Historic Area Commission
Community Room New Castle City Police Station
1 Municipal Blvd., New Castle, DE 19720
Thursday, January 8, 2026 – 6:30 p.m.

EACH APPLICATION IS A SEPARATE PUBLIC HEARING

The agenda items listed may not be considered in sequence.

AGENDA

OLDER/TABLED APPLICATIONS

No Older/Tabled Applications at this time.

NEW APPLICATIONS

1. 110 E 3rd St – Frank DeMarinis – Garden shed in backyard.
2. 1 Battery Park – Leslie DelGrosso – Add deck on front of house & redo, expand deck in back.
3. 42 The Strand – Delaware Historical Society – Read House Conservation Project.
4. 110 E 3rd St – Frank DeMarinis – Demo existing deck and replace with new two-story deck.

CONSULTATIONS

No Consultations at this time.

OLD BUSINESS

No Old Business at this time.

NEW BUSINESS

1. Review of the minutes.
2. Planning Commission Update.
3. Signage in the HC district.

PUBLIC COMMENTS

Public Comments on agenda items only.

Posted: 12/22/25

Public Comments on agenda items only.

If you are unable to attend the meeting, questions and comments will be taken via email up to 3:00 p.m. on Thursday, January 8, 2026 at info@newcastlecity.delaware.gov.

HISTORIC AREA COMMISSION
Special Meeting
1 Municipal Drive
October 21, 2025

Present: Tera Hayward-Olivas, Chairperson
Lisa Doak
Cynthia Batty, Planning Commission Liaison

Absent: Kevin Wade
Michael Westman

Also Present: Jeff Bergstrom, City Building Official
Leila Hamroun, City Architect

Ms. Hayward-Olivas convened the meeting at 6:30 p.m. Roll call followed and a quorum to conduct business was declared.

Minutes
October 9, 2025 – **A motion was made by Ms. Batty to approve the minutes of the October 9, 2025 meeting as presented. The motion was seconded by Ms. Doak and was unanimously passed.**

New Applications
23 West 6th Street – Larry Kouma – Solar panel installation
An application was submitted to install a solar panel array with battery backup on the flat roof section in the rear of the home. Mr. Kouma and Mr. Alex Mathiowdis from CMI Solar & Electric were present.

Mr. Kouma explained that after consultation with Ms. Hamroun the original design was revised to lower the solar panels so they are invisible from the public right-of-way. He distributed additional images showing the flat panel design. Mr. Mathiowdis noted that originally the panels were tilted up for better efficiency. He added that there will be electrical equipment that must be installed on the side of the house next to the electric meter. This is required by the State and the Electric Company. The safety disconnect is smaller than a meter box and it must be installed next to the meter. Mr. Mathiowdis said he could paint the conduit to match the color of the brick, but cannot paint the actual enclosure.

In response to a question from Ms. Batty, Mr. Mathiowdis stated that changing the angle of the solar panels will reduce efficiency. Ms. Hamroun stated that by lowering the panels they will blend in with the roofing; adding that the design was changed to make the panels less intrusive. Mr. Mathiowdis said he could look into skirting, but stated that the only time they put guards around the panels is if there are issues with squirrels.

Mr. Mathiowdis stated that there will be a conduit on the side of the house going to the inverter in the basement. He noted that the conduit could be painted the same color as the brick. In

response to a question from Ms. Hamroun, Mr. Mathiowdis stated that if there is a downspout down the side of the house he would tuck the conduit next to it. If there is no downspout Ms. Hamroun requested that the conduit be tucked at the corner of the street elevation and the back elevation.

A motion was made by Ms. Doak to approve the application for solar panels at 23 West 6th Street as submitted. The motion was seconded by Ms. Batty and was unanimously passed.

201 Delaware Street – Trustees of the New Castle Common – Replace HVAC
An application was submitted to replace mini split units with new units and to install a saw tooth fence around the new unit to match the existing saw tooth fence concealing the existing equipment. There was no one representing the Trustees present.

Ms. Hamroun stated that 201 Delaware Street is a Key Building. The Trustees want to put in new HVAC units. They want to replace the existing units and install new units on the other side, duplicating the fence around the existing units. Mr. Bergstrom noted that the existing units do not supply sufficient air conditioning to the building, and the new equipment is the least intrusive units they could get.

In response to a question from Ms. Doak, Ms. Hamroun stated that putting in a taller fence would be more intrusive and the shorter fence is more discrete. She suggested that the footprint of the new fence match the existing fence for better symmetry. During discussion Ms. Hamroun noted that the existing tree could be within the enclosure.

Public Comment
Phil Gross – 1301 13th Street
Mr. Gross stated that he is opposed to the Trust installing new equipment in the proposed location that does not conform to machinery of the time, adding that he does not oppose replacing the existing units.

In response to a question from Mr. Gross, Ms. Hayward-Olivas stated that HAC does not handle enforcement, and suggested that Mr. Gross should fill out a City Complaint Form for his concern regarding businesses having things on the sidewalk in the Historic Commercial District. She added that the Design Standards and Guidelines are codified and all complaints should be directed to the City. In response to a further question from Mr. Gross, Ms. Hamroun reiterated that Mr. Gross should contact the City to express his concerns.

A motion was made by Ms. Batty to approve the installation of the new unit at the location indicated; with the condition that in the absence of documentation the fencing approved by the Historic Commission should be a fence that matches and is symmetrical to the footprint of the existing fence, and matches it in materials, design, and gate location. The motion was seconded by Ms. Doak and was unanimously passed.

There being no further business to discuss, Ms. Hayward-Olivas called for a motion to adjourn.

A motion was made by Mr. Ms. Batty to adjourn the meeting. The motion was seconded by Ms. Doak. The motion was unanimously passed and the meeting adjourned at 7:05 p.m.

Respectfully submitted,

Kathleen R. Weirich
City Stenographer

HISTORIC AREA COMMISSION
1 Municipal Drive
December 11, 2025

Present: Tera Hayward-Olivas, Chairperson
Michael Westman
Lisa Doak
Kevin Wade

Absent: Stephen Franklin, Planning Commission Liaison

Also Present: Leila Hamroun, City Architect
Jeff Bergstrom, City Building Official
Michael Hoffman, City Solicitor

Ms. Hayward-Olivas convened the meeting at 6:30 p.m. Roll call followed and a quorum to conduct business was declared.

Minutes

October 9, 2025 – **A motion was made by Mr. Westman to approve the minutes of the October 9, 2025 meeting as presented. The motion was seconded by Ms. Doak and was unanimously passed.**

New Applications

108 E 4th St - Lennie Bungy - Replace windows.

An application was submitted to replace six (6) windows on the front/side of the house and three (3) windows on the rear of the house. Michael Plouffe of Ferris Home Improvements was present representing the property owner.

Mr. Pouffe explained the project, stating that the front and side windows will be replaced with Marvin Ultimate Wood windows and in the back the windows will be replaced with Marvin Wood windows with fiberglass cladding.

Ms. Hamroun stated the windows on the street side conform with the Design Guidelines and Standards, and the proposed fiberglass clad windows also conform with the Design Guidelines and Standards because they are not visible from the public right-of-way. She asked Mr. Plouffe if the applicant would consider 2-over-2 windows with simulated divided lights. Mr. Plouffe stated that the applicant wanted 1-over-1 windows if possible. Ms. Hamroun stated that because the design has to conform with the style of the adjacent buildings it would be more appropriate to have divided lights on the street-facing windows; and she recommended that an approval of the application should require those windows be 2-over-2.

In response to a question from Ms. Doak regarding the use of simulated divided lights, Ms. Hamroun stated that the Guidelines note that true divided lights is the preferred option; but it is not specifically mandated to use true divided lights. Mr. Plouffe reiterated that the property owner would prefer to keep the same style of windows, i.e., 1-over-1. Ms. Hamroun further

explained that the building is a 1900 building and at that time they were not using single panes in a window of that size.

In response to a question from Ms. Doak regarding whether Ms. Hamroun examined the windows to determine if they warrant full-scale replacement, Ms. Hamroun stated that the windows did not seem to be historic windows, and therefore, replacement with wood windows is acceptable; adding that if they had been historic windows, further conversation would be held regarding repair versus replacement. Ms. Hayward-Olivas concurred with Ms. Hamroun's recommendations.

Ms. Doak noted that the Design Guidelines and Standards state "True divided lights are preferred. Simulated divided lights using interior and exterior grids and spacer bars between the glass may be appropriate." She stated that if HAC approves using simulated divided lights they should conform to the Guidelines.

In response to a question from Mr. Wade, Mr. Plouffe stated that he was unsure of the exact age of the windows, but they are very old and difficult to open/close. Mr. Wade asked for clarification that Ms. Hamroun's recommendation would change the appearance of the house. Ms. Hamroun explained that because they are replacing something that was already replaced, from a design standpoint, it is an opportunity to replace a component of the house with an appropriate treatment according to the Design Guidelines and Standards. Mr. Wade reiterated his point that HAC is recommending changing the appearance of the existing home; when, in fact, HAC usually tries to maintain the appearance of the home. Ms. Hamroun provided further explanation supporting her recommendation. Mr. Plouffe reiterated that the homeowner would prefer 1-over-1. Ms. Hamroun added that if the homeowner is agreeable to HAC's recommendation the change can be reviewed as Tier 1.

A motion was made by Ms. Doak to approve the application subject to the change that 2-over-2 wood windows on elevations visible from the public right of way (front and side of the home) with simulated divided lights utilizing interior and exterior girds and spacer bars between the glass be used, and approving the fiberglass clad wood windows on the exterior windows not visible from the public right of way. The motion was seconded by Mr. Westman and was unanimously passed.

900 Washington St - Sharlene Oyagi - New Fence

An application was submitted to install approximately 440' of 6' high privacy fencing along the side and rear boundaries of the property. Ms. Julissa Herrera from Jannuzzio Fences & Gates was present representing the property owner.

Ms. Herrera explained that the proposal is to install pressure-treated wood fencing on the boundary line around the property. She added that the fencing may be red cedar instead of pressure-treated wood. Ms. Hamroun noted that the original application requested vinyl fencing that was denied, and the applicant agreed to change the material to wood. She added that wood is an approved material, and if the applicant wishes to use a higher grade wood such as red cedar it can be approved as Tier 1.

During discussion, Mr. Bergstrom stated that there is no setback for fencing and confirmed that the fence would be placed on the internal lot line as noted in the application.

In response to a question from Ms. Hayward-Olivas, Ms. Herrera stated that the posts will not have caps and that the unfinished side will face the inside of the yard. Mr. Bergstrom confirmed that the posts will be wood. During discussion it was noted that the proposed fencing has dog-ear tops.

Ms. Hamroun recommended approval of the application.

Mr. Bergstrom confirmed that the contractor will provide a Miss Utility Mark-Out number prior to installation.

A motion was made by Mr. Wade to approve the application as submitted. The motion was seconded by Mr. Westman and was unanimously passed.

Planning Commission Update
As the Planning Commission Liaison was absent, there was up update.

Signage in the Historic Commercial District
Ms. Hayward-Olivas stated that the document was reviewed by the City Solicitor and changes are being implemented. When the document has been updated, it will be reviewed by HAC.

There being no further business to discuss, Ms. Hayward-Olivas called for a motion to adjourn.

A motion was made by Mr. Westman to adjourn the meeting. The motion was seconded by Mr. Wade. The motion was unanimously passed and the meeting adjourned at 6:53 p.m.

Respectfully submitted,

Kathleen R. Weirich
City Stenographer

MR ✓ 01520-012

CITY OF NEW CASTLE
25 DEC 3 PM4:00

City of New Castle DELAWARE

HISTORIC AREA COMMISSION REVIEW APPLICATION

☐ **CONSULTATION** ☐ **HISTORIC REVIEW CERTIFICATE**

Fee	Paid On
$50.00	

CITY OF NEW CASTLE
25 DEC 3 PM4:00

Once a hearing date has been set and a legal notice has been published or posted, the applicant must be prepared to present the request at the scheduled hearing date

1. NAME OF APPLICANT Frank DeMarinis
   Business (if applicable) Advanced Directive, Inc
   Address 110 East 3rd Street
   City New Castle State DE Zip Code 19720
   Daytime telephone 610-564-6289 Other phone/email _____
   The above contact information will be used for correspondence. Please ensure this information is accurate.

2. NAME OF PROPERTY OWNER Same
   Business (if applicable) _____
   Address _____
   City _____ State _____ Zip Code _____
   Daytime telephone (required) _____ Other phone _____

3. PROJECT STREET ADDRESS 110 East 3rd Street New Castle, DE 19720

4. LEGAL DESCRIPTION: Lot ☐ Block ☐ Subdivision _____ Parcel _____

5. EXISTING USE _____ PROPOSED USE _____

6. PROPOSED PROJECT WORK

   A. DEMOLITION ○ YES ○ NO

   B. REHABILITATION (check repair or replace and provide a description on the line provided)

REPAIR	REPLACE	
☐	☐	Roof _____
☐	☐	Roof structures (dormers, chimneys, etc.) _____
☐	☐	Exterior finishes (stucco, masonry, siding) _____
☐	☐	Porch/Deck/Balcony _____
☐	☐	Awning/Canopy _____
☐	☐	Exterior Doors _____
☐	☐	Windows _____
☐	☐	Shutters _____
☐	☐	Foundation (including infill) _____
☐	☐	Exterior lighting & other appurtenances _____
☐	☒	Existing fences, walls & gates Garden Shed in Backyard
☐	☐	Existing parking, walkways & other site features _____

F883

C. NEW CONSTRUCTION (check and specify all work items that apply)

- ☐ New building_____
- ☐ New addition_____
- ☐ New roof structures (dormers, chimneys, etc.)_____
- ☐ New porch/deck/balcony_____
- ☐ New awning/canopy_____
- ☐ New entrances_____
- ☐ New window opening/sashes_____
- ☐ New exterior lighting_____
- ☐ New fence/wall/gate_____
- ☐ New parking/walkways/other site features_____
- ☐ Exterior utility service/mechanical equipment_____

D. STREETSCAPE (check and specify all work items that apply)

- ☐ Streetlights
- ☐ Furniture & equipment (benches, bollards, utilities equipment, charging stations, etc)
- ☐ Curbs and sidewalks

7. OVERALL PROJECT DESCRIPTION (attach additional pages if necessary)

Requesting permission to put a garden Shed which would be delivered for assembly (pre-fabricated) in exterior backyard area against corner of fence. Not visible from Street and lovely whimsical design!

Attached pictures for approval.

See Photos

Delivered from out of state Pre-Assembled
- Will Ship & Drop
- Grade Area Crush & Run Base

8. AGREEMENT

If the applicant is different than the property owner, the application must be signed by both parties.

I have examined this application, its requirements and to my knowledge and belief, is a true, correct, and complete application. In filling out this application, I understand that it becomes part of the Public Record of the City of New Castle and hereby certify that all information contained herein is accurate to the best of my knowledge.

I further understand that if this application is for a Consultation, preapplication consultations resulting in a recommendation for conceptual approval by HAC are advisory in nature and shall inure no rights in the applicant. No project work may be taken based solely upon a recommendation following consultation with HAC. I must still obtain an approved Historic Review Certificate before project work can begin.

I also understand that further development approvals, reviews, and a building permit may also be required prior to starting project work and will consult with the City Building Official for specific project requirements.

PRINT APPLICANT'S NAME Frank DeMarinis

SIGNATURE OF APPLICANT _____ DATE 11/21/25

PRINT OWNER'S NAME _____

SIGNATURE OF OWNER _____ DATE _____

APPLICANT COMPLETENESS REVIEW CHECKLIST & ACKNOWLEDGMENT

All work performed in a Historic District, Residence or Commercial, requires prior approval of the Historic Area Commission (HAC) and the issuance of a Historic Review Certificate pursuant to Section 230-45 of the Zoning Code.

