Area Commission. If there has been no change in the proposed scope of work, the application can be reviewed at the staff level, and a Historic Review Certificate issued without appearing before the full Historic Area Commission.

*continued*



HISTORIC AREA COMMISSION

FLOW CHART  
(Draft 2/20/15)



# DESIGN GUIDELINES

## GUIDING PHILOSOPHY

The Historic Area Commission supports a vision of the City of New Castle's built heritage as an opportunity and encourages historic preservation as an economic development tool to increase awareness of the City's resources and potential.

The goal of the Historic Area Commission *Guidelines* is to provide clear guidance on how to design and implement interventions that meet property owner needs while maintaining the historic character of the City of New Castle Historic District. The *Guidelines* provide direction on economically and ecologically sustainable preservation strategies and how recent technological advances in materials and building technology may play a part.

The Historic Area Commission *Guidelines* emphasize:

- Retaining the overall form, materials and details of a historic building or site.
- Protecting historic materials and features through regular maintenance and appropriate temporary protection from adjacent work.
- Repair rather than replacement of deteriorated historic materials and features.
- In-kind replacement rather than alternate materials if the extent of deterioration warrants replacement.
- Discrete use of alternate materials where appropriate on a case-by-case basis.
- Alterations to allow for adaptive reuse rather than demolition and new construction.
- Clearly differentiated additions, compatible in size, form and detail but discrete in location.
- New construction/infill compatible in size, massing, siting and detailing with the character of the Historic District.

The Historic Area Commission follows the principles contained in the *Secretary of the Interior's Standards for the Treatment of Historic Properties*, specifically, the *Standards for Rehabilitation*, which allow contemporary uses of buildings while maintaining their historic character and significance (see reference section below)

The determination of what is an appropriate treatment is based on two factors: the architectural and historical significance of the building, and the proposed scope of work. This is reflected in the tiered approach of the *Guidelines*, both in terms of who conducts the review (staff/consultant or Commission) and which treatments are deemed appropriate:

- The architectural and historical significance of a building is reflected in its classification in one of the three categories: key building (KC), contributing building (CC) or non-contributing building (NC)
- The proposed scope of work can range from routine maintenance or in-kind repairs, to larger rehabilitation projects, additions/new construction or emergency interventions.

### Notes:

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# Secretary of the Interior Standards for Rehabilitation

## SECRETARY OF THE INTERIOR'S STANDARDS FOR THE TREATMENT OF HISTORIC PROPERTIES - STANDARDS FOR REHABILITATION

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will 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.

### Notes:

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# Roof

## Design Guidelines and Standards

### POLICY SUMMARY

The roof is a critical component of the building enclosure system that protects it against the elements, most crucially water entry.

Beyond their protective roles, roofing assemblies contribute to the historic character and significance of a building, and are key design elements by which the style and era of the building can be recognized.

Roof form and the pattern, scale, color and texture of the roofing materials are some of the most important visual characteristics of historic buildings and a historic district's streetscape.

### Key Buildings

- Replacement roofs on key buildings or on additions to key buildings should replicate the original in pitch, design and materials.
- If original material is not technically feasible, replacement material should match original in composition, size, shape, color, pattern and texture.
- Changing original roof shape, line, pitch, overhangs and materials is **NOT** appropriate.
- Changing the design or materials of features such as chimneys, dormers, cupolas, turrets, cresting and weathervanes, is **NOT** appropriate.
- Modern, alternate replacement roofing materials are not appropriate on key buildings or on new additions to key buildings, with the exception of rear roofs that are not visible from the public right-of-way, are not historic, and are not a significant feature of the building.

### Contributing Buildings

- Replacement roofs on contributing buildings or on additions to contributing buildings should replicate the original in pitch, and design. Replacement material should preferably match original in composition, size, shape, color, pattern and texture.
- Changing original roof shape, line, pitch, and overhangs is **NOT** appropriate.
- Changing the design or materials of features such as chimneys, dormers, cupolas, turrets, cresting and weathervanes, is **NOT** appropriate.
- Modern, alternate replacement roofing materials are appropriate on contributing buildings, if their design and appearance replicates the design and appearance of historic roofing materials and is consistent with the character of the Historic District.

*continued*

# Roof Design Guidelines and Standards

## Non-Contributing Buildings

- Replacement roofs on non-contributing buildings should reflect the predominant roof type, orientation, scale and pitch existing at the time of the construction of the building.
- Modern, alternate replacement roofing materials are appropriate on non-contributing buildings and additions to non-contributing buildings if the alternate roofing was available at the time of the construction of the building.
- Modern, alternate replacement roofing materials are appropriate on non-contributing buildings and additions to non-contributing buildings if their scale and design is consistent with other buildings in the historic district.

## DEFINITIONS

*Roof* is defined as the weathertight assembly covering a building, including roofing, underlayment, overhangs, gutters and downspouts, chimneys and dormers, and decorative features such as cupolas, balustrades, turrets and rails.

*Roofing* is defined as the topmost layer of the roof assembly (slate, clay tile, wood shingles or shakes, sheet metal, etc). Roofing is the first layer of defense, and with the shape of the roof, one of the most singular character-defining features of a historic building.

*Alternate Replacement Roofing Materials* are defined as “non-traditional and synthetic roofing materials.”

*Alternate Replacement Roofing Materials* include, but are not limited to sheet metal, asphalt fiberglass and polymer synthetic shingles, slates and tiles, asphalt shingles and EPDM.

## Matrix

TIER 1: REVIEW BY BUIDLING OFFICIAL OR DESIGNATED REPRESENTATIVE

TIER 2: REVIEW BY HISTORIC AREA COMMISSION

ELEMENT	PROPOSED WORK AREA LOCATION & VISIBILITY	PROPOSED TREATMENT	KEY BUILDING	CONTRIBUTING BUILDING	NON CONTRIBUTING BUILDING
ROOFS	VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 2	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 2
	NOT VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 1	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 1	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 1

## Notes:

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*continued*

# GUIDELINES FOR CONTRIBUTING OR KEY BUILDINGS

1. *Existing Conditions Assessment:*
  - a. If the original or historic roof exists every effort should be made to preserve it.
2. *Design Considerations:*
  - a. If the original roof cannot be preserved, it should be replaced, replicating the original in design (shape, materials, trim, detail, texture). The appropriate use of alternate roofing materials is discussed in Paragraph 6 below.
  - b. If the original or historic roof does not exist but there is evidence (photographs, drawings) of what once was there, the new replacement roof should replicate it in design (size, shape, configuration, pattern, trim, detail). The appropriate use of alternate roofing materials is discussed in Paragraph 6 below.
  - c. If the original or historic roofing does not exist and there is no evidence of what once was there, the new roof should be consistent with the style and era of the building in design (size, shape, configuration, pattern, trim, detail). The appropriate use of alternate roofing materials is discussed in Paragraph 6 below.
  - d. If the building is a mix of historic styles or periods of construction the replacement roof should be consistent with what was used during the era in which the portion of the building in which it is being installed was built in design (size, shape, configuration, pattern, trim, detail). The appropriate use of alternate roofing materials is discussed in Paragraph 6 below.
  - e. Flat roof systems, including sheet metal, or alternates such as built-in roofing, and modified bitumen roofing systems are appropriate for flat/low slope areas concealed by a parapet or minimally visible from the public right-of-way.
    - i. An exception to this general rule is if the original sheet metal roofing is a significant feature of the building.
  - f. New features such as skylights, vents and dormers are **NOT** appropriate on key buildings. New skylights, vents and dormers may be appropriate on contributing buildings if located on roof areas that are not visible from the public right-of-way.
  - g. Low-profile ridge vents are appropriate on key or contributing buildings, if they do not affect the original design of the roof or damage historic materials or details.
  - h. The appropriate use of alternate materials is discussed in Paragraph 6 below.
  - i. The following treatments are **NOT** appropriate:
    - i. Replacement roof in styles older than the building.
    - ii. Replacement roofs with shapes/slopes that do not match the historic roof and require structural changes to the original roof framing.
    - iii. New skylights, vents and dormers on street elevations of areas visible from the public right-of-way.
    - iv. The use of rustic shakes to replace dressed shingle is **NOT** appropriate.
    - v. The use of 3-tab shingles to replace “dimensional” asphalt shingles is **NOT** appropriate.
3. *Chimneys:*
  - a. Replacement masonry chimneys on contributing or key buildings should replicate original chimney masonry in design and color, texture, and finish (exposed masonry or parged).
  - b. New flue liners for safety reasons are appropriate; flue cap should be minimally intrusive when viewed from public right-of-way.
  - c. Removal of prominent chimneys is **NOT** appropriate.
  - d. Cement parging on existing masonry chimneys where bricks/stone were historically exposed is **NOT** appropriate.

*continued*

## Roof Design Guidelines and Standards

4. *Trim:*
  - a. Reusing original roof trim when replacing roofing is appropriate.
  - b. New roof trim should replicate the original trim in materials and design.
  - c. Altering, concealing or removing original roof trim is **NOT** appropriate.
5. *Gutters and Downspouts:*
  - a. Existing built-in or pole gutters must be repaired and maintained.
  - b. Existing ornamented hanging gutters and downspout heads should be maintained and repaired.
  - c. New hanging gutters and downspouts on key or contributing buildings which did not have gutters originally may be appropriate. They should be installed without damaging original features or historic fabric.
  - d. Replacement or new copper hanging gutters and downspouts are appropriate; alternate materials (galvanized metal, aluminum) may be appropriate if finished in a color consistent with the character of the building.
  - e. Replacing built-in or pole gutters with hanging gutters is **NOT** appropriate.
  - f. PVC gutters and downspouts are **NOT** appropriate.
6. *Alternate Materials:*
  - a. The use of alternate roofing materials on key buildings is **NOT** appropriate.
  - b. If the original roofing material is no longer available, or the cost of custom-fabricating the material is prohibitive, alternate materials duplicating the appearance of the original roofing may be appropriate on contributing buildings.
    - i. An exception to this general rule is if the original roofing is a significant feature of the building.
  - c. The repair of sheet metal roofs with a modern waterborne elastomeric acrylic coating system may be appropriate if it provides an appearance similar to that of the original or historic material.
  - d. Alternate materials for roof trim on elevations visible from the public right-of-way are **NOT** appropriate.
  - e. Alternate materials for roof trim on rear elevations, and elevations not visible from the public right-of-way are appropriate.
    - i. Vinyl-clad replacement trim is **NOT** appropriate
  - f. When alternate materials are considered they should comply with the following:
    - i. Minimum requirements for alternate materials are visual match and compatible physical properties with historic materials.
    - ii. Alternate materials must have general visual characteristics of traditional material (shape, scale, color and texture).
    - iii. Alternate materials must accommodate thermal and moisture related expansion and contraction of adjacent material
    - iv. Alternate materials must have demonstrated record of performance meeting or exceeding that of original material.
    - v. If the alternate trim material is to replicate wood, it must be paintable, painted upon installation, and maintained as a painted feature, similar to existing painted wooden features.
7. *Solar Panels*
  - a. The City of New Castle supports resident efforts to use “green” energy sources such as solar panels in a manner that will not negatively impact the historic character of the Historic District.
  - b. The appropriateness of solar panels will be reviewed on a case-by-case basis.
  - c. Solar panels must be installed in the rear yard or on rear roof slopes; solar panel arrays must not be visible from the public right-of-way.