Applicants for work to be done in Historic Zoning Districts must submit applications to the Historic Area Commission and obtain the required certificate in addition to obtaining a building permit.

All proposed work items shall be reviewed for consistency and compliance with the most recent edition of the *"City of New Castle Historic Area Commission Guidelines and Standards" and its Supplements*. Copies of this document are available the website at https://newcastlecity.delaware.gov/historic-area-commission/

Relevant information necessary for the issuance of a HAC Review Certificate include, but are not be limited to, the below items depending on the scope and scale of the project and as referenced in the "Plan Requirements" section in the *Historic Area Commission Guidelines and Standards*. The minimum application requirements for each scope of work are indicated below. Discuss the project with City Staff if the project is unique and needs to be addressed in a different manner. Applications must be sufficiently complete at the time of submittal for inclusion on the agenda of the HAC meeting.

Complete applications must be submitted up to 15 days before the meeting to be included on the agenda.

INITIAL CONFIRMING YOU HAVE READ AND UNDERSTAND THE ABOVE STATEMENTS

The below is a list of requirements based upon the scope of work. *To be completed by planning staff*

ROOFS AND ROOFING (sheathing, framing, chimneys, dormers, cupola, parapet, cornice, eave, bracket, drainage system, etc.)

OK	Need	N/A	
☐	☐	☐	Photographs of existing roof and affected features
☐	☐	☐	Brochure or sample of proposed roof surface including applicable colors, patterns, material, texture
☐	☐	☐	Documentation of justification for changing roof and/or roof feature and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.
☐	☐	☐	Scaled drawing of existing and proposed conditions if roof or roof feature will change its shape, scale, size, profile, pattern (not necessary for roof sheathing changes only)

EXTERIOR FINISHES (wood siding and decorative features, masonry surfaces and features, stucco)

OK	Need	N/A	
☐	☐	☐	Photographs of existing surface or feature including close-up and full building perspective
☐	☐	☐	Brochure or sample of proposed finish including applicable colors, patterns, material, texture, dimensions of reveals, mortar width/color as applicable
☐	☐	☐	Documentation of justification for changing the siding, finish, or feature and the extent of the affected area
☐	☐	☐	Scaled drawing of existing and proposed conditions if full replacement material is proposed which will change the appearance of the building through its shape, scale, size, profile, pattern, and/or texture

PORCHES, DECKS, BALCONIES (including loggias/colonnades, porch enclosures, associated decorative features)

OK	Need	N/A	
☐	☐	☐	Photographs of existing porch/deck/balcony or location of proposed porch/deck/balcony
☐	☐	☐	Scaled site plan showing the building and existing or proposed porch/deck/balcony and property lines if applicable
☐	☐	☐	Scaled elevation(s) showing the building and existing or proposed porch/deck/balcony
☐	☐	☐	Scaled detail of existing or proposed porch/deck/balcony showing material, construction detail, finish details
☐	☐	☐	Documentation of justification for changing the existing porch/deck/balcony and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.

AWNING/CANOPY

OK	Need	N/A	
☐	☐	☐	Photographs of existing awning/canopy or location of proposed awning/canopy
☐	☐	☐	Scaled site plan showing the building and existing or proposed awning/canopy location and property lines if applicable
☐	☐	☐	Scaled elevation(s) showing the building façade and existing or proposed awning/canopy. A 'typical' elevation can be used if all awning/canopies are exactly the same and have the same impact to the facade
☐	☐	☐	Scaled detail of existing or proposed awning/canopy showing shape, placement, color, and construction details to include supporting structure, framing, hardware, and anchors/attachment details
☐	☐	☐	Documentation of justification for changing the existing awning/canopy and the extent of the affected area

EXTERIOR DOORS (door openings, doors, screen doors, trim and details such as transoms, sidelights, hoods, hardware)

OK	Need	N/A	
☐	☐	☐	Photographs of existing door(s) or location of proposed new door opening(s)
☐	☐	☐	Scaled elevation(s) showing the building façade and existing or proposed door (not necessary for just replacement door in existing door opening)
☐	☐	☐	For new openings, a scaled wall section
☐	☐	☐	Brochure, sample, or scaled drawing of proposed door(s) including material, all dimensions, finish, glazing, and hardware
☐	☐	☐	Documentation of justification for changing the existing door(s) and the extent of the affected area.

CONTINUED

The below is a list of requirements based upon the scope of work. (*To be completed by planning staff*)

WINDOWS (windows, shutters, and other associated features)

OK	Need	N/A	
☐	☐	☐	Photographs of affected window(s) or location(s) of proposed new window opening(s)For new openings, a
☐	☐	☐	scaled wall section with proposed window
☐	☐	☐	Brochure or sample showing the material, window type, all dimensions and profiles, finish, glazing, and hardware
☐	☐	☐	Scaled elevation of existing and proposed window; a "typical" elevation can be used if multiple windows are affected as long as the existing and proposed conditions are identical at each location
☐	☐	☐	For replacing historic windows: a window evaluation including locations, condition of paint, condition of frame and sill,condition of sash (rails, stiles, muntins), glazing problems, hardware type and condition, overall condition assessment by qualified professional.

FOUNDATION (replacement, infill, alteration including elevation)

OK	Need	N/A	
☐	☐	☐	Photographs of affected foundation in detail and in context of whole building and adjacent buildings
☐	☐	☐	Scaled site plan showing building footprint and extent of existing and proposed foundation wall/piers/slab or infill
☐	☐	☐	Material sample, scaled detail drawing, and/or brochure showing the proposed material(s), colors, finish, pattern, and construction details
☐	☐	☐	Documentation of justification for changing the existing foundation and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.

EXTERIOR ELECTRICAL/MECHANICAL (light fixtures, vents, utilities, HVAC units, pool systems, vending)

OK	Need	N/A	
☐	☐	☐	Photographs of existing details and context of affected site area within view of the proposed project
☐	☐	☐	Brochure, sample, or scaled drawing showing the materials, light intensity, hardware, colors/finish
☐	☐	☐	For new equipment, scaled drawing showing proposed project with context site and/or building

FENCES/WALLS/GATES

☐	☐	☐	Photographs of existing site area of proposed fence/wall/gate and detail photo of any existing fence/wall/gate
☐	☐	☐	Scaled site plan showing the property line, building footprints, sidewalks, driveways and other major site features and proposed fence/wall (smaller projects may not require a scaled site plan like short extensions of existing fences/walls)
☐	☐	☐	Drawing of proposed fence/wall/gate showing material, finish, height, spacing distance, shapes, patterns, hardware, construction section

PARKING, LANDSCAPE OR OTHER SITE FEATURE (plant materials, sidewalk, driveway, fountain, pool, ramp, trellis, well)

☐	☐	☐	Photographs of existing site area within view of proposed feature and detail photo of any existing affected features
☐	☐	☐	Scaled site plan showing the property line, building footprints, sidewalks, driveways and other major site features and proposed feature (smaller projects may not require a scaled site plan if limited to a small area)
☐	☐	☐	Details of proposed features including material, finish, height, spacing, shapes, patterns, hardware, construction details such as a section drawing
☐	☐	☐	Plant material list with identification, quantity, size at planting and maturity, spacing

NEW CONSTRUCTION (accessory structure/outbuilding, garage, and other new buildings)

☐	☐	☐	Photographs of existing site area within view of proposed construction with context area
☐	☐	☐	Scaled site plan showing property line and existing site features like buildings, sidewalks, driveways
☐	☐	☐	Scaled site plan showing the property line and proposed construction
☐	☐	☐	Scaled landscape plan
☐	☐	☐	Scaled elevation drawings showing existing building(s) and major site features
☐	☐	☐	Scaled elevation drawings showing proposed building(s) and major site features
☐	☐	☐	Wall sections
☐	☐	☐	Refer to details above for related roof, finishes, porches, doors, windows, foundation, electrical/mechanical
☐	☐	☐	Scaled elevation drawing (line drawing with minimal detail) showing the existing and proposed streetscape
☐	☐	☐	Scaled footprint diagram showing proposed building footprint(s) and surrounding existing building footprints
☐	☐	☐	Written summary describing existing and proposed conditions and project's consistency with zoning code

Tier 01 Review	Tier 2 Review
☐	☐

PRINT

Project Address: _____

Reviewed for completion by: _____ Date: _____

This is an application only - if approved, permit will be mailed to applicant.

CITY OF NEW CASTLE
Building Department
220 Delaware Street
New Castle, DE 19720 • 302-322-9801 • Fax 302-322-9814

PERMIT#_____

APPLICATION FOR PLAN EXAMINATION AND BUILDING PERMIT

REQUEST FOR HISTORIC REVIEW CERTIFICATE

IMPORTANT — *Applicant to complete all items in sections: I, II, III IV, and V.*

I. LOCATION OF BUILDING

AT (LOCATION) 110 East 3rd Street New Castle, DE 19720 Zoning District ____
(NO.) (STREET)

BETWEEN _____ AND _____
(CROSS STREET) (CROSS STREET)

SUBDIVISION _____ LOT _____ BLOCK _____ LOT SIZE _____

NO. _____ STREET _____

II. TYPE AND COST OF BUILDING — *All applicants complete Parts A — D*

A. TYPE OF IMPROVEMENT

1 ☑ New building
2 ☐ Addition *(If residential, enter number of new housing units added, if any, in Part D, 13)*
3 ☐ Alteration (See 2 above)
4 ☐ Repair, replacement (Explain in Sec. IV)
5 ☐ Wrecking *(If multifamily residential, enter number of units in building in Part D, 13)*
6 ☐ Moving (relocation)
7 ☐ Foundation only
8 ☐ Fence, sign

B. OWNERSHIP

9a ☐ Private *(individual, corporation, nonprofit institution, etc.)*
9b ☐ Public *(Federal, State, or local government)*

D. PROPOSED USE — *For "Wrecking" most recent use*

Residential

12 ☑ One family
13 ☐ Two or more family — *Enter number of units* _____
14 ☐ Transient hotel, motel, or dormitory — *Enter number of units* _____
15 ☐ Garage
16 ☐ Carport
17 ☐ Other — *Specify* _____

Nonresidential

18 ☐ Amusement, recreational
19 ☐ Church, other religious
20 ☐ **Industrial**
21 ☐ Parking garage
22 ☐ Service station, repair garage
23 ☐ Hospital, institutional
24 ☐ Office, bank, professional
25 ☐ Other — *Specify* _____

C. COST

		(Omit cents)
10	Cost of improvement	$ 16830 00
	To be installed but not included in the above cost	
	a. Electrical	
	b. Plumbing	
	c. Heating, air conditioning	
	d. Other (elevator, etc.)	
11	TOTAL COST OF IMPROVEMENT	$ $16,830

Nonresidential — **Describe in detail proposed use of buildings, e.g., food processing** plant, machine shop, laundry building at hospital, elementary school, secondary school, college, parochial school, parking garage for department store, rental office building, office building at industrial plant. If use of existing building is being changed, enter proposed use.

III. SELECTED CHARACTERISTICS OF BUILDING — *For new buildings and additions, complete Parts E — J; for wrecking, complete only Part H; for signs complete Part K*

E. PRINCIPAL TYPE OF FRAMING

30 ☐ Masonry (wall bearing)
31 ☐ Wood frame
32 ☐ Structural steel
33 ☐ Reinforced concrete
34 ☐ Other — *Specify* _____

F. PRINCIPAL TYPE OF HEATING FUEL

35 ☐ Gas
36 ☐ Oil
37 ☐ Electricity
38 ☐ Coal
39 ☐ Other — *Specify* _____

G. TYPE OF MECHANICAL

Will there be be central air conditioning?
40 ◯ Yes 41 ◯ No

Will there be an elevator?
42 ◯ Yes 43 ◯ No

NOTE!
The Building Inspector requires dimensioned plot plans, floor plans, specifications, etc. before a permit will be issued for all structural changes, additions, etc.

H. DIMENSIONS

44. Number of stories _____
45. **Total square feet of floor area, all** floors, based on exterior dimensions _____
46. Total land area, sq. ft. _____

I. NUMBER OF OFF-STREET PARKING SPACES

47. Enclosed _____
48. Outdoors _____

J. RESIDENTIAL BUILDINGS ONLY

49. Number of bedrooms _____
50. Number of bathrooms — Full _____ Partial _____

K. DESCRIPTION OF SIGN

51. Type of Sign _____

52. Dimensions of sign. Length _____ Width _____ Thickness _____ Area _____

53. Projection beyond building line _____ Clear height above sidewalk _____

54. If roof sign, give distance back from the edge of roof _____

55. Material constructed of _____ Weight _____

56. Remarks: (State clearly method of operation and attachment, giving size of bolts, chains, anchors, etc.)

_____

_____

IV. DESCRIPTION OF PROPOSED WORK — *For Applicant Use — Attach two copies of Plans and Specifications*

5*6 Foot garden shed in backyard not visible from street.
Height not to exceed 12 ft

Item is prefabricated then shipped to location. Grading may be needed (lay crush and run) Owner is willing to do that DIY to expedite approval process. Contractor is able to submit business license if needed for any onsite assembly.

(listed under contractor)

HAC also being submitted.

SPECIAL NOTE FOR HISTORIC REVIEW CERTIFICATE APPLICATION

Describe in detail the nature and scope of all proposed work. Supplemental plans and/or drawing showing all pertinent architectural features and materials to be used are required when any architectural additions or alterations are involved.

V. IDENTIFICATION — *To be completed by all applicants*

	Name	Mailing Address — *Number, Street, City, and State*	ZIP Code	Tel. No.
1. Owner or Lessee	Frank DeMarinis	13 Findail Drive Newark, DE 19711	19711	
		610-564-6289		
2. Contractor	Dan & Tracy Hanes	45 Hway 23 West Foley,, MN 56329	Builder's License No.	
	(BARNTIQUES)	Cell # 320-293-1237 or 320-248-0783		
3. Architect or Engineer		Email: barntiques84@gmail.com		

I hereby certify that the proposed work is authorized by the owner of record and that I have been authorized by the owner to make this application as his authorized agent and we agree to conform to all applicable laws of this jurisdiction.

Signature of Applicant	Please Print Name	Address	Application Date
		Frank DeMarinis 110 East 3rd Street New Castle, DE 19720	11/21/25

VI. ZONING PLAN EXAMINERS OR BOARD OF ADJUSTMENT NOTES

DISTRICT

USE

FRONT YARD

SIDE YARD SIDE YARD

REAR YARD

NOTES

VII. HISTORIC AREA COMMISSION

DATE RECEIVED HISTORIC AREA REVIEW FEE

DATE OF INITIAL ACTION BY COMMISSION CERTIFICATE ISSUED #

ACTION AND/OR RECOMMENDATION

COMMISSION VOTE APPROVED DENIED TABLED

	☐	☐	☐
	☐	☐	☐
	☐	☐	☐
	☐	☐	☐
	☐	☐	☐

AUTHORIZED SIGNATURE

DATE

VIII. VALIDATION

Building Permit Number

Building Permit Issued

Building Permit Fee $

Renewal Fee $

Certificate of Occupancy $

MSC Approval
Date

FOR DEPARTMENT USE ONLY

Use Group

Fire Grading

Live Loading

Occupancy Load

Approved By:

IX. OFFICIAL USE ONLY

ITEM	DATA
Address	*110 E 3rd St*
Date Received	*12/3/2025*
Year Built	*1870*
Status	*C*
Previously Reviewed	*NO*
Scope of work	*Requesting permission to put a garden shed which would be delivered for assembly (pre-fabricated) in exterior backyard area against corner of fence. Not visible from Street and lovely whimsical design. Attached pictures for approval.* *Delivered from out of state pre-assembled, will ship and drop grade area with crush and run base. see photos.*
Review Tier	**TIER 02**
Conformance	*Proposed scale, design and materials conform with HAC Design Guidelines & Standards.* *Locations conform with HAC Design Guideline and Standards.* *HAC Review required for new shed installation.* **12/12/2025 UPDATE: TO BE REVIEWED AT JANUARY 2026 HAC MEETING.**
Finding	*TO BE DETERMINED* **12/12/2025 UPDATE: TO BE REVIEWED AT JANUARY 2026 HAC MEETING.**
Comments	*Very detailed application, with thorough supporting documentation.*
Action	SUBMIT FOR REVIEW
Status	OPEN
HAC Review Required	HAC REVIEW REQUIRED

BARTNTIQUES CUSTOM WOOD & DESIGN

Dan Hanes - Cell 320-293-1237 45 Highway 23 West Foley, MN 56329
www.barntiquescustom.com

*QUOTE FOR: Frank & Courtney Demarinis *SHED SIZE & STYLE : 5' x 6' Greenhouse

*ADDRESS: 110 E 3rd St. New Castle, DE

*PHONE: 1-610-564-6289 *Email: Frankdemarinis@harmonyathockessin.com

*ROOFING: (Shingled with Cedar Shake Upgrade - **Also an overhang front/back & steel ridgecap**

*Upgrade: $700 **Yes** Cedar Shakes (Sides even about 6 ft each side) like Buffalo shed

*EXTERIOR: (Included in price) *Choice of: Front Grey/White Barnwood with Cedar on other 3 sides. (Paint Purple on Front corner pieces)

*DECK OR INTERIOR: **No**

*ELECTRIC: (1- outlet & 2 ceiling lights 1 ext/int) [redacted] hooks or hangers for light on inside [redacted] *Upgrade: ~~$100~~ NO SOLAR

*WINDOWS: First #1 Free (4 or 6 pane **$300 Value) clear lead lined window right side (we have)**

#2 Window: Right Side - Front door long window *Upgrade: $400 (total pending finding door)

#3 Window: Back - Arched Window placed up high *Upgrade: $400 (total pending finding door)

#4 Window: Left Side – 3 same size windows *Upcharge: $1200 (set of 3 clear diamond glass with flowers - we have)

*DOOR STYLE: (Included in price) *Glass Door: 6ft # pane TBD

*NOTE: We will build base and walls here at home site, then take down and deliver laying down on trailer. Once on site in Deleware we will add roof boards, shingles and cedar shakes. (We can not deliver through fence in yard as a full shed because it will not fit – hence why we have to bring in pieces and finish on site)

***Base Price: $10,500** ***50% Start of Project : $8,415**

***Upgrades: $2800** ***50% On Pick Up : $8,415**

***Delivery Fee: 2500**

***Load/Set Up: $2900**

***Sub - Total Cost: $18,700 – $1,870 (10%) – $16,830 (Total Cost)**

*Note: Please look this over and make sure I did not miss anything. As we start the build we will be in contact with you to make design choices and change things if needed. Please just let us know what we can do to help along the way. We look forward to seeing your amazing community and meeting everyone.

Thank you for allowing us to be a part of this project.

Dan & Tracy Hanes

45 Hway 23 West

Foley,, MN 56329

Cell # 320-293-1237 or 320-248-0783

Email: barntiques84@gmail.com

*Please also Note Prices may vary due to Market change or client request.

Shed info

From: Dan Hanes (barntiques84@gmail.com)

To: seniordelaware@aol.com

Date: Thursday, November 13, 2025 at 02:14 PM EST

Hi Frank,
I think this will work. Pictures and materials info attached with written bid coming in second email..
Please let me know if you have any questions or need anything else from us!!

Materials list for Frank's building:

-Green treated base 2x6's
-Reclaimed cedar decking
-2x4 pine structural
-3/8 plywood shell
-Hand bent pine rafters
-Solar panels framed coverlite (see picture)
-Reclaimed Barnwood pine siding
-Cedar nickle gap T@G siding
-Misc hardware and fasteners
-Asphalt shingles underlayment
-Cedar shakes
-Steel ridge cap
-Stained glass windows
-Cedar trim
-Exterior stain UV protection

Get Outlook for iOS

original-DB63FC2F-36DB-46DF-B008-4EA21801C1B6.jpeg
603.5 kB

processed-13C88FE4-1112-4969-89E3-F3BF662B40F5.jpeg
693.1 kB

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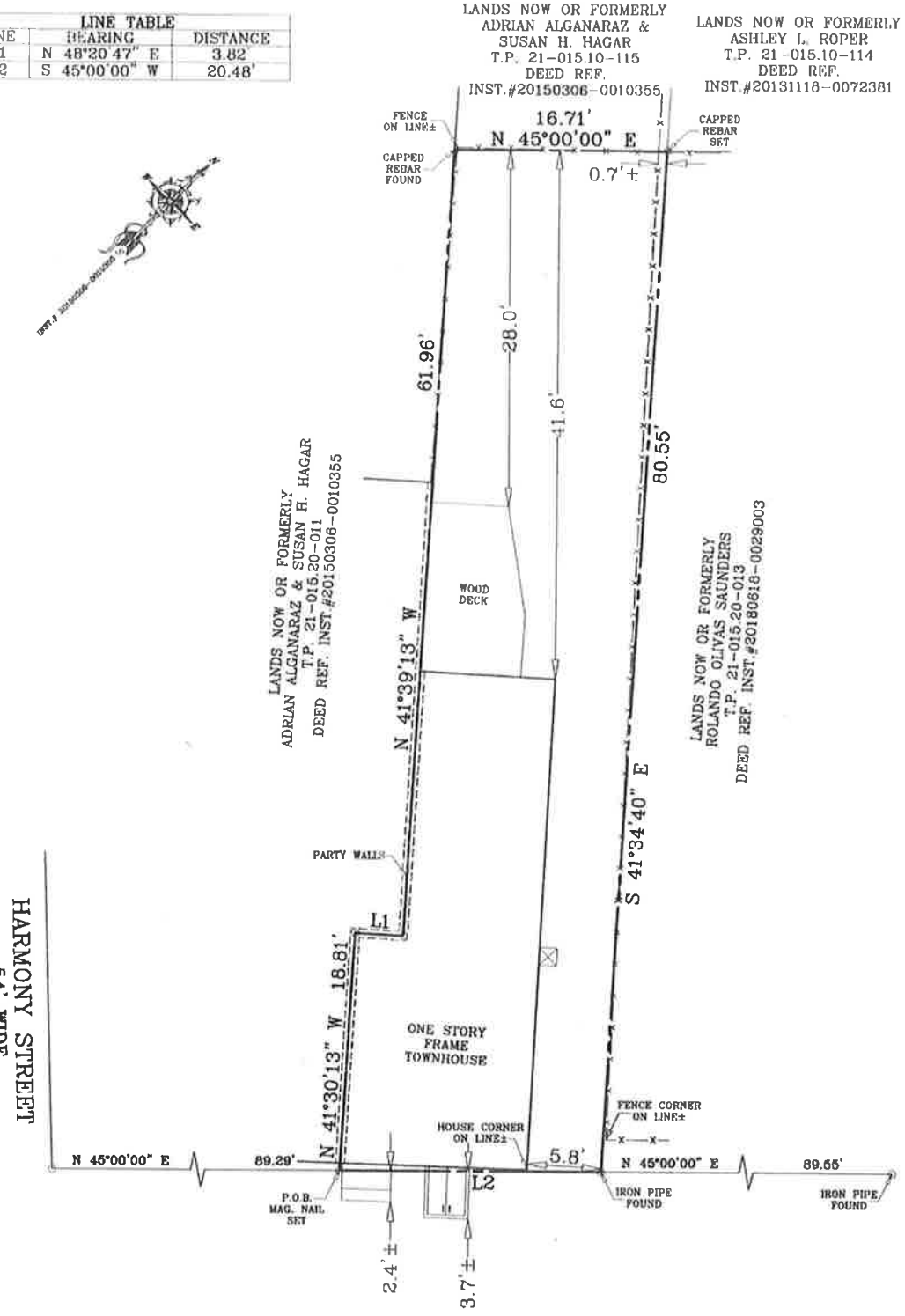
932.3 kB

processed-8EE30C32-E30A-4290-9DA2-3220CD5957EA.jpeg
800.2 kB

LINE TABLE		
LINE	BEARING	DISTANCE
L1	N 48°20'47" E	3.82
L2	S 45°00'00" W	20.48'



IF THIS DRAWING DOES NOT CONTAIN AN ORIGINAL SIGNATURE AND RAISED IMPRESSION SEAL IT IS NOT IN COMPLIANCE WITH REGULATIONS AND IS A PRELIMINARY DRAFT ONLY. PARCEL IS SUBJECT TO EASEMENTS, RESTRICTIONS & RESERVATIONS OF RECORD.

BOUNDARY SURVEY PLAN

PROPERTY TO BE CONVEYED TO:
ADVANCED DIRECTIVE, INC.

110 EAST THIRD STREET

21-015.20-012
CITY OF NEW CASTLE
NEW CASTLE COUNTY - DELAWARE

DEED REF: BOOK 458, PAGE 100		PLAT REF:	
PROJECT# 25-0277	SURVEY CLASS: S	DATE: 7/21/25	SCALE: 1"=10'
ZONING: 21HR	FRONT- VARIES	REAR- VARIES	SIDE- VARIES

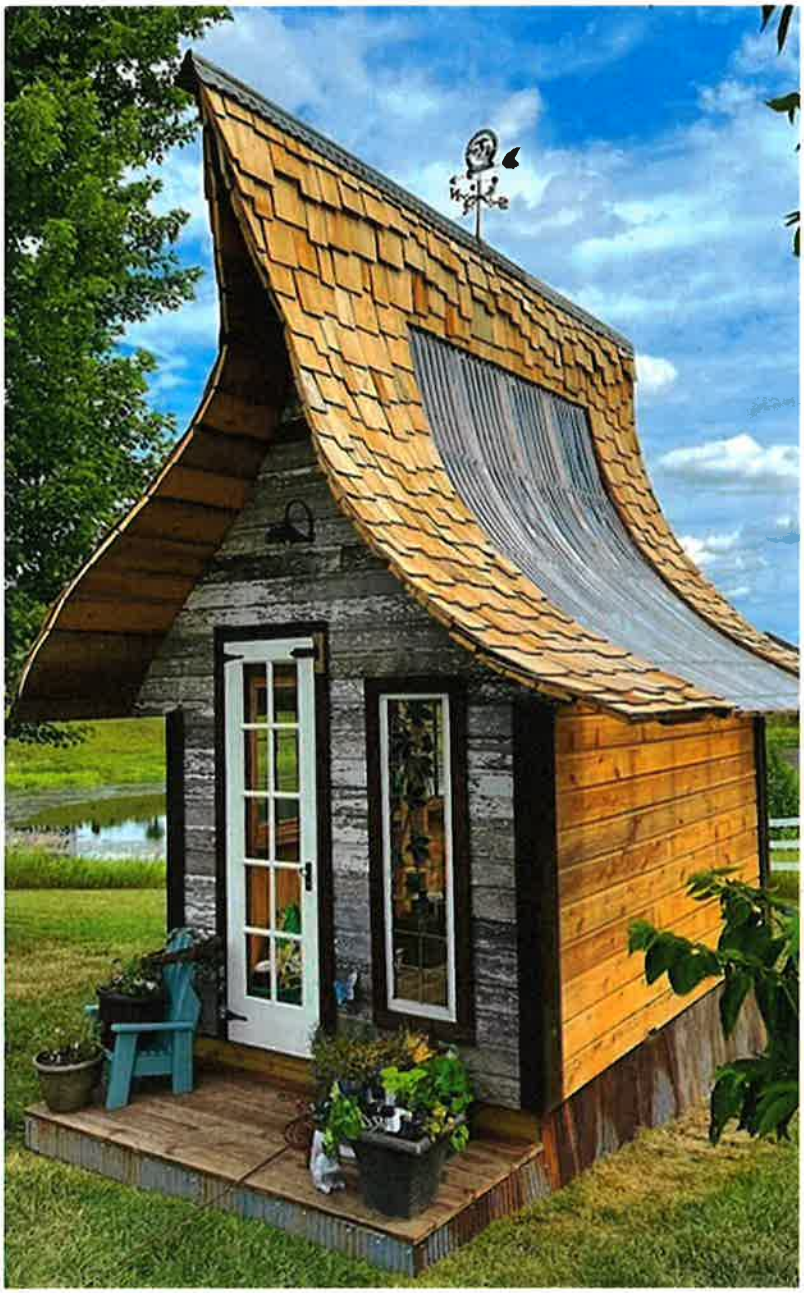
HOUSE BUILT IN 1870

APPROVED BY

PROFESSIONAL LAND SURVEYING

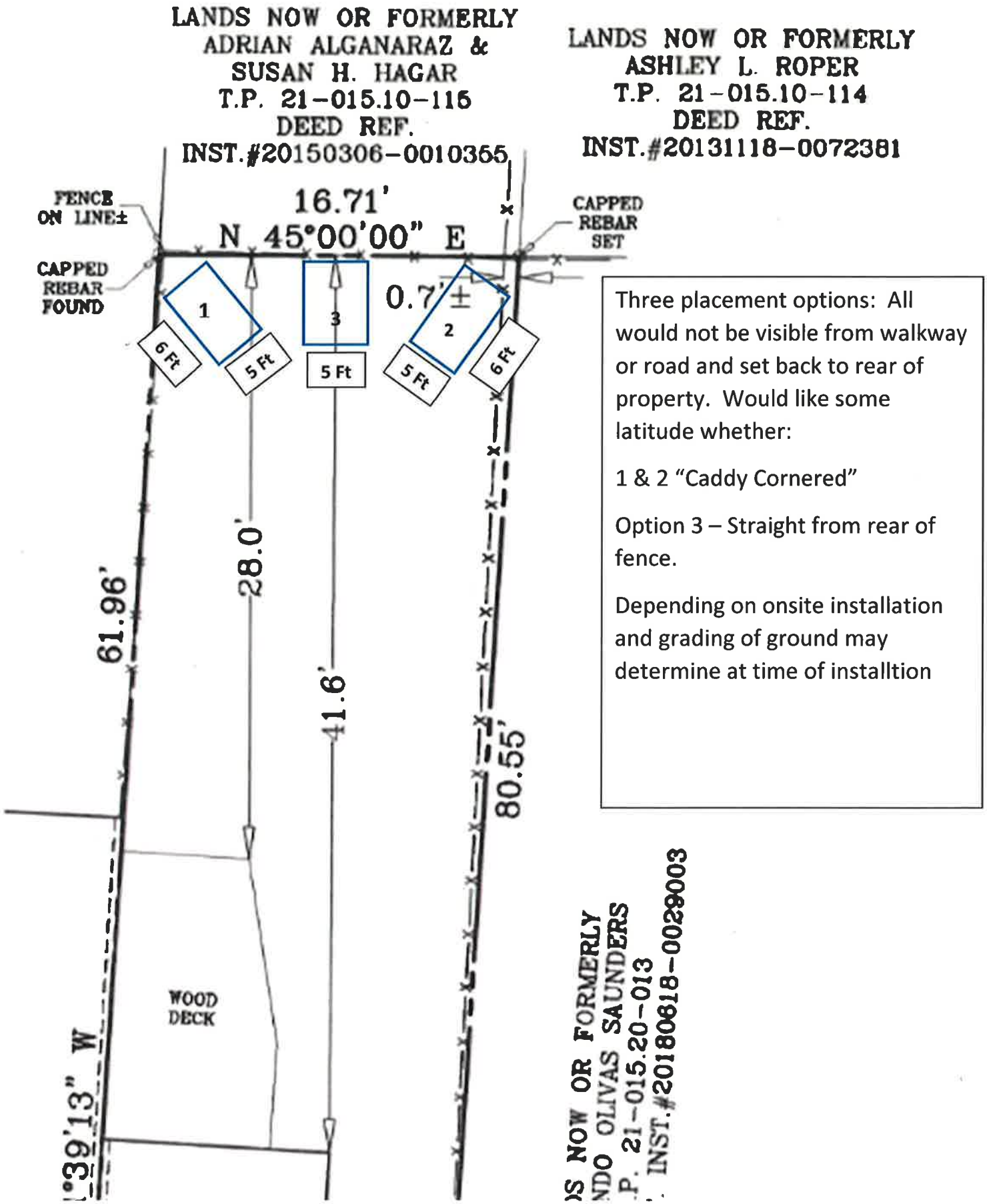
AUBURN VALLEY SURVEY

P.O. BOX 37
HOCKESSIN, DE 19707
PHONE: (302)379-9689



Concept based on customer specs. 5 * 6 feet

(5 across – 6 deep) Height can be adjusted to 10 feet if 12 feet exceed requirements.