*continued*

## Roof Design Guidelines and Standards

- d. The use of low profile panels and mounting systems is appropriate.
- e. The use of black solar cells with minimum reflectivity is appropriate.
- f. The use of black, mat finishes on mounting hardware is appropriate.
- g. The use of dark skirting to conceal supporting frames and match adjacent roofing color is appropriate
- h. Solar panels in the front yard or on the main elevation are **NOT** appropriate.
- i. Tall mounting frames with shiny steel finishes are **NOT** appropriate.
- j. Damaging or removing historic roofing materials that are difficult to replace (slate, clay tile roofing) in order to install the solar panels is **NOT** appropriate.

## GUIDELINES FOR NON-CONTRIBUTING BUILDINGS

### 1. Design Considerations:

- a. The design of replacement roofs on non-contributing buildings should be consistent in materials and design with roofs in the historic district in buildings of similar period and style, both and reinforce the architectural character of the historic district.

### 2. Alternate Materials:

- a. Modern, alternate replacement roofing materials may be appropriate on non-contributing buildings and additions to non-contributing buildings, if the materials were available at the time of the construction of the building.
- b. Modern, alternate replacement roofing materials may be appropriate on non-contributing buildings and additions to non-contributing buildings, if consistent in design with the building's period of construction, and if they reinforces the architectural character of the historic district.
- a. Vinyl-clad replacement trim is **NOT** appropriate

### 3. Solar Panels:

- a. The above guidelines apply to solar panels on non-contributing buildings.

## Notes:

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# SUBMISSIONS

The following should be submitted:

1. Date of construction and historic background on building.
  2. Photographs of the existing building and adjacent streetscape, including:
    - a. Roof to be replaced;
    - b. Picture showing elevation in relationship to public right-of-way and adjacent buildings.
    - c. Detailed images as required to demonstrate that any proposed replacement is necessary due to deteriorating conditions beyond repair.
  3. Drawings of the proposed roof work, as follows:
    - a. If the scope is limited to roofing replacement submit:
      - i. Details: close-up drawings showing roofing pattern, details at dormers, rafter ends or other features, chimneys, etc., corner boards, window casings, etc. (may be taken from the catalog of the manufacturer and/or supplier)
      - ii. Details of proposed roofing material and roof trim (may be taken from the catalogue of the supplier) including elevation, horizontal and vertical sections and details with dimensions.
      - iii. Specifications – The manufacturer’s technical description of the doors and windows, including model numbers.
      - iv. Samples of materials and color chips for finishes if applicable.
    - b. If the scope of work includes changes to the roof lines and structure, submit In addition to the above the following:
      - i. A scaled roof plan, showing location of all roof replacement in relationship to all other roof elements: gutters, dormers, cupolas, turrets, cresting, weathervanes, etc. Roof plan should include information on proposed roofing materials.
      - ii. Elevations: head-on, scaled drawings showing relationship of new roof to building and adjacent properties and overall roof arrangements, roofing material patterns, gutters if exposed, downspouts, etc, with dimensions.
- Note: Confirm with Building Official extent of information required based on extent of scope of work: replacement versus repair*
4. Alternate materials:
    - a. Provide examples of use of products in similar historic context
    - b. Provide documentation of material compatibility with adjacent historic materials.

REFER TO THE “STYLE SHEETS” IN THESE STANDARDS FOR FURTHER INFORMATION ON APPROPRIATE ROOF MATERIALS AND DESIGN.

*continued*





# Cladding

## Design Guidelines and Standards

### POLICY SUMMARY

Replacement cladding on key buildings or on additions to key buildings should replicate the original cladding in both materials and design on all elevations.

### Key and Contributing Buildings

Modern, alternate replacement cladding is not appropriate on key buildings or on new additions to key buildings. Replacement cladding on contributing buildings or on additions to contributing buildings should replicate the original cladding in both materials and design on all elevations visible from the public right-of-way.

Modern, alternate replacement cladding is not appropriate on elevations of contributing buildings or on new additions to contributing buildings that are visible from the public right-of-way.

### Non Contributing Buildings

Modern, alternate replacement cladding is appropriate on non-contributing buildings and additions to non-contributing buildings, if the artificial cladding was available at the time of the construction of the building.

Modern, alternate cladding is appropriate for new buildings if the details are designed to resemble traditional appropriate historic cladding materials in shape, texture and color.

## DEFINITIONS

*Exterior Cladding* is defined as the finish covering the exterior walls of a frame building. Exterior cladding may be applied vertically, horizontally or diagonally.

*Exterior Cladding* characteristics that contribute to the historic character of a building include material, surface texture and finish, and relationship with architectural features such as window and door openings, roofing, and decorative trim (corner boards, soffits, cornices, etc)

*Alternate Exterior Cladding Materials* are defined as “non-traditional and synthetic cladding materials.”

### Notes:

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# Cladding Design Guidelines and Standards

## Matrix

TIER 1: REVIEW BY BUILDING OFFICIAL OR DESIGNATED REPRESENTATIVE

TIER 2: REVIEW BY HISTORIC AREA COMMISSION

ELEMENT	PROPOSED WORK AREA LOCATION & VISIBILITY	PROPOSED TREATMENT	KEY BUILDING	CONTRIBUTING BUILDING	NON CONTRIBUTING BUILDING
CLADDING	VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 2	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 2
	NOT VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 1	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 1

## GUIDELINES FOR CONTRIBUTING OR KEY BUILDINGS

### 1. Existing Conditions Assessment:

- a. If the original or historic exterior cladding still exists every effort should be made to preserve it.
- b. If the original cladding is concealed by non-original cladding, the substitute cladding should be removed, and the original siding repaired.

### 2. Design Considerations:

- a. If the original cladding cannot be preserved, it should be replaced in kind, replicating the original in both materials and design (dimensions, detail, texture).
- b. If the original or historic exterior cladding does not exist but there is evidence (photographs, drawings) of what once was there, the new exterior cladding should replicate it in both materials and design.
- c. If the original or exterior cladding does not exist and there is no evidence of what once was there, the new cladding should be consistent with the style and era of the building, in materials and design.
- d. If the building is a mix of historic styles or periods of construction the new cladding should be consistent with what was used during the era in which the portion of the building in which it is being installed was built.
- e. The following treatments are NOT appropriate:
  - i. New exterior cladding in styles inconsistent with the building construction date - older or more recent.
  - ii. Covering existing cladding with alternate materials.
  - iii. Cleaning original painted cladding with highly abrasive cleaning methods, high-pressure power washing or torches.
  - iv. Stripping original painted wood cladding to bare wood and application of clear varnish to create "natural" wood finish.

### 3. Alternate Materials:

- a. Alternate materials for exterior cladding are not appropriate on key buildings:
  - i. An exception to this general rule may be made for contributing or key buildings where there is documentation that the original exterior cladding was one of these materials.
- b. Alternate materials for exterior cladding are not appropriate on elevations of contributing buildings that are visible from the public right-of-way.

*continued*

## Cladding Design Guidelines

- i. An exception to this general rule may be made for contributing or key buildings where there is documentation that the original exterior cladding was one of these materials.
- c. Alternate materials for exterior cladding may be considered on elevations of contributing buildings that are not visible from the public right-of-way if the design, details and finish are such as to simulate traditional building practices.
  - i. Alternate cladding materials such as PVC brick veneer siding, aluminum or vinyl weatherboards, synthetic stucco or EFIS are **NOT** appropriate.
- d. When alternate materials are considered they should comply with the following:
  - i. Minimum requirements for alternate materials are visual match and compatible physical properties with historic materials.
  - ii. Alternate materials must have general visual characteristics of traditional material.
  - iii. Alternate materials must accommodate thermal and moisture related expansion and contraction that is unique to the original material.
  - iv. Manufacturer-recommended fasteners and adhesives, and finishes must be compatible with adjacent historic finishes.
  - v. Alternate materials must have demonstrated record of performance meeting or exceeding that of original material.
  - vi. If the alternate material is to replicate wood, it must be paintable, painted upon installation, and maintained as a painted feature, similar to existing painted wooden features.

## GUIDELINES FOR NON-CONTRIBUTING BUILDINGS

### 1. Design Considerations:

- a. Replacement cladding on non-contributing buildings should replicate the original cladding prevalent in the historic district in both materials and design, and reinforce the architectural character of the historic district.

### 2. Alternate Materials:

- a. Modern, alternate replacement cladding may be appropriate on non-contributing buildings and additions to non-contributing buildings, if the alternate cladding was available at the time of the construction of the building.
- b. Modern, alternate replacement cladding may be appropriate on non-contributing buildings and additions to non-contributing buildings, if consistent in design with the building's period of construction, and if it reinforces the architectural character of the historic district.
  - i. Alternate cladding materials such as PVC brick veneer siding, aluminum or vinyl weatherboards, synthetic stucco or EFIS are **NOT** appropriate.

### Notes:

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### SUBMISSIONS

The following should be submitted:

1. Date of construction and historic background on building.
2. Photographs of the existing building, and proposed work area.
  - a. Include detailed images as required to demonstrate that any proposed replacement is necessary due to deteriorating conditions beyond repair
3. Drawings: plans, sections and elevations, including:
  - a. A scaled plan, showing location of proposed replacement cladding.
  - b. Elevations: head-on, scaled drawings showing location of replacement cladding:
    - i. The use of annotated photographs is acceptable provided they are clearly annotated.
    - ii. Elevations are not required for in-kind replacement of appropriate cladding material.
  - c. Details (typically available from cladding supplier or manufacturer's catalog) showing:
    - i. General : exposure, trim, etc., with dimensions;
    - ii. Close-up: relationship of the cladding to corner boards, window casings, door casings, etc.
  - d. Product data/specifications: manufacturer technical description of proposed cladding material.
  - e. Alternate materials:
    - i. Provide examples of use of products in similar historic context
    - ii. Provide documentation of material compatibility with adjacent historic materials.

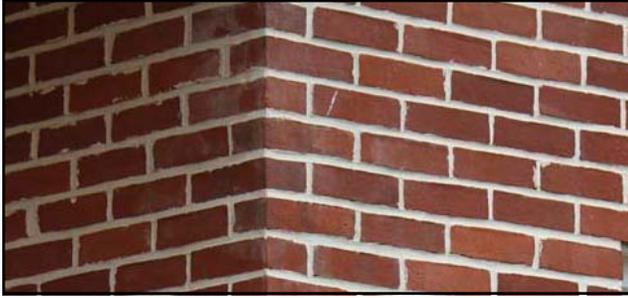
REFER TO THE "STYLE SHEETS" IN FOR FURTHER INFORMATION ON APPROPRIATE CLADDING MATERIALS AND DESIGN.

### REFERENCES

Myers, John H., and Gary L. Hume, *Preservation Briefs 8: Aluminum and Vinyl Siding on Historic Buildings - The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings*. Washington DC: Technical Preservation Services, Preservation Assistance Division, National Park Service, U. S. Department of the Interior - <http://www.nps.gov/tps/how-to-preserve/briefs/8-aluminum-vinyl-siding.htm>

Wilson, Richa and Kathleen Snodgrass, *Early 20th-Century Building Materials: Siding and Roofing* – Washington D.C.: Facilities Tech Tips – 0873-2308P-MTDC , Technology & Development Program, United States Forest Service, United States Department of Agriculture - <http://www.fs.fed.us/eng/pubs/htmlpubs/htm08732308/#kathie>

Grimmer Anne E., Jo Ellen Hensley, Liz Petrella and Audrey T. Tepper. *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Building*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 2013 <http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf>



# Exterior Masonry

## Design Guidelines and Standards

### POLICY SUMMARY

Replacement masonry and stucco finish on key buildings or on additions to key buildings should replicate the original masonry and stucco in both materials and design on all elevations.