Three placement options: All would not be visible from walkway or road and set back to rear of property. Would like some latitude whether:

1 & 2 "Caddy Cornered"

Option 3 – Straight from rear of fence.

Depending on onsite installation and grading of ground may determine at time of installtion

Site from walkway to rear of property:

Peak would only be visible over fence and lower than treeline currently existing on property.

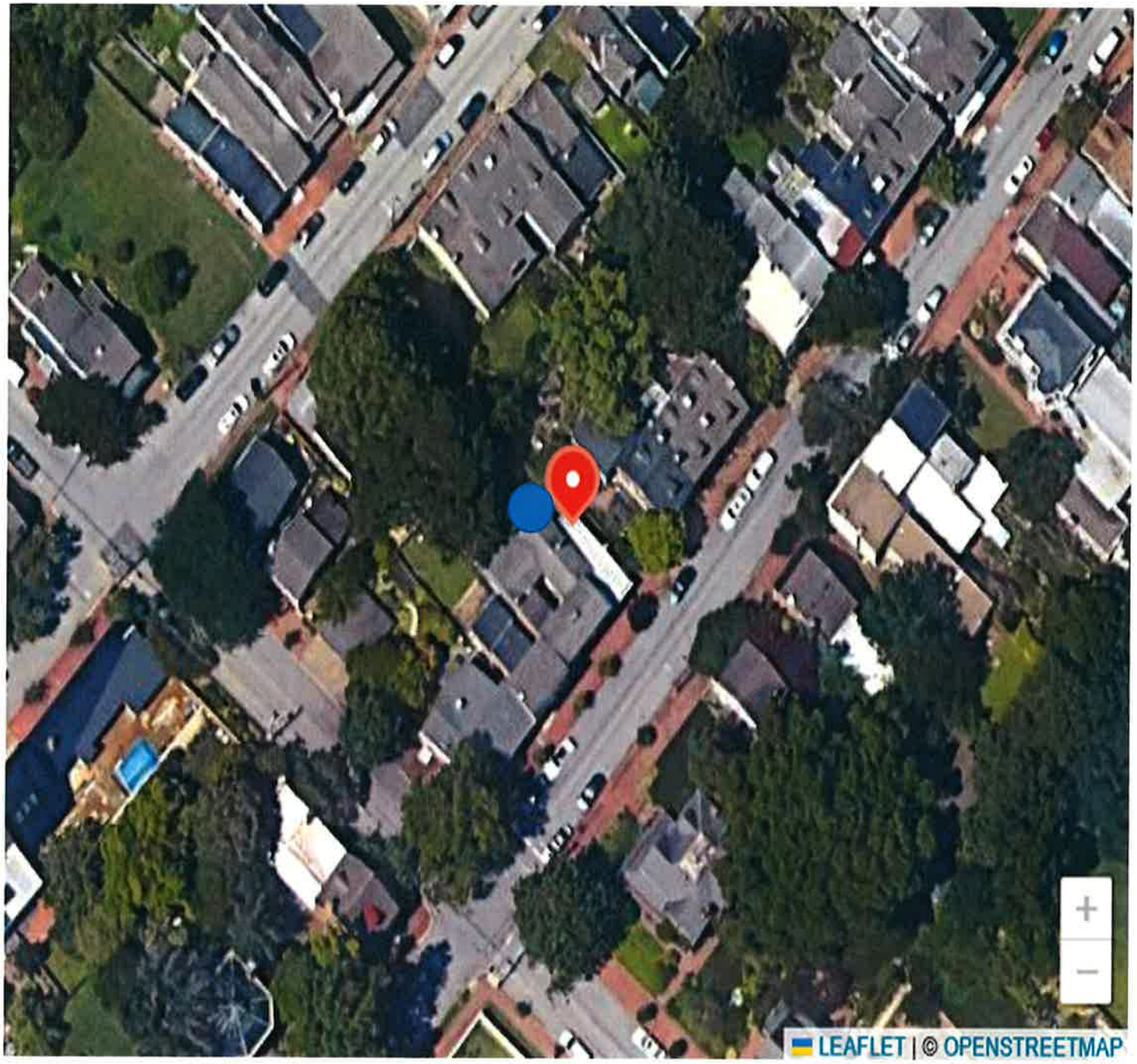
Walkway to back……

Not visible from front.

Rear property area whether straight against fence or “Caddy Cornered” Both acceptable options. No obstructions……

REAR

CORNER



Shed location shrouded by trees

CITY OF NEW CASTLE
'25 OCT 30 PM2:31

City of New Castle DELAWARE

HISTORIC AREA COMMISSION REVIEW APPLICATION

☐ CONSULTATION ☐ HISTORIC REVIEW CERTIFICATE

Fee	Paid On
$50.00	

Once a hearing date has been set and a legal notice has been published or posted, the applicant must be prepared to present the request at the scheduled hearing date

1. NAME OF APPLICANT Thomas C Mckale
   Business (if applicable) TC Carpentry LLC
   Address 2200 Smyrna Leipsic Rd
   City Smyrna State DE Zip Code 19977
   Daytime telephone 302 293 7005 Other phone/email TC carpentry@live.com
   The above contact information will be used for correspondence. Please ensure this information is accurate.
2. NAME OF PROPERTY OWNER Leslie C. DelGrosso Leslie DelGrosso
   Business (if applicable) _____
   Address 1 battery Park
   City City of New Castle State DE Zip Code 19720
   Daytime telephone (required) 302-547-5929 Other phone _____
3. PROJECT STREET ADDRESS 1 battery Park
4. LEGAL DESCRIPTION: Lot ☐ Block ☐ Subdivision _____ Parcel 21-015.30-200
5. EXISTING USE _____ PROPOSED USE _____
6. PROPOSED PROJECT WORK
   A. DEMOLITION ◯ YES ⊗ NO
   B. REHABILITATION (check repair or replace and provide a description on the line provided)

REPAIR	REPLACE	
☐	☐	Roof _____
☐	☐	Roof structures (dormers, chimneys, etc.) _____
☐	☐	Exterior finishes (stucco, masonry, siding) _____
☐	☒	Porch/Deck/Balcony add deck on front and Redo & extend deck on Back
☐	☐	Awning/Canopy _____
☐	☐	Exterior Doors _____
☐	☐	Windows _____
☐	☐	Shutters _____
☐	☐	Foundation (including infill) _____
☐	☐	Exterior lighting & other appurtenances _____
☐	☐	Existing fences, walls & gates _____
☐	☐	Existing parking, walkways & other site features _____

C. NEW CONSTRUCTION (check and specify all work items that apply)

- ☐ New building _____
- ☐ New addition _____
- ☐ New roof structures (dormers, chimneys, etc.) _____
- ☒ New porch/deck/balcony add deck on front
- ☐ New awning/canopy _____
- ☐ New entrances _____
- ☐ New window opening/sashes _____
- ☐ New exterior lighting _____
- ☐ New fence/wall/gate _____
- ☐ New parking/walkways/other site features _____
- ☐ Exterior utility service/mechanical equipment _____

D. STREETSCAPE (check and specify all work items that apply)

- ☐ Streetlights
- ☐ Furniture & equipment (benches, bollards, utilities equipment, charging stations, etc)
- ☐ Curbs and sidewalks

7. OVERALL PROJECT DESCRIPTION (attach additional pages if necessary)

Enter Description here: Redo existing deck on back of house. Also adding 70 sq ft to deck size.

Front adding a deck

8. AGREEMENT

If the applicant is different than the property owner, the application must be signed by both parties.

I have examined this application, its requirements and to my knowledge and belief, is a true, correct, and complete application. In filling out this application, I understand that it becomes part of the Public Record of the City of New Castle and hereby certify that all information contained herein is accurate to the best of my knowledge.

I further understand that if this application is for a Consultation, preapplication consultations resulting in a recommendation for conceptual approval by HAC are advisory in nature and shall inure no rights in the applicant. No project work may be taken based solely upon a recommendation following consultation with HAC. I must still obtain an approved Historic Review Certificate before project work can begin.

I also understand that further development approvals, reviews, and a building permit may also be required prior to starting project work and will consult with the City Building Official for specific project requirements.

PRINT APPLICANT'S NAME Thomas McCabe

SIGNATURE OF APPLICANT _____ DATE _____

PRINT OWNER'S NAME Leslie DelGrosso

SIGNATURE OF OWNER Leslie C. DelGrosso DATE 10/29/25

APPLICANT COMPLETENESS REVIEW CHECKLIST & ACKNOWLEDGMENT

All work performed in a Historic District, Residence or Commercial, requires prior approval of the Historic Area Commission (HAC) and the issuance of a Historic Review Certificate pursuant to Section 230-45 of the Zoning Code.

Applicants for work to be done in Historic Zoning Districts must submit applications to the Historic Area Commission and obtain the required certificate in addition to obtaining a building permit.

All proposed work items shall be reviewed for consistency and compliance with the most recent edition of the *"City of New Castle Historic Area Commission Guidelines and Standards" and its Supplements*. Copies of this document are available the website at https://newcastlecity.delaware.gov/historic-area-commission/

Relevant information necessary for the issuance of a HAC Review Certificate include, but are not be limited to, the below items depending on the scope and scale of the project and as referenced in the "Plan Requirements" section in the *Historic Area Commission Guidelines and Standards*. The minimum application requirements for each scope of work are indicated below. Discuss the project with City Staff if the project is unique and needs to be addressed in a different manner. Applications must be sufficiently complete at the time of submittal for inclusion on the agenda of the HAC meeting.

Complete applications must be submitted up to 15 days before the meeting to be included on the agenda.

TCM ***INITIAL CONFIRMING YOU HAVE READ AND UNDERSTAND THE ABOVE STATEMENTS***

The below is a list of requirements based upon the scope of work. *To be completed by planning staff*

ROOFS AND ROOFING (sheathing, framing, chimneys, dormers, cupola, parapet, cornice, eave, bracket, drainage system, etc.)

OK	Need	N/A	
☐	☐	☒	Photographs of existing roof and affected features
☐	☐	☒	Brochure or sample of proposed roof surface including applicable colors, patterns, material, texture
☐	☐	☒	Documentation of justification for changing roof and/or roof feature and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.
☐	☐	☒	Scaled drawing of existing and proposed conditions if roof or roof feature will change its shape, scale, size, profile, pattern (not necessary for roof sheathing changes only)

EXTERIOR FINISHES (wood siding and decorative features, masonry surfaces and features, stucco)

OK	Need	N/A	
☐	☐	☒	Photographs of existing surface or feature including close-up and full building perspective
☐	☐	☒	Brochure or sample of proposed finish including applicable colors, patterns, material, texture, dimensions of reveals, mortar width/color as applicable
☐	☐	☒	Documentation of justification for changing the siding, finish, or feature and the extent of the affected area
☐	☐	☒	Scaled drawing of existing and proposed conditions if full replacement material is proposed which will change the appearance of the building through its shape, scale, size, profile, pattern, and/or texture

PORCHES, DECKS, BALCONIES (including loggias/colonnades, porch enclosures, associated decorative features)

OK	Need	N/A	
☐	☐	☐	Photographs of existing porch/deck/balcony or location of proposed porch/deck/balcony
☐	☐	☐	Scaled site plan showing the building and existing or proposed porch/deck/balcony and property lines if applicable
☐	☐	☐	Scaled elevation(s) showing the building and existing or proposed porch/deck/balcony
☐	☐	☐	Scaled detail of existing or proposed porch/deck/balcony showing material, construction detail, finish details
☐	☐	☐	Documentation of justification for changing the existing porch/deck/balcony and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.

AWNING/CANOPY

OK	Need	N/A	
☐	☐	☒	Photographs of existing awning/canopy or location of proposed awning/canopy
☐	☐	☒	Scaled site plan showing the building and existing or proposed awning/canopy location and property lines if applicable
☐	☐	☒	Scaled elevation(s) showing the building façade and existing or proposed awning/canopy. A 'typical' elevation can be used if all awning/canopies are exactly the same and have the same impact to the facade
☐	☐	☒	Scaled detail of existing or proposed awning/canopy showing shape, placement, color, and construction details to include supporting structure, framing, hardware, and anchors/attachment details
☐	☐	☒	Documentation of justification for changing the existing awning/canopy and the extent of the affected area

EXTERIOR DOORS (door openings, doors, screen doors, trim and details such as transoms, sidelights, hoods, hardware)

OK	Need	N/A	
☐	☐	☒	Photographs of existing door(s) or location of proposed new door opening(s)
☐	☐	☒	Scaled elevation(s) showing the building façade and existing or proposed door (not necessary for just replacement door in existing door opening)
☐	☐	☒	For new openings, a scaled wall section
☐	☐	☒	Brochure, sample, or scaled drawing of proposed door(s) including material, all dimensions, finish, glazing, and hardware
☐	☐	☒	Documentation of justification for changing the existing door(s) and the extent of the affected area.

CONTINUED

*The below is a list of requirements based upon the scope of work. (*To be completed by planning staff*)*

WINDOWS (windows, shutters, and other associated features)

OK	Need	N/A	
☐	☐	☐	Photographs of affected window(s) or location(s) of proposed new window opening(s)For new openings, a
☐	☐	☐	scaled wall section with proposed window
☐	☐	☐	Brochure or sample showing the material, window type, all dimensions and profiles, finish, glazing, and hardware
☐	☐	☐	Scaled elevation of existing and proposed window; a "typical" elevation can be used if multiple windows are affected as long as the existing and proposed conditions are identical at each location
☐	☐	☐	For replacing historic windows: a window evaluation including locations, condition of paint, condition of frame and sill,condition of sash (rails, stiles, muntins), glazing problems, hardware type and condition, overall condition assessment by qualified professional.

FOUNDATION (replacement, infill, alteration including elevation)

OK	Need	N/A	
☐	☐	☐	Photographs of affected foundation in detail and in context of whole building and adjacent buildings
☐	☐	☐	Scaled site plan showing building footprint and extent of existing and proposed foundation wall/piers/slab or infill
☐	☐	☐	Material sample, scaled detail drawing, and/or brochure showing the proposed material(s), colors, finish, pattern, and construction details
☐	☐	☐	Documentation of justification for changing the existing foundation and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.