### Key or Contributing Buildings

- Replacement masonry and stucco masonry finish on key or contributing buildings or on additions to key or contributing buildings should replicate the original cladding in both materials and design on all elevations visible from the public right-of-way.
- Adding a layer of exterior cladding on existing masonry walls is not appropriate on key buildings or on new additions to key buildings.
- Modern, alternate replacement stucco is not appropriate on key buildings or on new additions to key buildings.
- Modern, alternate replacement stucco is not appropriate on contributing buildings.
- Modern alternate replacement stucco is not appropriate on new additions to contributing buildings that are visible from the public right-of-way.

### Non-Contributing Buildings

- Modern, alternate replacement stucco is appropriate on non-contributing buildings and additions to non-contributing buildings if properly detailed to not damage the substrate and resemble historic stucco in shape, texture and color.
- Modern, alternate materials are appropriate for new buildings if the details are designed to resemble traditional appropriate historic masonry and stucco in shape, texture and color.

## DEFINITIONS

*Alternate Exterior Materials* are defined as “non-traditional and synthetic materials.”

*Alternate Replacement Stucco* is defined as synthetic stucco, such as EIFS (Exterior Insulation and Finish System).

### Notes:

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*continued*

# Exterior Masonry Design Guidelines and Standards

## Matrix

TIER 1: REVIEW BY BUIDLING OFFICIAL OR DESIGNATED REPRESENTATIVE

TIER 2: REVIEW BY HISTORIC AREA COMMISSION

ELEMENT	PROPOSED WORK AREA LOCATION & VISIBILITY	PROPOSED TREATMENT	KEY BUILDING	CONTRIBUTING BUILDING	NON CONTRIBUTING BUILDING
EXTERIOR MASONRY	VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 2	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 2
	NOT VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 1	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 1	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 1

## GUIDELINES FOR CONTRIBUTING OR KEY BUILDINGS

### 1. Existing Conditions Assessment:

- a. If the original or historic masonry and finish still exist every effort should be made to preserve it, using appropriate materials.
- b. If the original masonry and finish are concealed by non-original cladding, the substitute cladding should be removed, and the original masonry repaired.

### 2. Design Considerations:

- a. If it the original masonry or finish are damaged beyond repair, it should be replaced in kind, replicating the original in both materials and design (dimensions, compressive strength, pattern, texture and color).
- b. If the original or historic masonry or finish does not exist but there is evidence (photographs, drawings) of what once was there, the new masonry or finish should replicate it in both materials and design.
- c. If the original masonry or finish does not exist and there is no evidence of what once was there, the new masonry or finish should be consistent with the style and era of the building, in materials and design.
- d. If the building is a mix of historic styles or periods of construction or several the new masonry and finish should be consistent with what was used during the era in which the portion of the building in which it is being installed was built.
- e. Repointing mortar or stucco of the same hardness or softer than the original mortar or stucco is appropriate, matching original in color, texture, pattern, joint size and tooling.
- f. Cleaning:
  - i. Repointing masonry prior to cleaning is appropriate.
  - ii. Clean masonry with minimally aggressive methods.
  - iii. Cleaning original masonry or finish with highly abrasive cleaning methods or high-pressure power washing is **NOT** appropriate.
- g. The following treatments are **NOT** appropriate:
  - i. Widening or extending mortar joints during repointing.
  - ii. Using pre-mixed mortars that do not match the original in appearance
  - iii. Using pre-mixed mortars with a high percentage of Portland Cement.
  - iv. Removing stucco finish and exposing masonry never intended to be exposed.
  - v. Stripping original stucco finish to bare masonry and applying coating to create “natural” masonry finish.

*continued*

## Exterior Masonry Design Guidelines and Standards

- vi. Painting previously unpainted historic masonry.
  - vii. Applying waterproofing coatings on masonry above grade level.
  - viii. Covering existing masonry or finish with alternate materials.
3. *Alternate Materials:*
- a. Alternate masonry materials are not appropriate on key or contributing buildings:
    - i. An exception to this general rule may be made for key or contributing buildings where there is documentation that the original masonry was one of these materials.
  - b. When alternate materials are considered they should comply with the following:
    - i. Minimum requirements for alternate materials are visual match and compatible physical properties with historic materials.
    - ii. Alternate materials must have general visual characteristics of traditional material.
    - iii. Alternate materials must accommodate thermal and moisture related expansion and contraction that is unique to the original material.
    - iv. Manufacturer-recommended fasteners and adhesives, and finishes must be compatible with adjacent historic finishes.
    - v. Alternate materials must have demonstrated record of performance meeting or exceeding that of original material: *detail* (thermal movement, weight, insect infestation, etc.)

## GUIDELINES FOR NON-CONTRIBUTING BUILDINGS

1. *Design Considerations:*
- a. If the original or historic masonry and finish still exist every effort should be made to preserve it, using appropriate materials.
  - b. Replacement masonry on non-contributing buildings should replicate the original cladding prevalent in the historic district in both materials and design, and reinforce the architectural character of the historic district.
2. *Alternate Materials:*
- a. Modern, alternate masonry materials may be appropriate on non-contributing buildings and additions to non-contributing buildings, if the material was available at the time of the construction of the building.
  - b. Modern, alternate masonry materials may be appropriate on non-contributing buildings and additions to non-contributing buildings, if consistent in design with the building's period of construction, and if it reinforces the architectural character of the historic district.
    - i. Alternate cladding materials such as PVC brick veneer siding, aluminum or vinyl brick veneer siding, synthetic stucco or EFIS are **NOT** appropriate.

### Notes:

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### SUBMISSIONS

The following should be submitted:

1. Date of construction and historic background on building.
2. Photographs of the existing building, and proposed work area.
  - a. Include detailed images as required to demonstrate that any proposed replacement is necessary due to deteriorating conditions beyond repair
3. Drawings: plans, sections and elevations, including:
  - a. A scaled plan, showing location of proposed masonry work.
  - b. Elevations: head-on, scaled drawings showing location of masonry work:
    - i. The use of annotated photographs is acceptable provided they are clearly annotated.
    - ii. Elevations are not required for in-kind repairs matching existing masonry
  - c. Product data/specifications: manufacturer technical description of proposed masonry cleaning and repair/replacement material.
  - d. Alternate materials:
    - i. Provide examples of use of products in similar historic context
    - ii. Provide documentation of material compatibility with adjacent historic materials.

### REFERENCES

Mack, Robert C. and John Speweik, *Preservation Brief 2: Repointing Mortar Joints in Historic Masonry Buildings*. Washington DC: Technical Preservation Services, Preservation Assistance Division, National Park Service, U. S. Department of the Interior - 1998

<http://www.nps.gov/tps/how-to-preserve/briefs/2-repoint-mortar-joints.htm>

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<http://www.nps.gov/tps/how-to-preserve/briefs/47-maintaining-exterior.htm>



# Doors

## Design Guidelines and Standards

### POLICY SUMMARY

Windows and doors make up over one quarter of a building's envelope. Beyond their protective role, they are key design elements by which the style and era of the building can be recognized. Doors and frames on street elevations are a significant decorative element, and a key part of the perception of the building from the public right-of-way, for pedestrian and vehicular traffic alike.

### Key and Contributing Buildings

Replacement doors on key buildings or on additions to key buildings should replicate the original doors in both materials and design on all elevations. The use of insulated glazing panels in lieu of clear single pane glazing may be appropriate if it does not affect the door sightlines and profiles.

- Modern, alternate replacement doors are not appropriate on key buildings or on new additions to key buildings, with the exception of rear doors that are not visible from the public right-of-way, are not historic, and are not a significant feature of the building.
- Replacement doors on contributing buildings or on additions to contributing buildings should replicate the original windows in both materials and design on all elevations visible from the public right-of-way.
- Modern, alternate replacement doors are not appropriate on elevations of contributing buildings or on new additions to contributing buildings that are visible from the public right-of-way.
- Exterior storm doors may be acceptable on key or contributing buildings or on new additions to key or contributing buildings provided they have a minimum visual impact; unpainted raw metal storm windows are not appropriate.

### Non-Contributing Buildings

- Modern, alternate replacement doors are appropriate on non-contributing buildings and additions to non-contributing buildings if their scale and design is consistent with other buildings in the historic district. Contemporary door designs are not appropriate.
- Exterior storm doors are acceptable on non-contributing buildings and additions to non-contributing buildings provided they have a minimum visual impact; unpainted raw metal storm doors are inappropriate.
- Replacement or new door shutters are appropriate in locations or on building types where they would have existed historically, and should replicate historic windows in materials and design on all elevations that are visible from the public right-of-way.

*continued*

## DEFINITIONS

### Common Door Components

*Panel Door:* assembly that swings open and shut – the door itself. Components of panel door include vertical stiles, horizontal rails, panels, mullions, muntins and lights (glazed panels).

*Leaf:* moveable section of a door – i.e. a double door has two leaves.

*Sidelights:* fixed glazed panels on either side of the door frame.

*Transom:* fixed glazed panel above the door – may be rectangular or arched.

*Muntin:* narrow molding that separates the panes of glazing (or “lights”). A single pane sash has no muntins.

*True Divided Light :* glazed panel in which the glazing is divided into several small panes or “lights” set in the muntins.

*Simulated Divided Light:* glazed panel where there is a single pane of glazing, either with applied muntins on the interior or exterior face of the glass, or with muntins sandwiched within a single insulated glass unit pane.

### Common Door Types

*Hinged Door:* Door hinged on one side allowing the door to pivot typically in only one direction

*Swing Door:* Door with double-action hinges that allow it to open inwards and outward.

*French Door:* Door with panel at the bottom and glazed lights above – Called French window when used in pairs.

*Dutch Door:* Door divided vertically in two panels, with the upper panel operating independently from the bottom half - also known as “stable door” -

*Garage Doors:* Refer to STREETScape and NEW CONSTRUCTION sections of these guidelines

### Other

*Alternate Replacement Door Materials* are defined as “non-traditional and synthetic door materials.”

*Alternate Replacement Door Materials* include, but are not limited to, stainless steel, aluminum, vinyl, aluminum-clad, vinyl-clad, fiberglass doors and insulated glazing units (IGU).

### Matrix

TIER 1: REVIEW BY BUILDING OFFICIAL OR DESIGNATED REPRESENTATIVE

TIER 2: REVIEW BY HISTORIC AREA COMMISSION

ELEMENT	PROPOSED WORK AREA LOCATION & VISIBILITY	PROPOSED TREATMENT	KEY BUILDING	CONTRIBUTING BUILDING	NON CONTRIBUTING BUILDING
DOORS	VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 2	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 2
	NOT VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 1	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 1

*continued*

# GUIDELINES FOR CONTRIBUTING OR KEY BUILDINGS

### 1. Existing Conditions Assessment:

- a. If the original or historic doors, trim and/or shutters still exist every effort should be made to preserve them.

### 2. Design Considerations:

- a. If the original door cannot be preserved, it should be replaced in kind, replicating the original in materials and design (dimensions, detail, texture). The appropriate use of alternate materials is discussed in Paragraph 6 below.

Note: peeling paint, broken glass, stuck panel, missing hardware, or high air infiltration are not in themselves indication that doors are beyond repair.

- b. If the original or historic door does not exist but there is evidence (photographs, drawings) of what once was there, the new replacement should replicate it in both materials and design ( size, shape, configuration, panel pattern, glazed window type and pattern, etc). The appropriate use of alternate materials is discussed in Paragraph 6 below.
- c. If the original or historic door does not exist and there is no evidence of what once was there, the new door should be consistent with the style and era of the building, in materials and design ( size, shape, configuration, panel pattern, glazed window type and pattern, etc). The appropriate use of alternate materials is discussed in Paragraph 6 below.
- d. If the building is a mix of historic styles or periods of construction the replacement door should be consistent with what was used during the era in which the portion of the building in which it is being installed was built in materials and design ( size, shape, configuration, panel pattern, glazed window type and pattern, hardware, etc). The appropriate use of alternate materials is discussed in Paragraph 6 below.
- e. The following treatments are **NOT** appropriate:
  - i. Replacement doors that **don't** fit into the historic opening and require modifying historic lintels, surround or trim:
    - I. Exception to this rule may be made when there is no other alternative to provide barrier-free access.
  - ii. Replacement doors that do not match the original location of the door in the opening: flush with the exterior wall or recessed.
  - iii. Removing existing transoms and/or sidelights.
  - iv. Glazed transoms and/or sidelights where none existed in the original door.
  - v. Colored, frosted or beveled glass where original glazing was clear glass.
  - vi. Replacement doors with panels, stiles and jambs that do not match the historic doors.
  - vii. Replacement doors in styles older than the building.
  - viii. Replacement doors with different methods of operation that do not match the historic door.
  - ix. Clearly contemporary door materials and designs, and hardware are not appropriate.

### 3. Trim:

- a. Reusing original door frames and trim when replacing doors is appropriate.
- b. New door trim should replicate the original trim in materials and design.
- c. Altering, concealing or removing original door trim is **NOT** appropriate.

### 4. Shutters:

- a. Shutters must be operable – closed shutters should fill the entire door recess.
- b. Shutters may be louvered or paneled, as appropriate for the historic building's type or style. Louvers slats may be fixed or operable.

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## Doors Design Guidelines and Standards

- c. Shutters that do not fit the door opening are **NOT** appropriate.
  - d. Shutters in locations or on building types where they would not have existed historically are **NOT** appropriate.
5. *Screens and Storm Doors:*
- a. Screen doors with a plain wood frame following the proportions of the prime door are appropriate.
  - b. Storm doors should match the size of the existing doors, and have a narrow perimeter frame so as not to mask the design of the existing door.
  - c. Storm doors may have narrow stiles and rails if they match the existing door stiles/rails in width and do not conceal door details.
  - d. Storm door frames may be of any material but must be painted or clad to match or complement the trim of the structure. Unpainted raw metal is **NOT** appropriate.
6. *Alternate Materials:*
- a. Alternate materials for replacement doors are not appropriate on key buildings:
    - i. An exception to this general rule may be made for key buildings where there is documentation that the original exterior door was one of these materials.
  - b. Alternate materials for replacement doors are not appropriate on elevations of contributing buildings that are visible from the public right-of-way.
    - i. An exception to this general rule may be made for contributing buildings where there is documentation that the original doors were one of these materials.
  - c. Alternate materials for replacement doors may be considered on elevations of contributing buildings that are not visible from the public right-of-way.
    - i. An exception to this general rule is if the existing door is a significant feature of the building.
  - d. When alternate materials are considered on elevations that are not visible from the public right-of-way they should comply with the following:
    - i. Minimum requirements for alternate materials are visual match and compatible physical properties with historic materials.
    - ii. Alternate materials must have general visual characteristics of traditional material.
    - iii. Alternate materials must accommodate thermal and moisture related expansion and contraction of adjacent material
    - iv. New doors should have the same method of operation and size as the historic door.
    - v. Alternate materials must have demonstrated record of performance meeting or exceeding that of original material: *detail* (thermal movement, weight, insect infestation, etc.)
    - vi. If the alternate material is to replicate wood, it must be paintable, painted upon installation, and maintained as a painted feature, similar to existing painted wooden features.
    - vii. Vinyl-clad replacement doors are **NOT** appropriate on elevations that are visible from the public right-of-way.
    - viii. Fiberglass replacement doors are **NOT** appropriate on elevations that are visible from the public right-of-way.
    - ix. The use of clear plastic glass such as Plexiglas or Lexan Is NOT appropriate.
  - e. Alternate materials for door trim on elevations visible from the public right-of-way are **NOT** appropriate.
  - f. Alternate materials for door trim on rear elevations, and elevations not visible from the public right-of-way are appropriate.
  - g. Alternate materials for door shutters on elevations visible from the public right-of-way are **NOT** appropriate.

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### SUBMISSIONS

The following should be submitted:

1. Date of construction and historic background on building.
2. Photographs of the existing building and adjacent streetscape, including:
  - a. Elevation where door/doors is/are to be replaced;
  - b. Picture showing elevation in relationship to public right-of-way and adjacent buildings.
  - c. Detailed images as required to demonstrate that any proposed replacement is necessary due to deteriorating conditions beyond repair.
3. Sketch of existing door (homeowner sketch on graph paper is acceptable)
4. Drawing and details with dimensions for proposed door (typically available from window manufacturer catalogue of the window supplier) including:
  - a. Elevation, horizontal section and vertical section showing rails, panels, transom bar, transom, etc.;
  - b. Details of hardware and trim.
  - c. Product data/specifications: manufacturer technical description of proposed door and trim, including catalog number.
5. Alternate materials:
  - a. Provide examples of use of products in similar historic context
  - b. Provide documentation of material compatibility with adjacent historic materials.

REFER TO THE “STYLE SHEETS” IN THESE STANDARDS FOR FURTHER INFORMATION  
ON APPROPRIATE DOOR MATERIALS AND DESIGN.

### REFERENCES

Park, Sharon C., *Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, N.d.

Nelson, Lee H., *Preservation Briefs 17: Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, N.d.

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Halda, Bonnie J., *Preservation Tech Notes: Doors – Number 1 – Historic Garage and Carriage Doors: Rehabilitation Solutions*. Washington D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 1989.

Grimmer Anne E., Jo Ellen Hensley, Liz Petrella and Audrey T. Tepper. *The Secretary of the Interior’s Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Building*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 2013 <http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf>



# Windows

## Design Guidelines and Standards

### POLICY SUMMARY

Windows and doors make up over one quarter of a building's envelope. Beyond their protective role, they are key design elements by which the style and era of the building can be recognized. Windows provide scale, rhythm and cohesion to the façade, with trim and ornamentation that contribute significantly to the historic character of the building.

### Key or Contributing Buildings

- Replacement windows on key buildings or on additions to key buildings should replicate the original windows in both materials and design on all elevations.
- Modern, alternate replacement windows are not appropriate on key buildings or on new additions to key buildings.
- Replacement windows on contributing buildings or on additions to contributing buildings should replicate the original windows in both materials and design on all elevations visible from the public right-of-way.
- Modern, alternate replacement windows are not appropriate on elevations of contributing buildings or on new additions to contributing buildings that are visible from the public right-of-way.
- Exterior storm windows may be acceptable on key or contributing buildings or on new additions to key or contributing buildings provided they have a minimum visual impact; unpainted raw metal storm windows are inappropriate.

### Non-Contributing Buildings

Modern, alternate replacement windows are appropriate on non-contributing buildings and additions to non-contributing buildings if their scale is consistent with other buildings in the historic district.

- Exterior storm windows are acceptable on non-contributing buildings and additions to non-contributing buildings provided they have a minimum visual impact; unpainted raw metal storm windows are inappropriate.
- Replacement or new window shutters are appropriate in locations or on building types where they would have existed historically, and should replicate historic windows in materials and design on all elevations that are visible from the public right-of-way.

## DEFINITIONS

### Common Window Components

*Sash*: component of the window frame that holds the panes of glazing (or "lights"). A window sash may be fixed or moveable.

*Muntin*: narrow molding that separates the panes of glazing (or "lights"). A single pane sash has no muntins.

*True Divided Light sash*: sash in which the glazing is divided into several small panes or "lights" set in the muntins.

*Simulated Divided Light*: sash where there is a single pane of glazing, either with applied muntins on the interior or exterior face of the glass, or with muntins sandwiched within a single insulated glass unit pane.

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# Windows Design Guidelines and Standards

## Common Window Types

*Single-hung:* Two sash window with fixed upper sash, and lower sash that can be raised and lowered vertically.

*Double-hung:* Two sash window with upper sash and lower sash that can both be raised and lowered vertically.

*Casement:* One sash window, hinged at the side, which typically swings in, but may swing out.

*Awning:* One sash window, hinged at the top, which projects out at an angle; typically horizontally rectangular in shape.

*Hopper:* One sash window, hinged at the bottom, which projects in at an angle; typically horizontally rectangular in shape.

*Fixed:* Non-operable, framed glazing, such as transom, side light or storefront.

*Storefronts:* Refer to STREETSCAPE section of these guidelines

## Other

*Alternate Replacement Window Materials* are defined as “non-traditional and synthetic window materials.”

*Alternate Replacement Window Materials* include, but are not limited to, extruded aluminum, extruded vinyl, aluminum-clad, vinyl-clad, fiberglass windows and insulated glazing units (IGU).

## Matrix

TIER 1: REVIEW BY BUILDING OFFICIAL OR DESIGNATED REPRESENTATIVE

TIER 2: REVIEW BY HISTORIC AREA COMMISSION

ELEMENT	PROPOSED WORK AREA LOCATION & VISIBILITY	PROPOSED TREATMENT	KEY BUILDING	CONTRIBUTING BUILDING	NON CONTRIBUTING BUILDING
WINDOWS	VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 2	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 2
	NOT VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 1	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 1	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 1

## Notes:

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# GUIDELINES FOR CONTRIBUTING OR KEY BUILDINGS

1. *Existing Conditions Assessment:*
  - a. If the original or historic windows, trim and/or shutters still exist every effort should be made to preserve them.
2. *Design Considerations:*
  - a. If the original window cannot be preserved, it should be replaced in kind, replicating the original in both materials and design (dimensions, detail, texture). The appropriate use of alternate materials is discussed in Paragraph 6 below.

*Note: peeling paint, broken glass, stuck sash, missing hardware, minor rot or high air infiltration are not by themselves indication that windows are beyond repair.*
  - b. If the original or historic window does not exist but there is evidence (photographs, drawings) of what once was there, the new replacement should replicate it in both materials and design. The appropriate use of alternate materials is discussed in Paragraph 6 below.
  - c. If the original or historic window does not exist and there is no evidence of what once was there, the new window should be consistent with the style and era of the building, in materials and design. The appropriate use of alternate materials is discussed in Paragraph 6 below.
  - d. If the building is a mix of historic styles or periods of construction the replacement window should be consistent with what was used during the era in which the portion of the building in which it is being installed was built.
  - e. The following treatments are **NOT** appropriate:
    - i. Replacement windows that **don't** fit into the historic opening and require modifying historic sills, lintels, surround or trim.
    - ii. Replacement windows that do not match the original location of the window in the opening: flush with the exterior wall or recessed.
    - iii. Reflective, obscure or translucent glazing panes
    - iv. Replacement windows with rails, stiles and jambs that do not match the historic windows.
    - v. Replacement windows with different methods of operation and sash sizes that do not match the historic windows.
3. *Trim:*
  - a. Reusing original window frames and trim when replacing windows is appropriate.
  - b. New window trim should replicate the original trim in materials and design.
  - c. Altering, concealing or removing original window trim is **NOT** appropriate.
4. *Shutters:*
  - a. Shutters must be operable – closed shutters should fill the entire window recess.
  - b. Shutters may be louvered or paneled, as appropriate for the historic building's type or style. Louver slates may be fixed or operable.
  - c. Fixed shutters are **NOT** appropriate.
  - d. Shutters that do not fit the window opening are **NOT** appropriate.
  - e. Shutters in locations or on building types where they would not have existed historically are **NOT** appropriate.
5. *Storm Windows:*
  - a. Storm windows should match the size of the existing doors, and have a narrow perimeter frame so as not to mask the design of the existing door.