EXTERIOR ELECTRICAL/MECHANICAL (light fixtures, vents, utilities, HVAC units, pool systems, vending)

OK	Need	N/A	
☐	☐	☐	Photographs of existing details and context of affected site area within view of the proposed project
☐	☐	☐	Brochure, sample, or scaled drawing showing the materials, light intensity, hardware, colors/finish
☐	☐	☐	For new equipment, scaled drawing showing proposed project with context site and/or building

FENCES/WALLS/GATES

☐	☐	☐	Photographs of existing site area of proposed fence/wall/gate and detail photo of any existing fence/wall/gate
☐	☐	☐	Scaled site plan showing the property line, building footprints, sidewalks, driveways and other major site features and proposed fence/wall (smaller projects may not require a scaled site plan like short extensions of existing fences/walls)
☐	☐	☐	Drawing of proposed fence/wall/gate showing material, finish, height, spacing distance, shapes, patterns, hardware, construction section

PARKING, LANDSCAPE OR OTHER SITE FEATURE (plant materials, sidewalk, driveway, fountain, pool, ramp, trellis, well)

☐	☐	☐	Photographs of existing site area within view of proposed feature and detail photo of any existing affected features
☐	☐	☐	Scaled site plan showing the property line, building footprints, sidewalks, driveways and other major site features and proposed feature (smaller projects may not require a scaled site plan if limited to a small area)
☐	☐	☐	Details of proposed features including material, finish, height, spacing, shapes, patterns, hardware, construction details such as a section drawing
☐	☐	☐	Plant material list with identification, quantity, size at planting and maturity, spacing

NEW CONSTRUCTION (accessory structure/outbuilding, garage, and other new buildings)

☐	☐	☐	Photographs of existing site area within view of proposed construction with context area
☐	☐	☐	Scaled site plan showing property line and existing site features like buildings, sidewalks, driveways
☐	☐	☐	Scaled site plan showing the property line and proposed construction
☐	☐	☐	Scaled landscape plan
☐	☐	☐	Scaled elevation drawings showing existing building(s) and major site features
☐	☐	☐	Scaled elevation drawings showing proposed building(s) and major site features
☐	☐	☐	Wall sections
☐	☐	☐	Refer to details above for related roof, finishes, porches, doors, windows, foundation, electrical/mechanical
☐	☐	☐	Scaled elevation drawing (line drawing with minimal detail) showing the existing and proposed streetscape
☐	☐	☐	Scaled footprint diagram showing proposed building footprint(s) and surrounding existing building footprints
☐	☐	☐	Written summary describing existing and proposed conditions and project's consistency with zoning code

Tier 01 Review	Tier 2 Review
☐	☐

PRINT

Project Address: _____

Reviewed for completion by: _____ Date: _____

This is an application only - if approved, permit will be mailed to applicant.

CITY OF NEW CASTLE
Building Department
220 Delaware Street
New Castle, DE 19720 • 302-322-9801 • Fax 302-323-9814

PERMIT# _____

APPLICATION FOR PLAN EXAMINATION AND BUILDING PERMIT

REQUEST FOR HISTORIC REVIEW CERTIFICATE

IMPORTANT — *Applicant to complete all items in sections: I, II, III IV, and V.*

I. LOCATION OF BUILDING

AT (LOCATION) 1 (NO.) battery Park (STREET) Zoning District ____

BETWEEN _____ (CROSS STREET) AND _____ (CROSS STREET)

SUBDIVISION _____ LOT _____ BLOCK _____ LOT SIZE _____

NO. _____ STREET _____

II. TYPE AND COST OF BUILDING — *All applicants complete Parts A — D*

A. TYPE OF IMPROVEMENT

1 ☐ New building
2 ☐ Addition *(If residential, enter number of new housing units added, if any, in Part D, 13)*
3 ☐ Alteration (See 2 above)
4 ☒ Repair, replacement (Explain in Sec. IV)
5 ☐ Wrecking *(If multifamily residential, enter number of units in building in Part D, 13)*
6 ☐ Moving (relocation)
7 ☐ Foundation only
8 ☐ Fence, sign

B. OWNERSHIP

9a ☒ Private *(individual, corporation, nonprofit institution, etc.)*
9b ☐ Public *(Federal, State, or local government)*

D. PROPOSED USE — *For "Wrecking" most recent use*

Residential

12 ☒ One family
13 ☐ Two or more family — *Enter number of units* _____
14 ☐ Transient hotel, motel, or dormitory — *Enter number of units* _____
15 ☐ Garage
16 ☐ Carport
17 ☐ Other — *Specify* _____

Nonresidential

18 ☐ Amusement, recreational
19 ☐ Church, other religious
20 ☐ **Industrial**
21 ☐ Parking garage
22 ☐ Service station, repair garage
23 ☐ Hospital, institutional
24 ☐ Office, bank, professional
25 ☐ Other — *Specify* _____

C. COST

		(Omit cents)
10	Cost of improvement	$ 35,000.00
	To be installed but not included in the above cost	
	a. Electrical	
	b. Plumbing	
	c. Heating, air conditioning	
	d. Other (elevator, etc.)	
11	TOTAL COST OF IMPROVEMENT	$ 35,000

Nonresidential — **Describe in detail proposed use of buildings, e.g., food processing** plant, machine shop, laundry building at hospital, elementary school, secondary school, college, parochial school, parking garage for department store, rental office building, office building at industrial plant. If use of existing building is being changed, enter proposed use.

III. SELECTED CHARACTERISTICS OF BUILDING — *For new buildings and additions, complete Parts E — J; for wrecking, complete only Part H, for signs complete Part K*

E. PRINCIPAL TYPE OF FRAMING

30 ☒ Masonry (wall bearing)
31 ☒ Wood frame
32 ☐ Structural steel
33 ☐ Reinforced concrete
34 ☐ Other — *Specify* _____

F. PRINCIPAL TYPE OF HEATING FUEL

35 ☐ Gas
36 ☐ Oil
37 ☐ Electricity
38 ☐ Coal
39 ☐ Other — *Specify* _____

G. TYPE OF MECHANICAL

Will there be be central air conditioning?
40 ◯ Yes 41 ⊗ No

Will there be an elevator?
42 ◯ Yes 43 ⊗ No

NOTE!
The Building Inspector requires dimensioned plot plans, floor plans, specifications, etc. before a permit will be issued for all structural changes, additions, etc.

H. DIMENSIONS

44. Number of stories _____
45. **Total square feet of floor area, all** floors, based on exterior dimensions _____
46. Total land area, sq. ft. _____

I. NUMBER OF OFF-STREET PARKING SPACES

47. Enclosed _____
48. Outdoors _____

J. RESIDENTIAL BUILDINGS ONLY

49. Number of bedrooms _____
50. Number of bathrooms — Full _____ Partial _____

K. DESCRIPTION OF SIGN

51. Type of Sign _____

52. Dimensions of sign. Length _____ Width _____ Thickness _____ Area _____

53. Projection beyond building line _____ Clear height above sidewalk _____

54. If roof sign, give distance back from the edge of roof _____

55. Material constructed of _____ Weight _____

56. Remarks: (State clearly method of operation and attachment, giving size of bolts, chains, anchors, etc.)

_____

_____

IV. DESCRIPTION OF PROPOSED WORK — *For Applicant Use — Attach two copies of Plans and Specifications*

Deck to front of house.

Redo existing deck on back of house and adding 70sq ft to deck size.

SPECIAL NOTE FOR HISTORIC REVIEW CERTIFICATE APPLICATION

Describe in detail the nature and scope of all proposed work. Supplemental plans and/or drawing showing all pertinent architectural features and materials to be used are required when any architectural additions or alterations are involved.

V. IDENTIFICATION — *To be completed by all applicants*

	Name	Mailing Address — *Number, Street, City, and State*	ZIP Code	Tel. No.
1. Owner or Lessee	Leslie Delgrasso	1 Battery park New Castle DE		302 547 59 29
2. Contractor	Thomas C McKale TC Carpentry LLC	2200 Smyrna Leipsic Rd Smyrna DE 19977	Builder's License No.	2500081G
3. Architect or Engineer				

I hereby certify that the proposed work is authorized by the owner of record and that I have been authorized by the owner to make this application as his authorized agent and we agree to conform to all applicable laws of this jurisdiction.

Signature of Applicant	Please Print Name	Address	Application Date
[signature]	Thomas C McKale	2200 Smyrna Leipsic Rd Smyrna DE 19977	10/28/2025

VI. ZONING PLAN EXAMINERS OR BOARD OF ADJUSTMENT NOTES

DISTRICT

USE

FRONT YARD

SIDE YARD SIDE YARD

REAR YARD

NOTES

VII. HISTORIC AREA COMMISSION

DATE RECEIVED HISTORIC AREA REVIEW FEE

DATE OF INITIAL ACTION BY COMMISSION CERTIFICATE ISSUED #

ACTION AND/OR RECOMMENDATION

COMMISSION VOTE	APPROVED	DENIED	TABLED
	☐	☐	☐
	☐	☐	☐
	☐	☐	☐
	☐	☐	☐
	☐	☐	☐

AUTHORIZED SIGNATURE

DATE

VIII. VALIDATION

Building Permit Number 725.00

Building Permit Issued

Building Permit Fee $

Renewal Fee $

Certificate of Occupancy $

MSC Approval
Date

Approved By:

FOR DEPARTMENT USE ONLY

Use Group

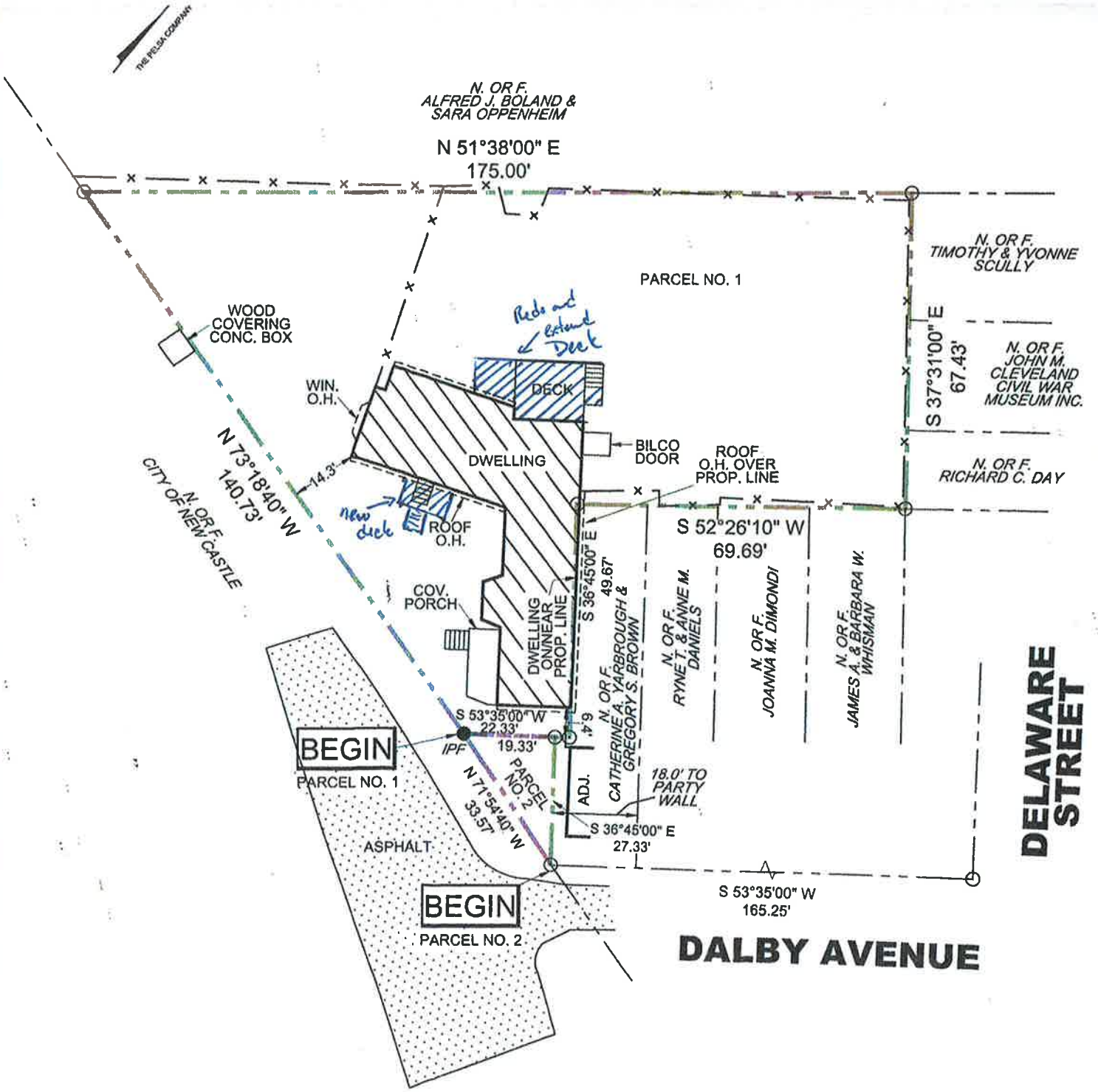
Fire Grading

Live Loading

Occupancy Load

IX. OFFICIAL USE ONLY

ITEM	DATA
Address	*1 Battery Park*
Date Received	*12/1/2025*
Year Built	*1890*
Status	*C*
Previously Reviewed	*NO*
Scope of work	*Redo existing deck on back of house. Also adding 70 sqft to deck size. Front adding a deck.*
Review Tier	**TIER 02**
Conformance	*ADDITIONAL INFORMATION NEEDED:* *1 - Elevations showing scale of new porch/deck addition in relation to existing building.* *2 - Flooring and railing material - sample drawing is not legible.* *HAC Review required for new front deck, and rear deck modifications. Above information must be submitted 15 days before the next January 2026 HAC meeting date in order for the application to be added to the January 2026 Agenda.* **12/12/2025: CONFIRM ADDITIONAL INFORMATION IS RECEIVED IN TIME FOR BEING ADDED TO THE JANUARY 2026 HAC MEETING.**
Finding	*TO BE DETERMINED*
Comments	**12/12/2025: CONFIRM ADDITIONAL INFORMATION IS RECEIVED IN TIME FOR BEING ADDED TO THE JANUARY 2026 HAC MEETING**
Action	**ADDITIONAL INFORMATION REQUIRED**
Status	**OPEN**
HAC Review Required	**HAC REVIEW REQUIRED**



Mortgage Survey Plan

for

Leslie Eschenbach DelGrosso
1 Battery Park
City of New Castle
New Castle County, Delaware