*continued*

## Windows Design Guidelines and Standards

- b. Storm window frames may be of any material but must be painted or clad to match or complement the trim of the structure. Unpainted raw metal is **NOT** appropriate.
- 6. *Alternate Materials:*
  - a. Alternate materials for replacement windows are not appropriate on key buildings:
    - i. An exception to this general rule may be made for key buildings where there is documentation that the original exterior window was one of these materials.
  - b. Alternate materials for replacement windows are not appropriate on elevations of contributing buildings that visible from the public right-of-way.
    - i. An exception to this general rule may be made for contributing buildings where there is documentation that the original windows were one of these materials.
  - c. Alternate materials for replacement windows may be considered on elevations of contributing buildings that are not visible from the public right-of-way.
  - d. When alternate materials are considered on elevations that are not visible from the public right-of-way they should comply with the following:
    - i. Minimum requirements for alternate materials are visual match and compatible physical properties with historic materials.
    - ii. Alternate materials must have general visual characteristics of traditional material.
    - iii. Alternate materials must accommodate thermal and moisture related expansion and contraction of adjacent material
    - iv. New window muntins must match those of the historic windows in profile and dimensions.
    - v. True divided lights are preferred; simulated divided lights utilizing interior and exterior grids and spacer bars between the glass may be appropriate.
    - vi. New windows should have the same method of operation and sash sizes as the historic windows; however, single-hung windows may be substituted for double-hung windows and vice versa.
    - vii. Alternate materials must have demonstrated record of performance meeting or exceeding that of original material: *detail* (thermal movement, weight, insect infestation, etc.)
    - viii. If the alternate material is to replicate wood, it must be paintable, painted upon installation, and maintained as a painted feature, similar to existing painted wooden features.
      - i. Vinyl-clad replacement windows are **NOT** appropriate on elevations that are visible from the public right-of-way.
      - ii. Fiberglass replacement windows are **NOT** appropriate on elevations that are visible from the public right-of-way.
  - e. Alternate materials for window trim on the first and second levels of elevations visible from the public right-of-way are **NOT** appropriate.
  - f. Alternate materials for window trim on the third level of elevations visible from the public right-of-way, and rear elevations are appropriate.
    - i. An exception to this general rule is if the existing windows are significant features of the building.
  - g. Alternate materials for window shutters on elevations visible from the public right-of-way are **NOT** appropriate.

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# GUIDELINES FOR NON-CONTRIBUTING BUILDINGS

### 1. Design Considerations:

- a. The design of replacement windows on non-contributing buildings should be consistent in materials and design with windows in the historic district in buildings of similar period and style, both and reinforce the architectural character of the historic district.

### 2. Alternate Materials:

- a. Modern, alternate replacement windows may be appropriate on non-contributing buildings and additions to non-contributing buildings, if the alternate window material was available at the time of the construction of the building.
- b. Modern, alternate replacement windows may be appropriate on non-contributing buildings and additions to non-contributing buildings, if consistent in design with the building's period of construction, and if they reinforces the architectural character of the historic district.
- c. Vinyl-clad replacement windows are **NOT** appropriate
- a. Fiberglass replacement windows are **NOT** appropriate.
- d. Modern, alternate replacement window shutters may be appropriate on non-contributing buildings and additions to non-contributing buildings, if consistent in design with the building's period of construction, and if they reinforces the architectural character of the historic district.

## SUBMISSIONS

The following should be submitted:

1. Date of construction and historic background on building.
2. Photographs of the existing building and adjacent streetscape, including:
  - a. Elevation where window/windows is/are to be replaced;
  - b. Picture showing elevation in relationship to public right-of-way and adjacent buildings.
  - c. Detailed images as required to demonstrate that any proposed replacement is necessary due to deteriorating conditions beyond repair.
3. Sketch of existing window (homeowner sketch on graph paper is acceptable)
4. Drawing and details with dimensions for proposed window (typically available from window manufacturer catalogue of the window supplier) including:
  - a. Elevation, horizontal section and vertical section showing head, jambs, muntins, meeting rail, sill rail and sill;
  - b. Details of hardware.
  - c. Product data/specifications: manufacturer technical description of proposed window and trim, including catalog number.
5. Alternate materials:
  - a. Provide examples of use of products in similar historic context
  - b. Provide documentation of material compatibility with adjacent historic materials.

REFER TO THE "STYLE SHEETS" IN THESE STANDARDS FOR FURTHER INFORMATION  
ON APPROPRIATE WINDOW MATERIALS AND DESIGN.

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Gibney, David, Duffy Hoffman, John Leeke, Jim Turner, and Bob Yapp, *Window Preservation Standards*. Window Preservation Standards Collaborative, Edition I, Version 1.5, 2013. <http://windowstandards.org/>

Grimmer Anne E., Jo Ellen Hensley, Liz Petrella and Audrey T. Tepper. *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Building*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 2013 <http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf>



# Porches

## Design Guidelines and Standards

### POLICY SUMMARY

Porches are prominent elements that provide shelter and transition between the interior and exterior realms. They provide scale to the façade, with trim and ornamentation that contribute significantly to the historic character of the building, and design elements by which the style and era of the building can be recognized.

Porches are one of the most important visual characteristics of a Historic District and provide rhythm and sequence to the streetscape.

### Key or Contributing buildings

- Replacement porches on key buildings or on additions to key buildings should replicate the original porch in both materials and design.
- Modern, alternate replacement porch materials are **NOT** appropriate on key buildings and additions to key buildings.
- Replacement porches on contributing buildings or on additions to contributing buildings should replicate the original porches in both materials and design on all elevations visible from the public right-of-way.
- Modern, alternate replacement porch materials are **NOT** appropriate on contributing buildings and additions to contributing buildings if visible from the public right-of-way.
- Enclosing an existing porch, replacing a historic porch with a contemporary design substitute or removing a porch is **NOT** appropriate on key or contributing buildings or on new additions to key or contributing buildings.

### Non-Contributing Buildings

The replacement of damaged or deteriorated porches is encouraged on non-contributing buildings and additions to non-contributing buildings. Replacement porches on non-contributing buildings should be consistent with historic materials of the historic district and reinforce its architectural character.

- Modern, alternate replacement porch materials are appropriate on non-contributing buildings and additions to non-contributing buildings if their design and scale is consistent with other buildings in the historic district.

## DEFINITIONS

*Porch* is defined as a covered exterior space attached to a building on the first floor level, which typically runs the full width of the street elevation. A porch may also wrap-around to a side elevation. Porches may range from small and utilitarian, to expansive verandahs, with elaborate roof structures, and ornate columns and railings.

In these guidelines the term *Porch* refers to the assembly of porch roof structure and roofing, posts or columns, railings, flooring, stairs and ornamentation.

*Stoop* is defined as steps that lead directly to a building's entrance without landing or porch.

*Alternate Replacement Porch Materials* are defined as “non-traditional and synthetic porch materials.”

*continued*

# Porches Design Guidelines and Standard

Alternate Replacement Porch Materials include, but are not limited to, aluminum, vinyl, aluminum-clad, vinyl-clad, and fiberglass.

## Matrix

TIER 1: REVIEW BY BUILDING OFFICIAL OR DESIGNATED REPRESENTATIVE

TIER 2: REVIEW BY HISTORIC AREA COMMISSION

ELEMENT	PROPOSED WORK AREA LOCATION & VISIBILITY	PROPOSED TREATMENT	KEY BUILDING	CONTRIBUTING BUILDING	NON CONTRIBUTING BUILDING
PORCHES	VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 2	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 2
	NOT VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 1	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 1

## GUIDELINES FOR CONTRIBUTING OR KEY BUILDINGS

1. *Existing Conditions Assessment:*
  - a. If the original or historic porch or stoop still exists every effort should be made to preserve them. Severely damaged elements should be replaced in kind.
2. *Design Considerations:*
  - a. If it the original porch or stoop cannot be preserved, it should be replaced in kind, replicating the original in both materials and design (dimensions, detail, texture). The appropriate use of alternate materials is discussed in Paragraph 7 below.
  - b. If the original or historic porch or stoop does not exist but there is evidence (photographs, drawings) of what once was there, the new replacement should replicate it in both materials and design. The appropriate use of alternate materials is discussed in Paragraph 7 below.
  - c. If the original or historic porch or stoop does not exist and there is no evidence of what once was there, the new porch should be consistent with the style and era of the building, in materials and design. The appropriate use of alternate materials is discussed in Paragraph 7 below.
  - d. If the building is a mix of historic styles or periods of construction the replacement porch or stoop should be consistent with what was used during the era in which the portion of the building in which it is being installed was built.
  - e. The following treatments are **NOT** appropriate:
    - i. Replacement porches or stoops that require modifying historic opening, sills, lintels, surround or trim.
    - ii. Replacement porches that do not match the original location of the porch on the façade.
    - iii. Replacement porches or stoops that conceal historic finishes and details.
    - iv. Porches in styles older than the building.
    - v. Replacing masonry porch masonry wing walls with metal or wood railing.
    - vi. Replacing masonry porch concrete decks and stairs with wood decks and stairs.
    - vii. Full enclosure of the porch with glazing.

*continued*

## Porches Design Guidelines and Standards

3. *Trim and Finishes:*
  - a. Reusing original porch trim when replacing porches is appropriate.
  - b. New porch trim should replicate the original trim in materials and design.
  - c. Latticework and skirting boards should be framed.
  - d. Using unpainted treated wood or unfinished lumber instead of elements that would have originally been painted or stained is **NOT** appropriate
  - e. Altering, concealing or removing original porch trim is **NOT** appropriate.
  - f. Trim in styles older than the building is **NOT** appropriate.
  - g. Ornamental wrought iron or cast iron railing where not historically documented is **NOT** appropriate.
4. *Steps*
  - a. Concrete porch steps or flooring are **NOT** appropriate.
    - i. An exception to this general rule may be made for contributing or key buildings where there is documentation that the original porch steps or flooring were concrete.
5. *Code Compliance:*
  - a. New porch railing should comply with City of New Castle Building Code.
  - b. Replacement rail height should meet **minimum** code height requirements.
    - i. An exception to this general rule may be made for contributing or key buildings where there is documentation that the original or historic railing was higher.
  - c. Modifications to the original or historic porch railing to provide a code-compliant replacement rail is appropriate.
    - i. The use of booster rails on existing railing may be appropriate if compatible with the historic design and materials.
6. *Lighting:*
  - a. Lighting should only illuminate the porch.
  - b. New light fixtures should be compatible with the character of the Historic District.
  - c. Lighting spillover onto adjacent buildings and the street is **NOT** appropriate.
  - d. Exposed lighting conduit, wiring and junction boxes are **NOT** appropriate.
7. *Alternate Materials:*
  - a. Alternate materials for replacement porches are not appropriate on key buildings:
    - i. An exception to this general rule may be made for key buildings where there is documentation that the original porch assembly included one of these materials.
  - b. Alternate materials for replacement porches are not appropriate on elevations of contributing buildings that visible from the public right-of-way.
    - i. An exception to this general rule may be made for contributing buildings where there is documentation that the original porch assembly included one of these materials.
  - c. Alternate materials for replacement porches may be considered on elevations of contributing buildings that are not visible from the public right-of-way.
  - d. When alternate materials are considered on elevations that are not visible from the public right-of-way they should comply with the following:
    - i. Minimum requirements for alternate materials are visual match and compatible physical properties with historic materials.
    - ii. Alternate materials must have general visual characteristics of traditional material.
    - iii. Alternate materials must accommodate thermal and moisture related expansion and contraction of adjacent material
    - iv. Alternate materials must have demonstrated record of performance meeting or exceeding that of original materials.

*continued*



### SUBMISSIONS

The following should be submitted:

1. Date of construction and historic background on building.
2. Photographs of the existing building and adjacent streetscape, including:
  - a. Elevation where porch to be replaced;
  - b. Picture showing elevation in relationship to public right-of-way and adjacent buildings.
  - c. Detailed images as required to demonstrate that any proposed replacement is necessary due to deteriorating conditions beyond repair.
3. Drawings of the proposed new construction, including:
  - a. A scaled plan, showing location of porch replacement in relationship to overall building mass. Plan should include information on proposed porch materials;
  - b. Elevations: head-on, scaled drawings showing overall porch, including roof arrangements and roofing material patterns, gutters if exposed, downspouts, columns or posts, rails, stairs, etc, with dimensions;
  - c. Details: close-up drawings showing details of skirting, posts or columns, cornice and fretwork, railing. (some may be taken from the catalog of the manufacturer and/or supplier)
  - d. Manufacturer's information on proposed materials, including drawings, photographs.
  - e. Technical description of roofing material.
  - f. Samples of materials and color chips, if applicable.
4. Alternate materials:
  - a. Provide examples of use of products in similar historic context
  - b. Provide documentation of material compatibility with adjacent historic materials.

REFER TO THE "STYLE SHEETS" AND ON ROOFS, EXTERIOR CLADDING AND STREETScape IN THESE GUIDELINES FOR FURTHER INFORMATION ON APPROPRIATE PORCH MATERIALS AND DESIGN.

### REFERENCES

Park, Sharon C., *Preservation Briefs 16: The Use of Substitute Materials on Historic Building Exteriors*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, N.d.

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# Streetscape

## Design Guidelines and Standards

### POLICY SUMMARY

The City of New Castle National Historic Landmark District derives its significance not just from individual historic buildings, but also from a distinct city layout. The historic character of the Historic District reflects a combination of street grid, building scale, and public spaces, as well as roadway and sidewalk finishes, street furnishings and landscaping.

The pedestrian walking around the Historic District experiences a range of perceptions. At the primary level the visitors’ attention is focused on the primary targets: sidewalk, storefronts, displays and commercial activities. But the visitor also experiences a unique peripheral experience, with a varied, rich corridor of historic building profile, finishes and volume, further enhanced with signage, lighting and furnishings.

This “streetscape” at the intersection of the private and public realms, requires a strategy of interventions beyond building facades, from street grid, paving, and sidewalks, to storefronts, furnishings, walls and fences, ancillary buildings and public lighting

Replacement or new streetscape features should reflect the distinctive context of the Historic District, and be consistent with historic features in location, setback, material, and design. The design of modern public and private amenities should respect the historic character of the Historic District; amenities should be placed as unobtrusively as possible.

### DEFINITIONS

*Streetscape* is defined as the natural and built fabric of the street, and includes all the elements – other than buildings – visible from the public right-of-way, that affect the appearance and design quality of the streets in the Historic Districts. *Streetscape* elements include: streets, pedestrian walkways, curbs, driveways and off-street parking, fences, walls and gates, paving, street furniture, lighting, signals and utilities, signage, ground-mounted equipment, and landscape features.

### Matrix

TIER 1: REVIEW BY BUIDLING OFFICIAL OR DESIGNATED REPRESENTATIVE

TIER 2: REVIEW BY HISTORIC AREA COMMISSION

ELEMENT	PROPOSED WORK AREA LOCATION & VISIBILITY	PROPOSED TREATMENT	KEY BUILDING	CONTRIBUTING BUILDING	NON CONTRIBUTING BUILDING
STREETSCAPE	VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 2	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 2
	NOT VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 1	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 1	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 1

*continued*

## GUIDELINES FOR STREETScape

### I. Street Grid :

- a. The street grid of the Historic District retains much of the historic urban fabric patterns, from the original Dutch settlement linear lot plots to the mid-nineteenth century industrialization expansion.
- b. A regular street grid should be preserved. Looped roads, curved lanes and cul-de-sacs are **NOT** appropriate in the Historic District.

### 2. Street Paving:

- a. Cobblestone streets are defining features of the Historic District streetscape.
- b. Existing cobblestone street paving should be preserved, repaired or replaced in kind, with material similar in design and finish.
- c. Replacing cobblestone or asphalt pavement with Belgian blocks, bricks or other special paving is **NOT** appropriate, except when required to provide barrier-free access (Refer to Barrier Free Access guidelines for additional information).

### 3. Curbs and Sidewalks

- a. Brick and slate-paved sidewalks, and granite curbstones are defining features of the Historic District streetscape. Many sidewalks on residential blocks feature grass verges between the pavement and the curb.
- b. Surviving brick and slate sidewalks should be preserved, with deteriorated paving replaced by new brick or slate pavers matching the original in size, color, texture and pattern.
- c. Missing grass verges should be restored in areas where grass verges are prevalent.
- d. New sidewalks:
  - i. The use of brick similar in size color, texture and pattern to the historic brick paving is appropriate for new sidewalks in areas where brick sidewalks are prevalent.
  - ii. The use of slate pavers similar in size color, texture and pattern to the historic slate paving is appropriate for new sidewalks in areas where slate sidewalks are prevalent.
  - iii. The use of Portland cement concrete is appropriate for new sidewalks in twentieth century areas of the Historic District where Portland cement was the original paving material.
  - iv. Grass verges are appropriate in areas where grass verges are prevalent.
- e. The paving of sidewalks with asphalt is **NOT** appropriate, except when required to provide barrier-free access (Refer to Barrier Free Access guidelines for additional information).

### 4. Driveways and Off-street Parking

- a. Off-street parking and new driveways should be located unobtrusively; rear parking areas are preferred.
- b. Off-street parking in front yards is **NOT** appropriate.
- c. Driveways and alleys to access side and rear parking areas, and side parking where appropriate, should be separated from the historic building by landscaping. New driveways or off-street parking abutting the historic building are **NOT** appropriate.
- d. Off-street parking in the side yard should be visually shielded from the public right-of-way.
- e. Paving materials:
  - i. New driveways and parking areas should be paved in materials that are compatible with the historic character of the Historic District
  - ii. Minimize the use of Macadam or bituminous concrete using narrow parking strips instead of paved driveways.
  - iii. The use of materials that minimize paved areas such as grass pavers laid with their top face at or just below ground level to distribute the load of automobiles while allowing grass to grow

*continued*

## Streetscape Design Guidelines and Standards

through the grid is appropriate.

- iv. The use of crushed stone is **NOT** appropriate.
- v. The use of Macadam or bituminous concrete (“blacktop”) is **NOT** appropriate adjacent to historic buildings, with the exception of code-mandated barrier-free access amenities such as handicapped accessible parking spaces and access paths, which require hard-surface materials suitable for wheelchair use.

### 5. Street Alignment

- a. Building setback and street elevation alignments are defining features of the Historic District streetscape.
- b. New building setback the distance between a proposed building and adjacent historic buildings should be consistent with the setback and the distances between buildings along the street.

REFER TO NEW CONSTRUCTION GUIDELINES FOR MORE DETAILED INFORMATION ON GUIDELINES FOR STREET ALIGNEMENT

### 6. Storefronts

- a. The design of historic storefronts in the Historic District relates to the architectural style and character of the historic building, and engages passers-by with additional ornamental detailing, large glazed surfaces, at times protruding from the façade in shallow bay windows.
- b. Original storefronts should be restored and repaired with in-kind materials. Alterations to the historic shapes, size and proportions is **NOT** appropriate.
- c. Replacement storefront design and materials should be consistent with the architectural character of the Historic District. They should match the original in size and proportions.
- d. New storefront design and materials should be consistent with the architectural character of the Historic District, with a customized design based on the conditions, materials and features of each individual building.
- e. New storefront design should incorporate traditional storefront components such as transom, display windows, bays windows, recessed entrances in a scale, and materials consistent with other features in the Historic District.
- f. Storefronts which significantly alter the character of the historic building, its relationship to the street or conceal/damage historic fabrics are **NOT** appropriate.

REFER TO NEW CONSTRUCTION GUIDELINES FOR MORE DETAILED INFORMATION ON GUIDELINES FOR THE USE OF ALTERNATE MATERIALS ON STOREFRONTS.

### 7. Awnings

- a. Canvas and other retractable fabric awnings are appropriate at storefronts in the Historic District if consistent with the building’s historic character.
  - i. Awnings should match the width of the storefront.
  - ii. Awning shapes should highlight the geometry of the façade design.
  - iii. Awning valences should be moveable;
  - iv. Awning canvas or soft fabric should be opaque, in colors compatible with the color scheme of the streetscape.
  - v. Awning frames should be metal, painted or finished in colors compatible with the streetscape colors.
  - vi. Awnings obscuring significant details or features of the façade are **NOT** appropriate.
  - vii. Awnings with closed/solid sides or underside are **NOT** appropriate.
  - viii. Unpainted raw metal frames are **NOT** appropriate.
  - ix. Awnings displaying signage or street numbers are **NOT** appropriate;

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## Streetscape Design Guidelines and Standards

- x. Vinyl, plastics or leatherette awnings are **NOT** appropriate.
- xi. Internally illuminated awnings are **NOT** appropriate.

### 8. Walls and Fences

- a. Front walls, fences and gates fences are key elements in the streetscape, with a design often closely related to the design of the historic building.
- b. Wood, cast-iron and wrought-iron fences are prevalent in the Historic District. Some properties in the Historic District have masonry property walls, with brick, stone, or stucco finish.
- c. Original or historic walls and fences should be repaired or replaced in-kind.
- d. Replacement fences should replicate the original in materials and design.
  - i. If there is no evidence of the original design, replacement fences should be consistent with the architectural character of the Historic District, with a design based on the conditions, materials and features of each individual building. (Refer to Styles Sheets for appropriate designs)
  - ii. If the building incorporates several different historic styles, the new fence should be consistent with the most prevalent style both in terms of material and of design.
  - iii. All structural members of a fence must be turned in to face the property being enclosed. The finished side of all fences must be presented to the outside facing neighbors or the public right-of-way.
  - iv. Wood fences should have a painted or stained finish where visible from the public right-of-way.
  - v. The use of alternate materials and fences contemporary in design may be appropriate on rear elevations which are not visible from the public right-of-way.
- e. Fences that are not appropriate:
  - i. Fences in styles older than the building are **NOT** appropriate.
  - ii. Fencing located on porches, stoops or stairs is **NOT** appropriate.
  - iii. The construction of a wood or metal railing fence as a replacement to a masonry wall is **NOT** appropriate.
  - iv. The construction of a masonry wall as a replacement to a wood fence or metal railing is **NOT** appropriate.
    - i. Unfinished wood fences are **NOT** appropriate along the public right-of-way.
    - ii. Latticework fencing is **NOT** appropriate except where there is documentation that the original exterior fence was latticework.
    - iii. Exposed concrete block walls or piers are **NOT** appropriate.
    - iv. The use of alternate materials such as hollow tube metal, chain link or vinyl fencing on elevations visible from the public right-of-way, is **NOT** appropriate, except where there is documentation that the original exterior fence was made of one of these materials.
    - v. Barbed wire, concertina wire, razor ribbon wire and other similar security devices are **NOT** appropriate.
    - vi. Contemporary fence designs and materials on elevations visible from the public right-of-way are **NOT** appropriate.
- f. Privacy fences:
  - i. Wood privacy fences may be appropriate on side elevations to screen mechanical equipment or other features that cannot be placed in areas that are not visible from the public right-of-way because of site constraints.
  - ii. The design of wood privacy wood fences should be consistent with the materials and design of the adjacent buildings and fences.
  - iii. Privacy fences on front yards are **NOT** appropriate.