SOURCE OF TITLE: DR 20240603-0035020

TAX PARCEL NO. 21-015.30-200

SOURCE OF BEARING SYSTEM: DR 20240603-0035020

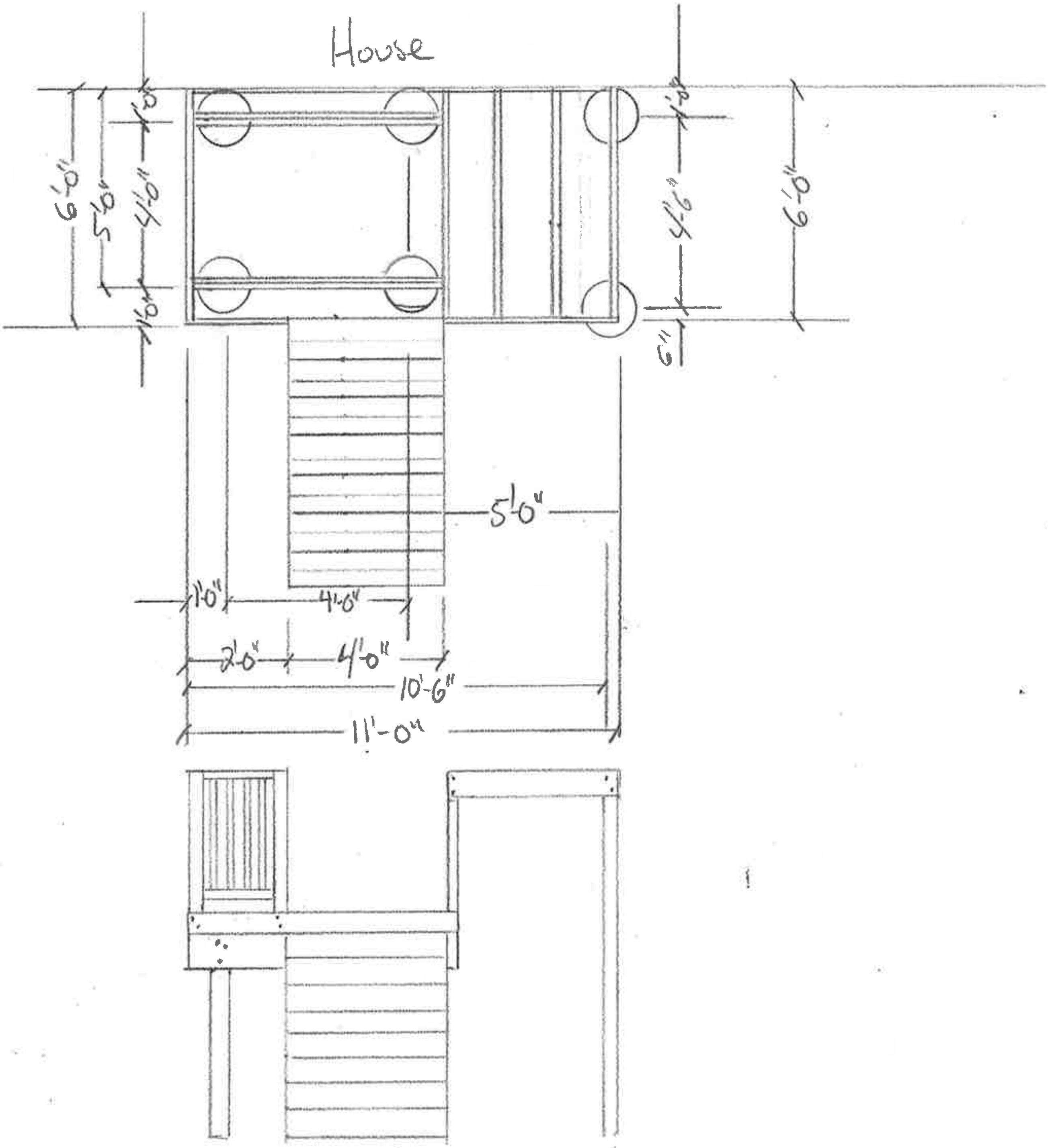
*NOTE: BOUNDARY SURVEY RECOMMENDED TO DETERMINE ENCROACHMENTS

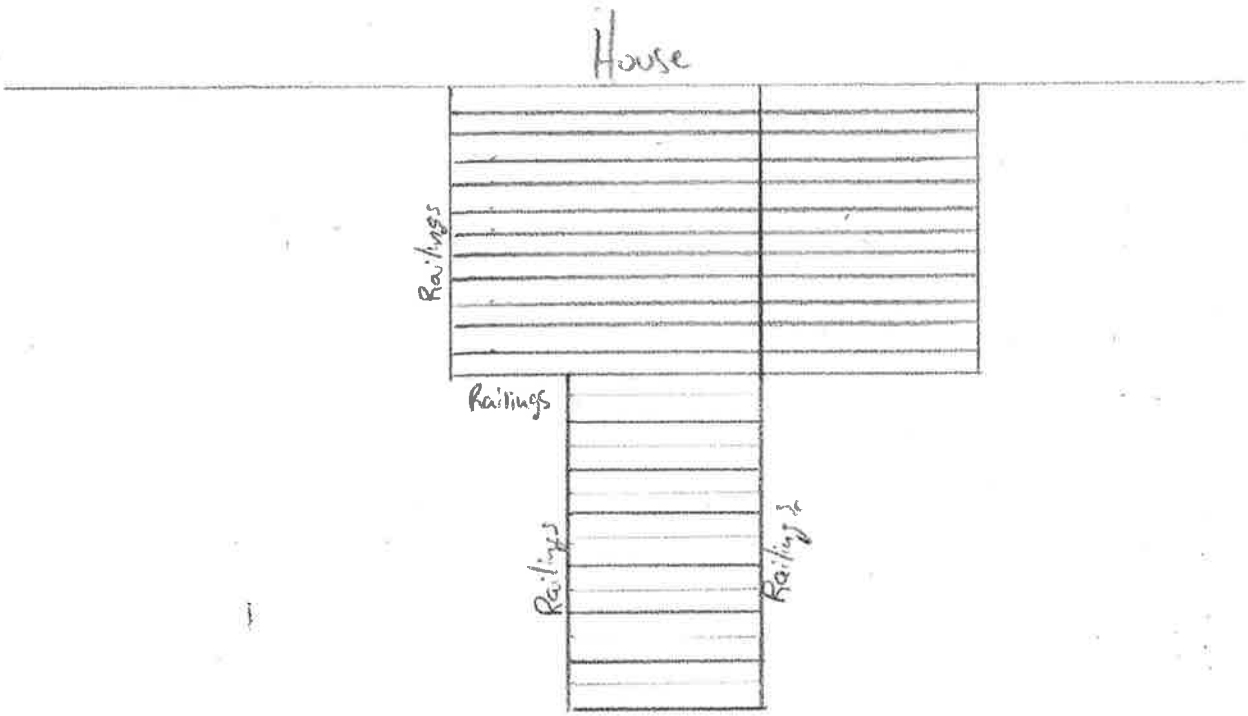
THE PELSA COMPANY

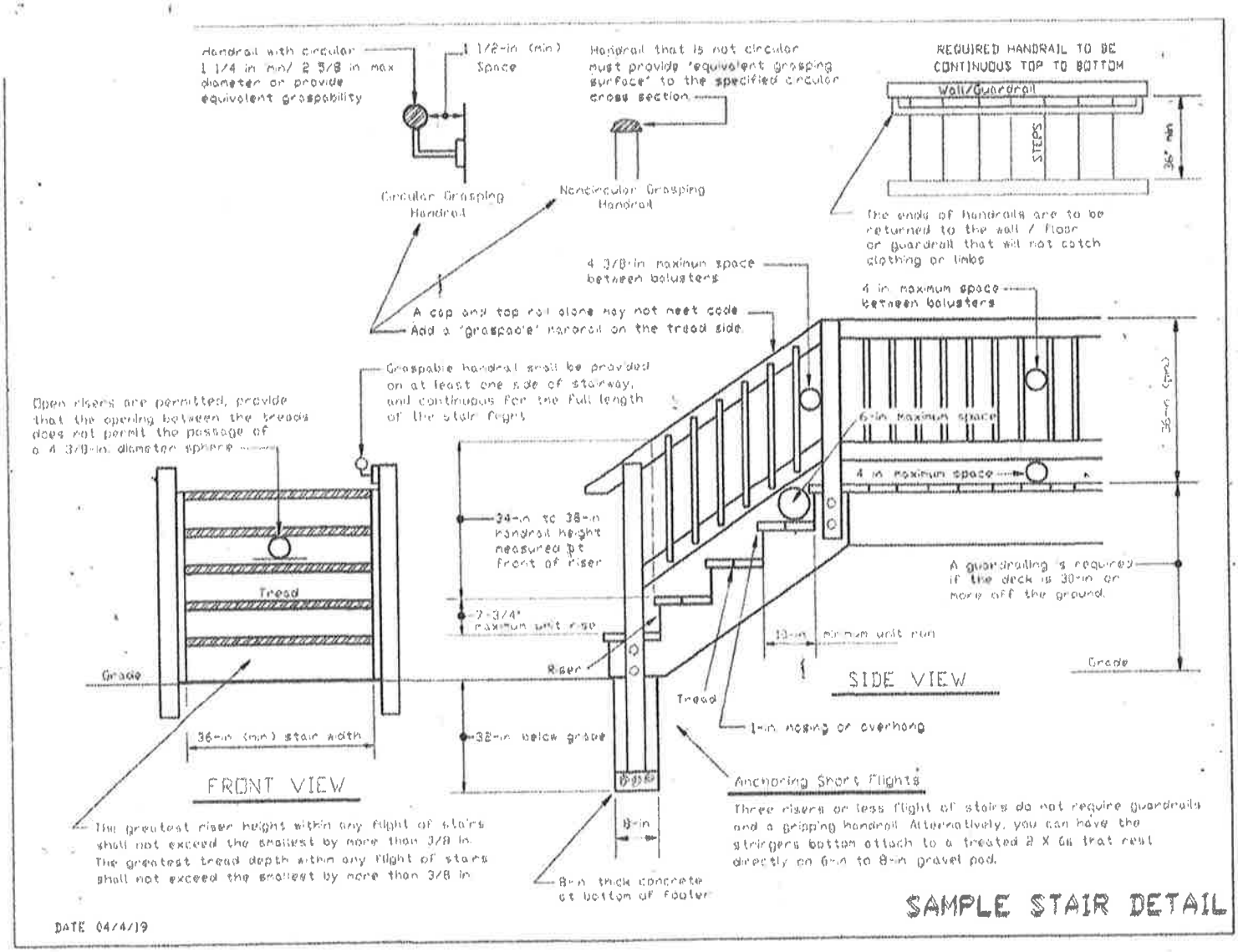
ANY ENCROACHMENTS SHOWN OR NOT SHOWN ON THIS PLAN ARE BASED UPON FOUND CONTROL POINTS. CHANGES COULD OCCUR IF A BOUNDARY SURVEY IS COMPLETED.

IN ACCORDANCE TO THE DELAWARE BOARD OF PROFESSIONAL LAND SURVEYORS' REGULATION 12.7, A WAIVER NOT TO SET CORNER MARKERS HAS BEEN OBTAINED

Engineering, Surveying, Environmental Sciences

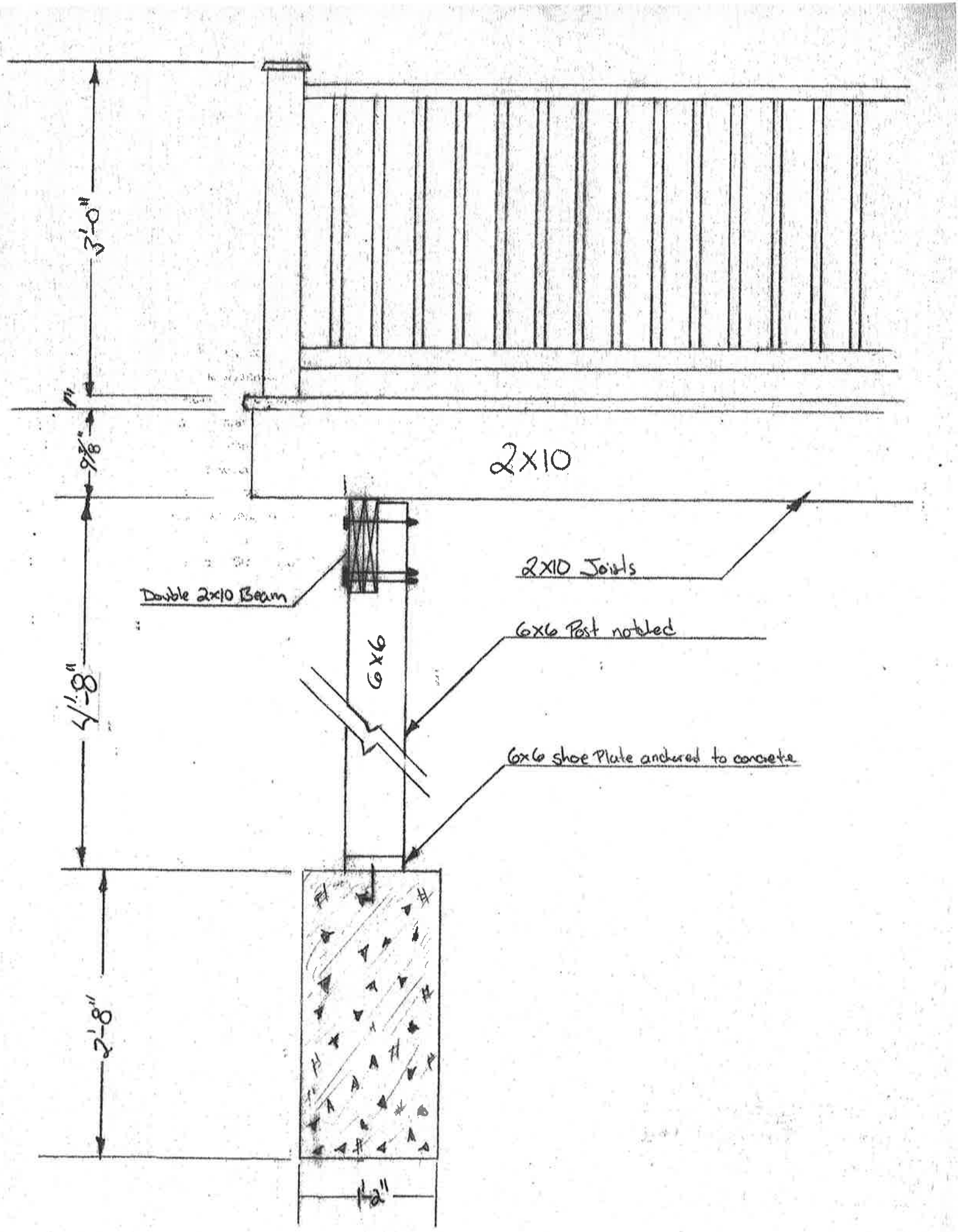

House
6'-0"
5'-0"
4'-0"
1'-0"
1'-0"
1'-0"
4'-6"
6"
6'-0"
5'-0"
1'-0"
4'-0"
2'-0"
4'-0"
10'-6"
11'-0"