*continued*

# Streetscape Design Guidelines and Standards

## 9. Accessories

- a. Accessory features such as garden sheds, gazebos, pergolas and fountains should be located in the rear yard to minimize visibility from the public right-of-way.
  - iv. The use of pre-manufactured sheds with plywood, vinyl or metal cladding in areas visible from the public right-of-way is **NOT** appropriate.
- b. Recreational features such as play sets and swimming pools should be located in the rear yard to minimize visibility from the public right-of-way.
- c. Features visible from the public right-of-way should be screened with appropriate fencing.

## 10. Equipment

- a. Equipments include, but are not limited to, air conditioner condensers, generators, trash receptacles, solar collectors, satellite dishes and antennas, etc.
- b. The installation of any equipment on the front yard or street elevation is **NOT** appropriate.
- c. Equipment should be located in the rear yard to minimize visibility from the public right-of-way.
- d. Vents and mechanical connections through historic foundations or walls should be located on rear elevations, where they will not be visible from the public right-of-way.
- e. All exposed exterior piping, wires, meters and fuel tanks should be located on rear elevations, where they will not be visible from the public right-of-way.
- f. Where it is demonstrated that locating equipment and/or piping, vents and accessories in the rear yard or on the rear elevation is not possible, equipment and accessories may be located on the side, but at least 20'-0" back from the front elevation. Any equipment must be screened with appropriate fencing or landscape shrubbery.
- g. Satellite dishes may be placed on rear slopes of roofs if they are not visible from the public right-of-way. Materials and finish that minimize their visibility are appropriate.
- h. Any equipment visible from the public right-of-way should be screened with appropriate fencing, or landscape shrubbery.

## 11. Solar Panels

- a. The City of New Castle supports resident efforts to use "green" energy sources such as solar panels in a manner that will not negatively impact the historic character of the Historic District.
- b. The appropriateness of solar panels will be reviewed on a case-by-case basis.

*REFER TO ROOFING GUIDELINES FOR MORE DETAILED INFORMATION ON GUIDELINES FOR SOLAR PANELS.*

## 12. Signage

- a. Informational signs (street names, direction, etc) and legal signs are installed by the City of New Castle.
- b. Commercial signage must comply with the City of New Castle Zoning Code, including all most recent updates and ordinances adopted by the Mayor and Council of New Castle.
- c. Signage in the Historic District must comply with ordinance requirements. In addition:
  - i. Existing historic signs should be retained, and preserved.
  - ii. New signage design, scale and materials should be compatible with the architectural character of the Historic District.
  - iii. Free standing, projecting, wall, and painted window and door signs may be appropriate.
  - iv. New signage must be consistent with the building's architectural character and its relationship to the streetscape.
  - v. Signage for street level businesses should be located below second floor window sills.
  - vi. Appropriate signage materials include painted wood, metal, and glass.
  - vii. The use of painted, high-density resin-wood fiber composite signage may be appropriate on a case-by-case basis if it does not negatively impact the historic character of the building and Historic District.

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# Streetscape Design Guidelines and Standards

- viii. Signage concealing significant features is **NOT** appropriate.
- ix. Temporary signs exceeding 90 days are **NOT** appropriate.
- x. Exposed conduit, junction boxes and raceways for signs are **NOT** appropriate.
- xi. Neon lighting or interior illuminated signage is **NOT** appropriate.
- xii. Aluminum, acrylic, and PVC signs are **NOT** appropriate.

## 13. Street Furniture and Amenities

- a. The Historic District provides a distinct residential and commercial experience that embraces historic physical environment, small businesses/boutique flavor, and creative individuality.
- b. This experience requires necessary modern infrastructure such as traffic lights, streetlights, telephone lines, electric transformers, or gas meters, as well as amenities such as trash containers, newspaper boxes, planters, etc.
- c. Historic features such as mounting blocks and decorative hitching posts are also common features.
- d. Original historic street furniture (mounting blocks, hitching posts, benches), should be preserved or replaced in kind.
- e. Traffic signals and vehicular lighting poles should be unobtrusive in design and color.
- f. Modern trash containers, newspaper boxes and planters in design and materials compatible with the historic character are appropriate.

## 14. Lighting

- a. New streetlights replicating late nineteenth century models are appropriate for use in the Historic District.
- b. New streetlights replicating early twentieth-century models are appropriate in areas developed in that era.
- c. In lighting parking areas, use unobtrusive lighting to avoid spilling light on adjacent properties.

## 15. Alternate Materials

- a. Alternate streetscape materials may be found appropriate on rear or side yards with limited view from the public right-of-way.
- b. The use of alternate materials may be appropriate if it is demonstrated their performance and durability approaches or exceeds that of traditional building materials and assemblies.
- c. Alternate streetscape materials may be appropriate if the design, details and finish are such as to simulate traditional building practices.

REFER TO NEW CONSTRUCTION GUIDELINES FOR MORE DETAILED INFORMATION ON GUIDELINES FOR THE USE OF ALTERNATE MATERIALS FOR STREETScape.

## Notes:

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## SUBMISSIONS

The following should be submitted with the permit application for review by HAC:

1. Photographs of existing building, site and streetscape; include photographs of existing adjacent buildings, and streetscape features (yards, porches, fences, etc.);
2. Drawings of the proposed new construction, including:
  - a. Scaled site plan, including landscape and ground-cover, information on proposed paving materials and/or location of accessory structures as required;
    - i. Plans should include all buildings, paving and fencing;
    - ii. Plans should provide dimensions for the width and length of the lot and distances from building elevations to property lines.
  - b. Elevations: head-on, scaled drawings showing façade arrangements, and relation of street furniture, fence, or signage to existing buildings, with dimensions;
  - c. Details: close-up drawings showing fence, fence posts, and gates, with dimensions (usually taken from the catalog of the manufacturer and/or supplier);
  - d. Details: close-up drawings showing street furniture detailing and ornamentation. (usually taken from the catalog of the manufacturer and/or supplier);
  - e. Details: close-up drawings showing street design, fonts and ornamentation of informational, directional and commercial signage;
3. Information on any proposed lighting, fences, furniture or signage, including drawings or photographs taken from the catalogue of the supplier and the manufacturer's technical description of the light fixture;
4. Samples of materials and color chips.

## REFERENCES

Grimmer Anne E., Jo Ellen Hensley, Liz Petrella and Audrey T. Tepper. *The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Building*. Washington, D.C.: Technical Preservation Services, Preservation Assistance Division, National Park Service, U.S. Department of the Interior, 2013 <http://www.nps.gov/tps/standards/rehabilitation/sustainability-guidelines.pdf>

### Notes:

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# Barrier-Free Access

## Design Guidelines and Standards

### POLICY SUMMARY

Providing barrier-free access to historic structures is socially responsible, but accessibility to certain historic structures is also required by three specific federal laws: the Architectural Barriers Act of 1968, Section 504 of the Rehabilitation Act of 1973, and the Americans with Disabilities Act of 1990. (Technical Preservation Services - Accessibility, 2015)

These requirements apply to maintenance, change of occupancy, additions and alterations to existing buildings, including those identified as historic buildings.

Federal rules, regulations, and standards provide guidance on how to accomplish access in historic areas for people with disabilities to provide the highest level of access with the lowest level of impact. Appropriate interventions will provide barrier-free access that promotes independence for the disabled person to the highest degree practicable, while preserving significant historic features.

Where a determination has been made by that alterations to qualified historic buildings or facilities to comply with accessibility requirements would threaten or destroy the historic significance of the building or facility, alternative requirements may apply.

### DEFINITIONS

Per IBC 2012, Section 202, *Existing Construction* is defined as any buildings and structures for which the start of construction commenced before the effective date of the community's first flood plain management code, ordinance or standard. «Existing construction» is also referred to as «existing structures.»

Per IBC 2012, Section 202, *Existing Structure* is defined as a structure erected prior to the date of adoption of the appropriate code, or one for which a legal building permit has been issued.

Per IBC 2012, Section 202, *Historic Buildings* is defined as buildings that are listed in or eligible for listing in the National Register of Historic Places, or designated as historic under an appropriate state or local law.

### Matrix

TIER 1: REVIEW BY BUILDING OFFICIAL OR DESIGNATED REPRESENTATIVE

TIER 2: REVIEW BY HISTORIC AREA COMMISSION

ELEMENT	PROPOSED WORK AREA LOCATION & VISIBILITY	PROPOSED TREATMENT	KEY BUILDING	CONTRIBUTING BUILDING	NON CONTRIBUTING BUILDING
BARRIER-FREE ACCESS	VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 2	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 2
	NOT VISIBLE FROM PUBLIC RIGHT OF WAY	IN-KIND REPAIR	TIER 2	TIER 1	TIER 1
		PER GUIDELINES	TIER 2	TIER 1	TIER 1
		ALTERNATE MATERIALS	TIER 2	TIER 2	TIER 1

continued

# GUIDELINES FOR CONTRIBUTING OR KEY BUILDINGS

1. *Existing Conditions Assessment:*
  - a. Prior to undertaking code-required alterations identify those spaces, features, or finishes which are character-defining and must therefore be preserved.
  - b. Prior to undertaking code-required alterations seek expert advice from access specialists and historic preservationists, to determine solutions.
2. *Design Considerations:*
  - a. Access modifications must provide a reasonable balance between independent, safe access and preservation of historic features. Design of new or additional means of access must be compatible with the historic building and its setting.
  - b. Work must be assessed for its potential negative impact on the building's historic character. Work must not result in the loss of character defining spaces, features, and finishes. Work must not obscure, radically change, damage, or destroy character-defining features to meet barrier-free accessibility requirements.
  - c. Ramps shall be located along side facades with entrances on the front whenever feasible, with a design consistent with the scale, architectural features and materials of the historic building.
  - d. Ramps visible from the public right-of-way should be constructed of concrete or masonry materials with metal or wood handrails. Railing elements should replicate design details on other portions of the building.
  - e. Ramps should be installed in a manner that does not damage or remove historic building materials, and be reversible.
  - f. Screen ramps either with an appropriate fence or evergreen plantings if they would otherwise introduce a strong diagonal line across the front façade of a building.
  - g. Multi-level building: An accessible route from an accessible entrance to public spaces on the level of the accessible entrance shall be provided.
  - h. Code compliant signs shall be provided at the primary entrance and the accessible entrance.
3. *Alternate Accommodations*
  - a. Where compliance with the requirements for accessibility would threaten or destroy the historic significance of the facility, alternate accommodations may be provided in compliance with IBC 2012 - §3411.9 to provide a minimal level of access:
    - i. At least one accessible route from a site arrival point to an accessible entrance
    - ii. If possible, at least one main entrance shall be accessible.
    - iii. If a main entrance cannot be made accessible,
      1. an accessible nonpublic entrance that is unlocked while the building is occupied shall be provided; or
      2. a locked accessible entrance with a notification system or remote monitoring shall be provided.
  - b. In certain instances, the use of a platform lift in lieu of a ramp to provide access may be permissible. The appropriateness of the substitution must be reviewed with, and approved by the Building Official and the Fire Marshal.
  - c. In certain instances, the use of a code-compliant assistance doorbell in conjunction with a portable ramp at a commercial entrance may be appropriate to address a single step barrier, when the construction of a permanent low ramp would damage the historic integrity of the building.
  - d. If neither door in a pair of historic double doors is wide enough for access, compliance may be achieved

*continued*

## Barrier-Free Access Design Guidelines and Standards

- through the installation of an automatic opener, which opens both doors at once.
- e. If compliance requires an inward-opening door open out, every effort should be made to rehang the historic door so it opens out, rather than replacing it.

## GUIDELINES FOR NON-CONTRIBUTING BUILDINGS

Work to provide barrier-free access to non-contributing buildings will comply with the requirements of IBC 2012 SECTION 3411 ACCESSIBILITY FOR EXISTING BUILDINGS

### SUBMISSIONS

The following should be submitted:

1. Photographs of the existing building, and proposed work area
2. Drawings: plans, sections and elevations, including:
  - a. A scaled site plan, showing location of new ramp or lift location in relationship to building and other site elements: adjacent buildings, property lines, setbacks, landscaping, paved areas, parking areas, walls, fences, etc.
  - b. Elevations: head-on, scaled drawings showing relationship between ramp and building.
  - c. Details: close-up drawings showing railing, fencing, planting, etc
  - d. Product data on materials and finishes, including ramp, lift, accessible walkways, etc
  - e. Information on any proposed lighting of ramp, including drawings or photographs taken from the catalogue of the supplier and the manufacturer's technical description of the light fixture.

### REFERENCES

*Americans with Disabilities Act (ADA) Standards* - Adopted by the U.S. Department of Justice (2010) and the U.S.

Department of Transportation (2006) -

<http://www.access-board.gov/guidelines-and-standards/buildings-and-sites/about-the-ada-standards>

*Architectural Barriers Act (ABA) Standards* -

<http://www.access-board.gov/guidelines-and-standards/buildings-and-sites/about-the-aba-standards>

ICC A117.1-2009 - *Accessible and Usable Buildings and Facilities Standard*

Jetser, Thomas C., and Sharon C. Park, *Preservation Briefs 32: Making Historic Properties Accessible*. Washington DC: Technical Preservation Services, Preservation Assistance Division, National Park Service, U. S. Department of the Interior -

<http://www.nps.gov/tps/how-to-preserve/briefs/32-accessibility.htm>

*State Of Delaware Architectural Accessibility Standards* - <http://dfm.delaware.gov/docs/aabstand.pdf?ver0812>

# New Construction and New Additions to Existing Construction

## Design Guidelines and Standards

### POLICY SUMMARY

The City of New Castle welcomes new construction that reflects contemporary design trends and technical innovations, while remaining compatible with the historic character of the Historic District.

New construction should reflect the distinctive context of the Historic District, embodied in a particular streetscape, the prevalence of certain architectural styles, and a specific materials vocabulary.

New construction should respect the historic character of the Historic District from site implantation (setback, orientation, etc.) to overall envelope (building size and scale, roof shapes, façade rhythm and proportions, etc.), to architectural details, materials, textures and colors.

New additions to existing structures should be located and designed to minimally affect the perception of the original structure from the public right-of-way.

New additions should be compatible with the proportions, design and materials of the historic building, and not obscure, damage or destroy the character-defining features of the building or the streetscape.

Historic duplication (direct copying from historic buildings and replication) is not appropriate for new construction or additions to existing structures in the Historic District.

### DEFINITIONS

*New Construction* is defined as the construction of a new structure, including new building and all appurtenances.

*An Addition* is defined as the construction of a new addition to an existing structure.

#### GUIDELINES FOR NEW CONSTRUCTION

1. *Site:*

Siting of new construction on a vacant lot should conform to the guidelines outlined in the Streetscape section relative to street alignment, setbacks, off-street parking, paved areas and driveways, fences, lighting and accessory structures.

2. *Size and Scale*

New construction height, width and massing should be consistent with scale of adjacent historic buildings.

Ratio of building to open space should be consistent with conditions along the street.

New construction height cannot exceed maximum height allowed in the City of New Castle Zoning Ordinance.

New structures that exceed adjacent buildings scale in height, width and massing are not appropriate.

3. *Proportions*

New construction should maintain the emphasis prevalent on the street: vertical or horizontal.

New construction proportions between lower and upper floors should be consistent with neighboring historic buildings.

New construction proportions, shape, dimensions, spacing and symmetry -or asymmetry- of openings should be consistent with neighboring historic buildings.

New construction porch heights and window alignment should be consistent with proportions of neighboring historic buildings.

Proportions, opening patterns and dimensions unrelated to the rhythm and pattern of adjacent historic structures are not appropriate for new construction.

*continued*

# New Construction and New Additions to Existing Construction Design Guidelines and Standards

Historic duplication (direct copying from historic buildings and replication) is **NOT** appropriate for new construction or additions to existing structures.

## 4. *Roof*

Roof design and materials should be consistent with the architectural character of the Historic District. Roof shapes should be consistent with existing roof shapes throughout the district: gable, hip, gambrel, and mansard.

Roof materials, texture and craftsmanship should be consistent with historic roof materials and craftsmanship prevalent in the historic district.

## 5. *Architectural Features*

Architectural features of new construction should complement – not compete with – existing features and historic materials in the Historic District.

Exterior cladding of new buildings in the Historic District should consist of materials consistent with the historic materials of the district.

Door and window should be consistent in scale, design and materials with existing historic doors and windows.

## 6. *Storefronts*

Storefront design should reflect existing proportions and alignment; new materials should be compatible in color and texture to the existing materials.

## 7. *Porches*

Where porches are prevalent along the street in the Historic Districts, a porch should be incorporated in the design of new construction, with dimensions and materials compatible with the dimensions and materials of existing porches.

## 8. *Lighting*

Lighting of the entrance to new construction should be unobtrusive.

In recessed entrance, fixtures should be located in the recess ceiling and direct lighting downward.

If entrance is flush with the façade, wall-mounted fixtures, with simple contemporary design may be appropriate.

## 9. *Fences*

Fences contemporary in design are appropriate for new construction, provided the material and design do not disrupt the historic streetscape in which it is located.

## 10. *Alternate Materials*

The use of alternate materials may be appropriate if it is demonstrated their performance and durability approaches or exceeds that of traditional building materials and assemblies.

Artificial roofing materials may be appropriate if the design, details and finish are such as to simulate traditional building practices.

Artificial cladding may be found appropriate if the design, details and finish are such as to simulate traditional building practices.

Artificial materials for doors and windows (vinyl-clad, aluminum-clad, or metal) may be found appropriate if the design, details and finish are such as to simulate traditional building practices.

Exterior combination storm windows, with the exception of unpainted raw metal storm windows, are acceptable on new buildings provided they do not disrupt the overall visual character of the streetscape.

*continued*

# New Construction and New Additions to Existing Construction Design Guidelines and Standards

## Matrix

TIER 1: REVIEW BY BUILDING OFFICIAL OR DESIGNATED REPRESENTATIVE

TIER 2: REVIEW BY HISTORIC AREA COMMISSION

ELEMENT	PROPOSED WORK AREA LOCATION & VISIBILITY	PROPOSED TREATMENT	KEY BUILDING	CONTRIBUTING BUILDING	NON CONTRIBUTING BUILDING
NEW CONSTRUCTION	VISIBLE FROM PUBLIC RIGHT OF WAY		TIER 2	TIER 2	TIER 2
	NOT VISIBLE FROM PUBLIC RIGHT OF WAY		TIER 2	TIER 2	TIER 2
ADDITION TO EXISTING CONSTRUCTION	VISIBLE FROM PUBLIC RIGHT OF WAY		TIER 2	TIER 2	TIER 2
	NOT VISIBLE FROM PUBLIC RIGHT OF WAY		TIER 2	TIER 2	TIER 2

## GUIDELINES FOR NEW ADDITION TO EXISTING CONSTRUCTION

1. *Site:*  
Additions should be located on the rear elevation of historic buildings.  
If this is not technically or materially feasible, a side addition on the least character defining elevation may be acceptable.
2. *Size and Scale*  
Additions should be clearly differentiated from the existing structure.  
Additions should preferably be smaller in scale than the existing building.  
An addition cannot be taller than the existing building.
3. *Proportions*  
Addition proportions should be compatible with the existing building's proportions: roof form, massing, floor heights, spacing of windows and doors.  
If the height of the addition matches that of the existing building, then foundation heights and eave lines should also align
4. *Roof*  
Roof design and materials should be consistent with the character and materials of the existing building.
5. *Architectural Features*  
Architectural features of new construction should complement – not compete with – existing features and historic materials of the existing building.  
Exterior cladding of the addition should consist of materials consistent with the historic materials of the district.  
Door and window should be consistent in scale, design and materials with existing historic doors and windows.  
Contemporary features such as vents or skylights may be appropriate on addition that are not visible from the public right-of-way.
6. *Rear Decks and Enclosed Porches*  
Rear decks and enclosed porches may be acceptable in the Historic District if located inconspicuously and screened from public view.  
Decks, porches and railings should be designed to be compatible in material, color, scale and detail with the existing building.  
The height of the deck/porch should align with the floor of the existing building.  
Where applicable, compatible skirt boards may be constructed and lattice panels used to screen deck framing.

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# New Construction and New Additions to Existing Construction Design Guidelines and Standards

Decks/porches should be painted or stained to be compatible with the color of the existing building. The use of unfinished lumber or decking as the finished appearance of a deck is not appropriate.

## 7. *Alternate Materials*

The use of alternate materials may be appropriate if the addition is not visible from the public right-of-way. Alternate materials should comply with the guidelines in the “New Construction” section above.

## SUBMISSIONS

The following should be submitted with the permit application for review by HAC:

1. Photographs of site for proposed new construction and streetscape. In case of an addition to an existing building, include photographs of existing building and architectural features (doors, windows, trim, cornices, etc.);
2. Drawings of the proposed new construction, including:
  - a. A scaled site plan, showing location of all new construction in relationship to all other site elements: adjacent buildings, property lines, setbacks, landscaping, paved areas, parking areas, walls, fences, etc. Site plan should include information on proposed paving materials;
  - b. Floor plan: scaled drawing showing projections and recesses, lower and upper floor porches, etc.;
  - c. Elevations: head-on, scaled drawings showing façade arrangements, patterns and styles of doors and windows, overall scale of building, fences, etc. and relation to existing buildings if applicable, with information on proposed materials and dimensions;
  - d. Details: close-up drawings showing cladding, corner boards, window casings, door casings, etc. (usually taken from the catalog of the manufacturer and/or supplier);
  - e. Details of proposed doors (usually, these drawings can be taken from the catalogue of the door supplier) including elevation, horizontal and vertical sections and details with dimensions, showing stiles, panels, side-lights, rails, panels, transom bar, transom, hardware, etc.
  - f. Details of proposed windows (usually, these drawings can be taken from the catalogue of the door supplier) including elevation, horizontal and vertical sections and details with dimensions, showing stiles, rails, head, muntins, meeting rail, sill rail and sill, hardware, etc.
  - g. Specifications – The manufacturer’s technical description of the doors and windows, including model numbers.
3. Information on any proposed lighting, fences, posts and gates, street furniture or signage, including detail drawings or photographs taken from the catalogue of the supplier and the manufacturer’s technical description of the light fixture;
4. Samples of all materials and color chips.
5. Alternate materials: information on alternate materials must include documentation demonstrating performance and durability of materials to match or exceeding traditional building materials and assemblies.

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