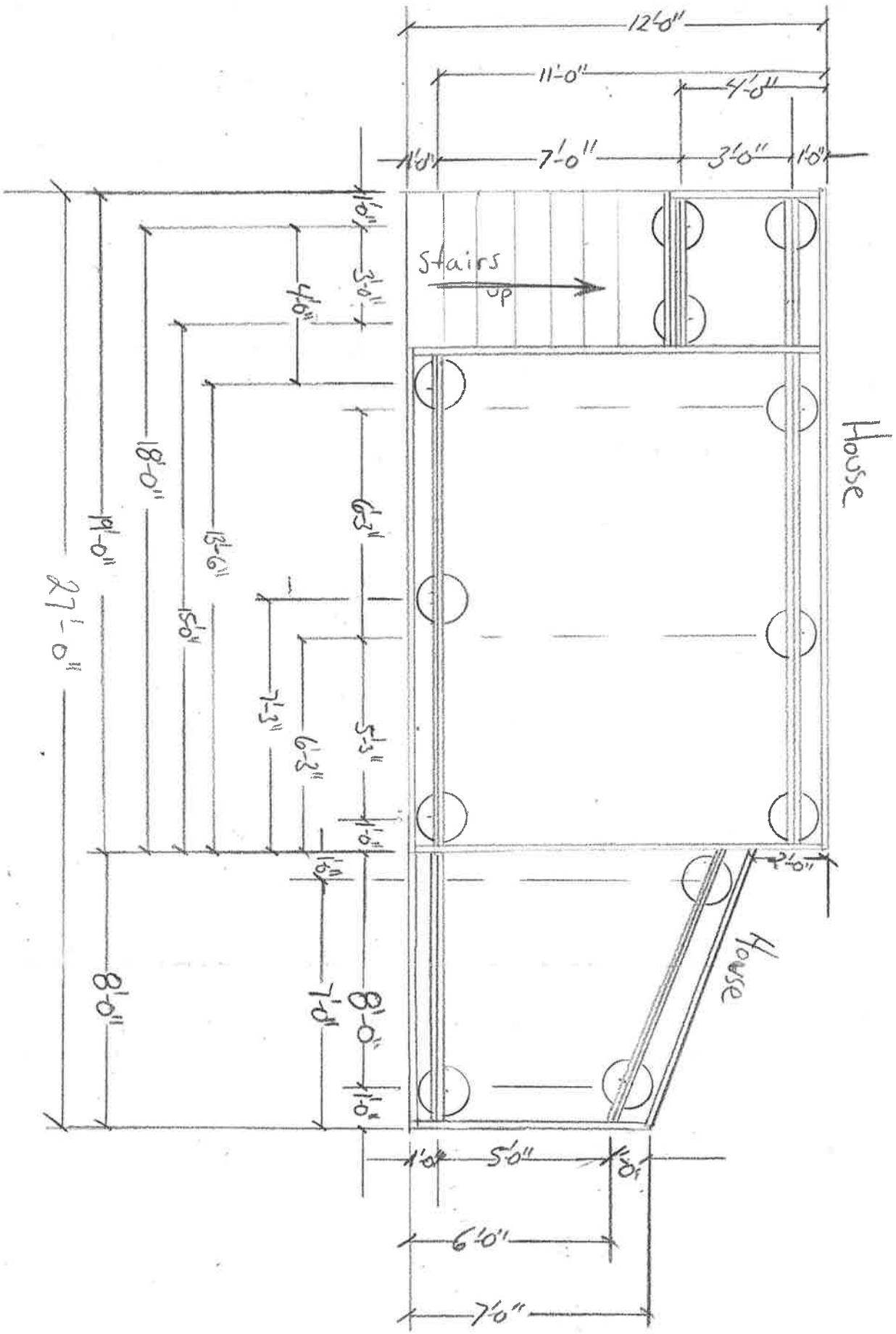

House
Railings
Railings
Railings
Railings

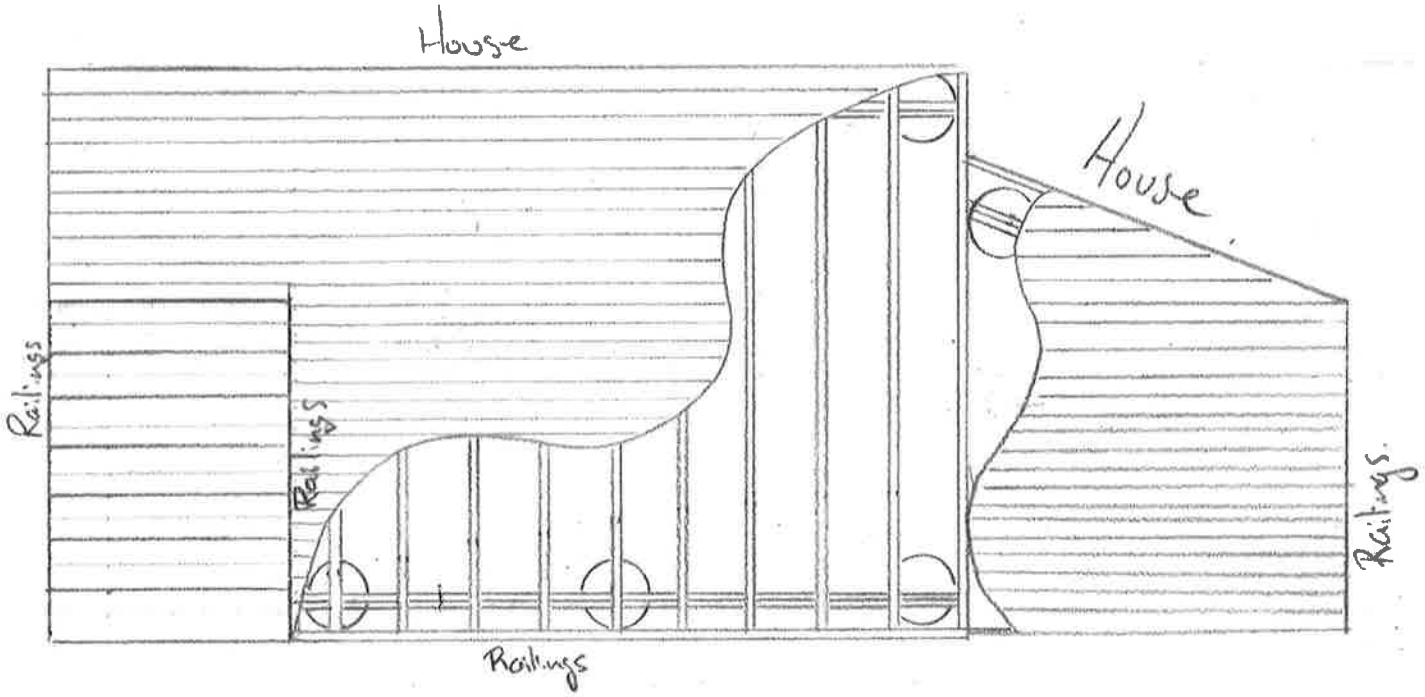


SAMPLE STAIR DETAIL

DATE 04/4/19

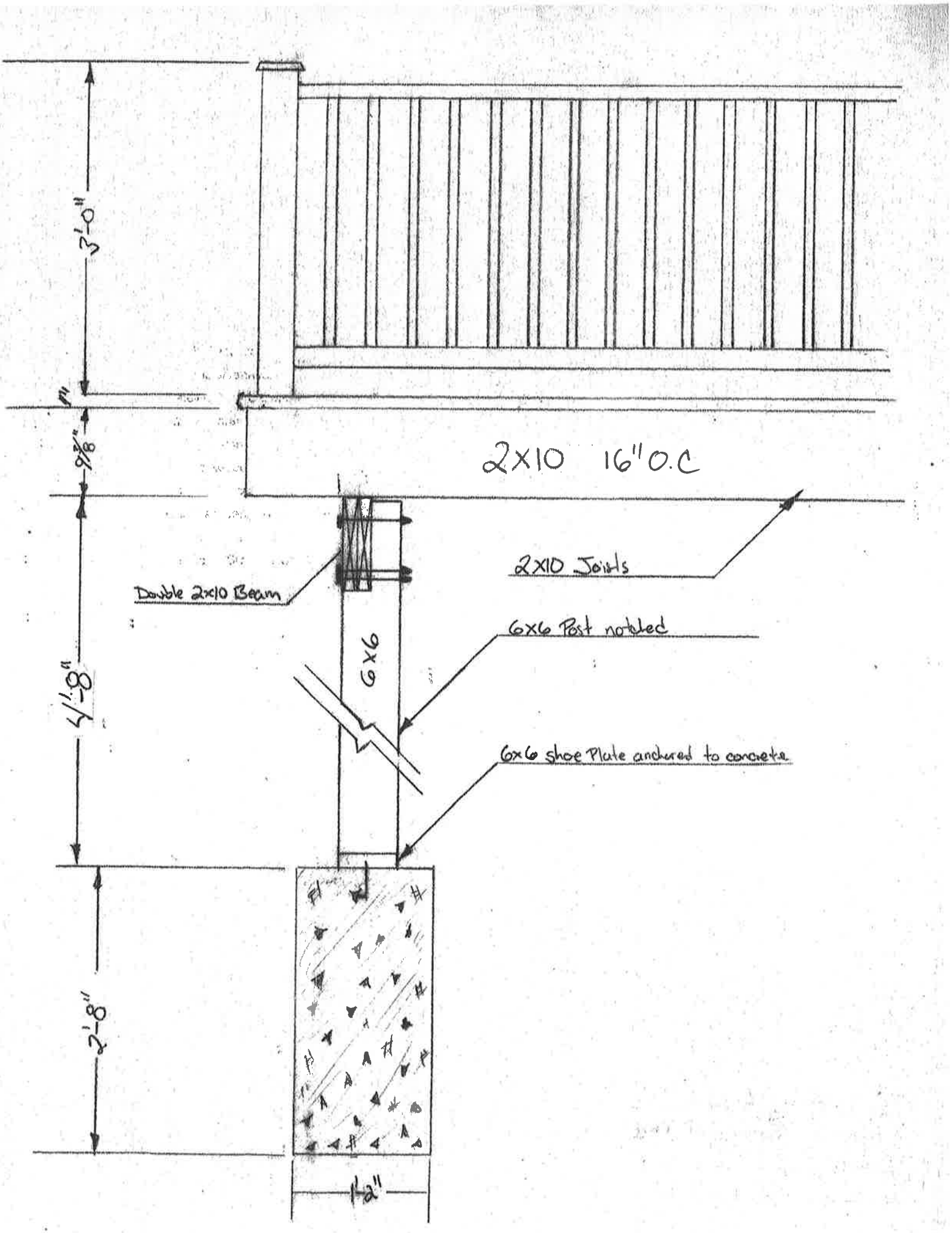

3'-0"
2 7/8"
2X10
2X10 Joists
Double 2x10 Beam
6x6 Post notched
6x6
6x6 shoe Plate anchored to concrete
4'-8"
2'-8"
1'-2"

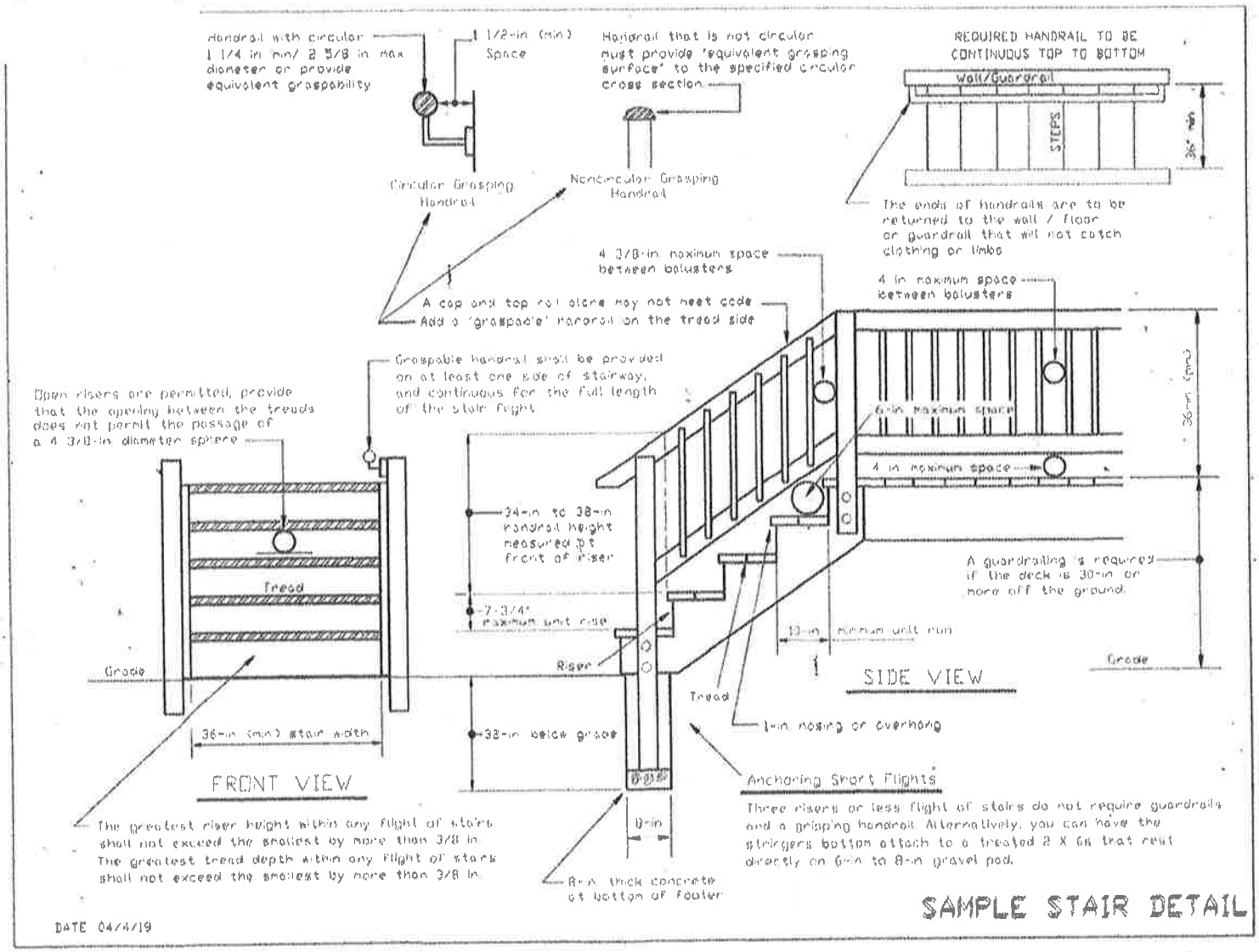

12'-0"
11'-0"
4'-0"
1'-0"
7'-0"
3'-0"
1'-0"
Stairs
up
House
27'-0"
19'-0"
18'-0"
15'-6"
15'-0"
6'-3"
5'-3"
7'-3"
6'-3"
1'-0"
1'-6"
2'-0"
House
8'-0"
7'-0"
8'-0"
1'-0"
1'-0"
5'-0"
1'-0"
6'-0"
7'-0"

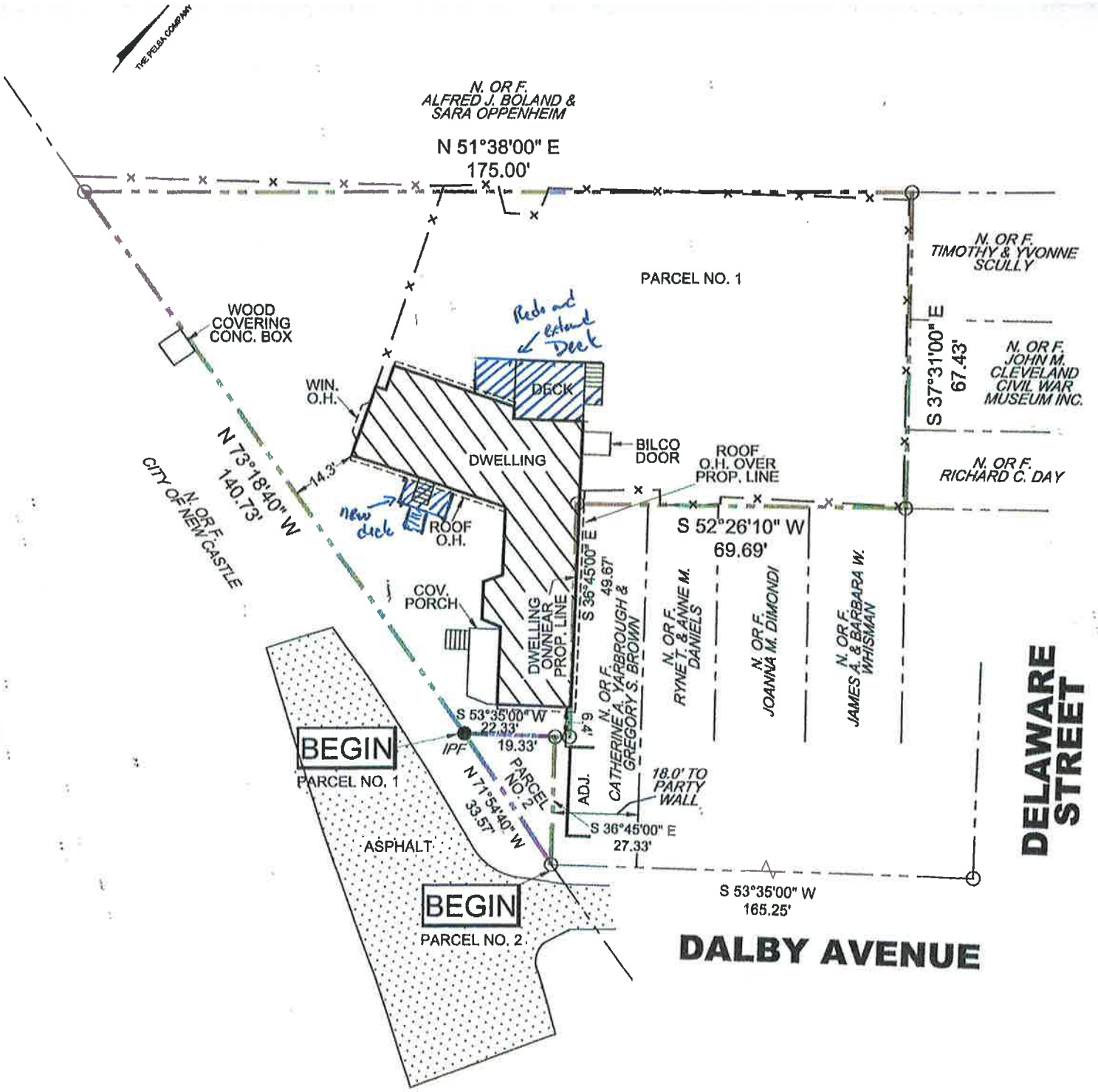


NOTES:

Beams double 2x10 PT
Beam Posts notched 6x6 with Throughbolts
All Framing Presure treated


3'-0"
9 3/8"
4'-8"
2'-8"
2x10 16" O.C
2x10 Joists
Double 2x10 Beam
6x6 Post notched
6x6
6x6 shoe Plate anchored to concrete
1'-2"


Handrail with circular 1 1/4 in min/ 2 3/8 in max diameter or provide equivalent graspability
1 1/2-in (min) Space
Handrail that is not circular must provide 'equivalent grasping surface' to the specified circular cross section
Circular Grasping Handrail
Noncircular Grasping Handrail
REQUIRED HANDRAIL TO BE CONTINUOUS TOP TO BOTTOM
wall/Guardrail
STEPS
36" min
The ends of handrails are to be returned to the wall / floor or guardrail that will not catch clothing or limbs
4 3/8-in maximum space between balusters
A cap any top rail alone may not meet code
Add a 'graspable' handrail on the tread side
4 in maximum space between balusters
Graspable handrail shall be provided on at least one side of stairway, and continuous for the full length of the stair flight
Open risers are permitted, provide that the opening between the treads does not permit the passage of a 4 3/8-in diameter sphere
6-in maximum space
4 in maximum space
36-in (min)
34-in to 38-in handrail height measured pt front of riser
Tread
Grade
7-3/4" maximum unit rise
10-in minimum unit run
A guardrailing is requirey if the deck is 30-in or more off the ground
Riser
SIDE VIEW
Grade
Tread
1-in nosing or overhang
36-in (min) stair width
FRONT VIEW
32-in below grade
Anchoring Short Flights
Three risers or less flight of stairs do not require guardrails and a gripping handrail. Alternatively, you can have the stringers bottom attach to a treated 2 X 6s that rest directly on 6-in to 8-in gravel pad.
The greatest riser height within any flight of stairs shall not exceed the smallest by more than 3/8 in
The greatest tread depth within any flight of stairs shall not exceed the smallest by more than 3/8 in
8-in
8-in thick concrete at bottom of footer
SAMPLE STAIR DETAIL
DATE 04/4/19



Mortgage Survey Plan

for

Leslie Eschenbach DelGrosso
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New Castle County, Delaware

SOURCE OF TITLE: DR 20240603-0035020

TAX PARCEL NO. 21-015.30-200

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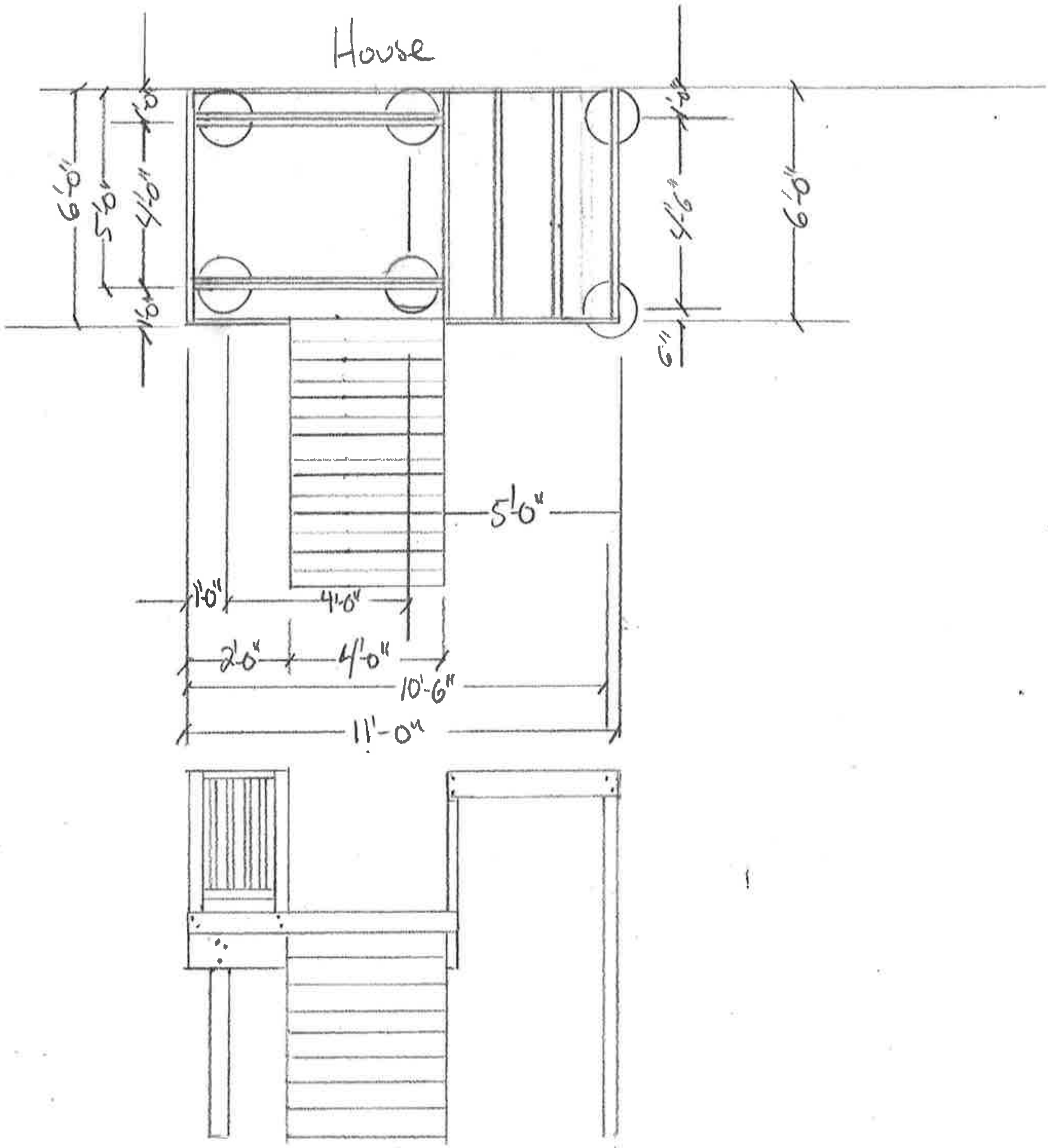
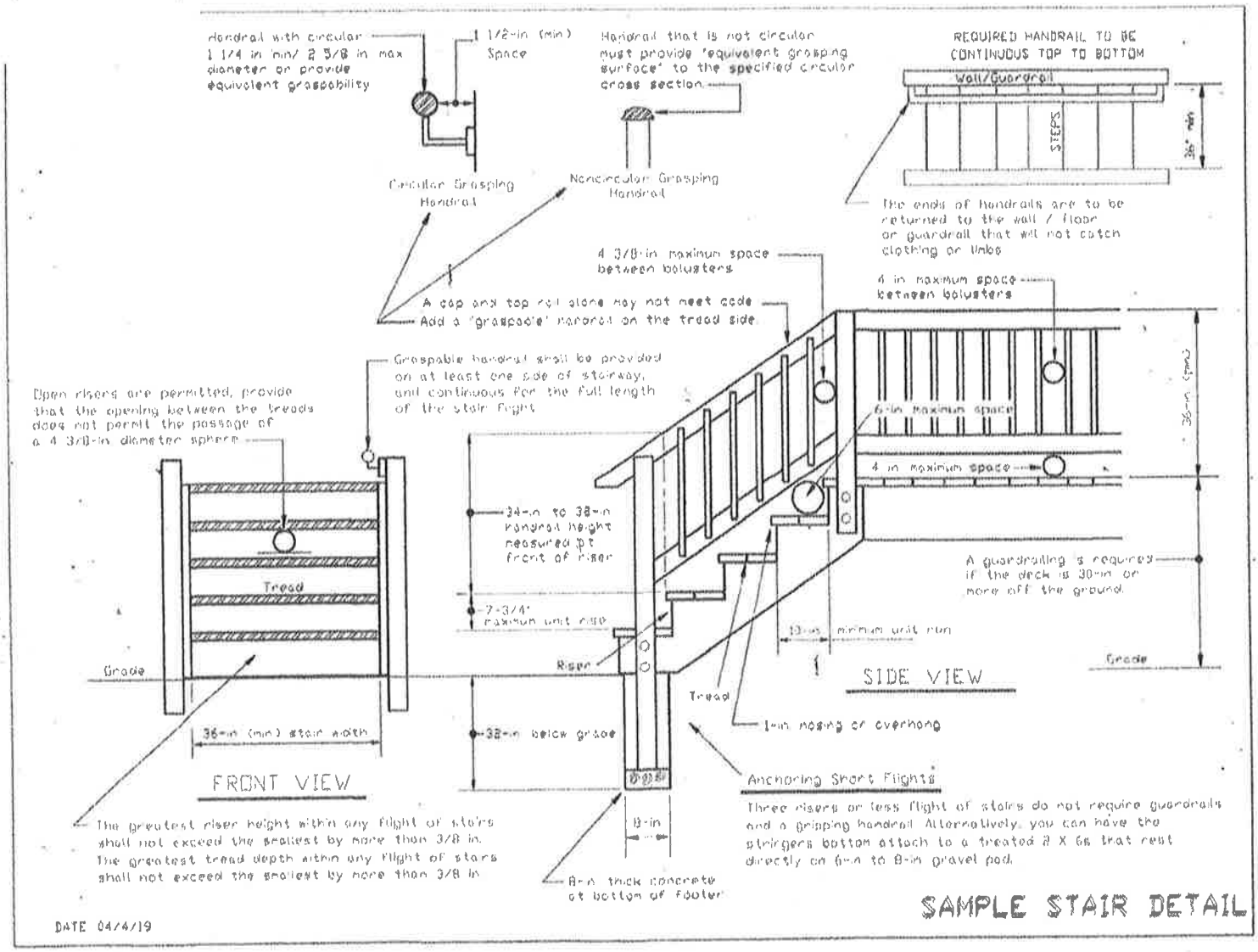
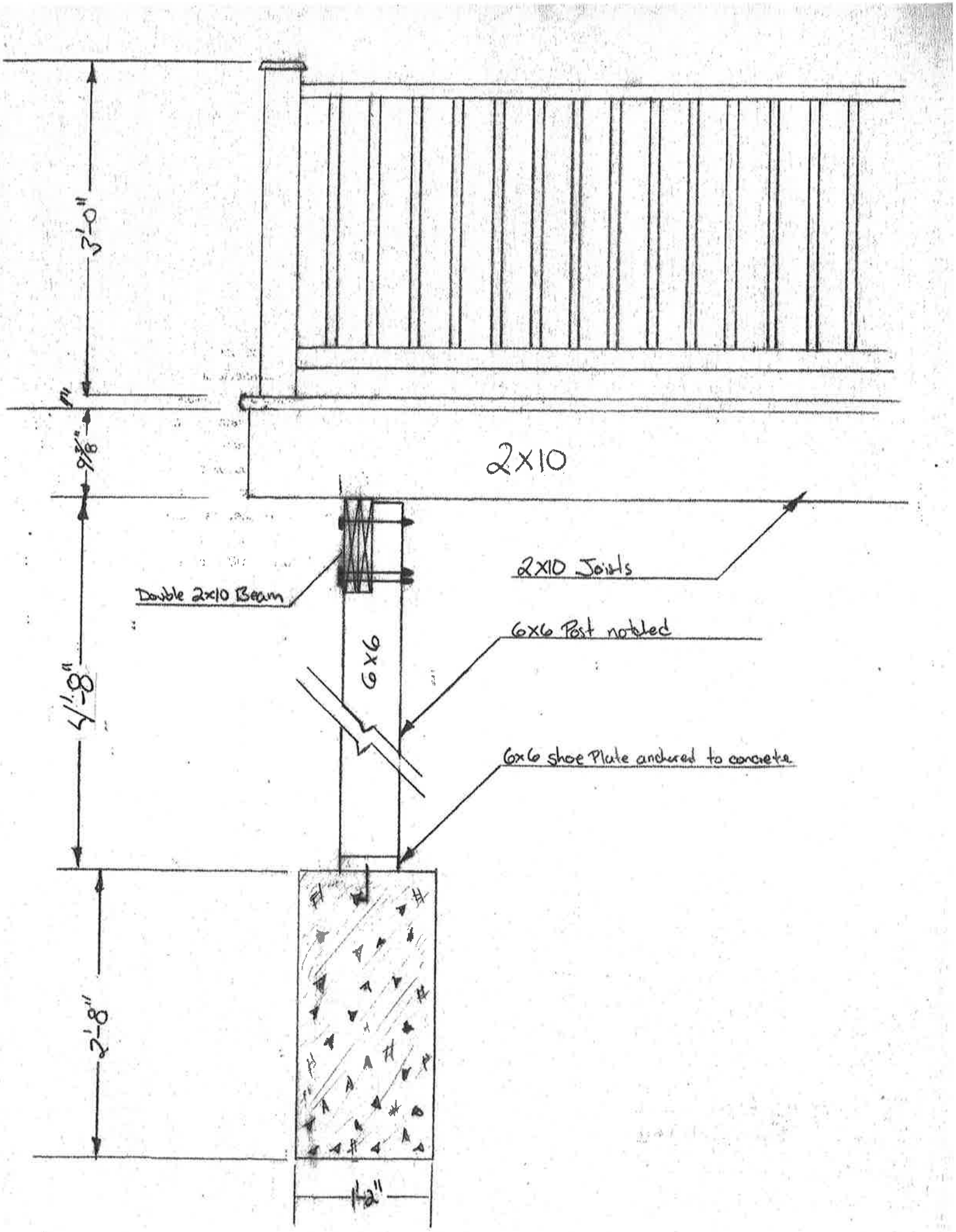

House
6'-0"
5'-0"
4'-0"
1'-0"
1'-0"
1'-0"
4'-6"
6'-0"
6"
5'-0"
1'-0"
4'-0"
2'-0"
4'-0"
10'-6"
11'-0"

Railings
Railings
Railings
Railings
House



SAMPLE STAIR DETAIL

DATE 04/4/19


3'-0"
9 5/8"
2X10
2X10 Joists
Double 2x10 Beam
6x6 Post notched
6X6
6x6 shoe Plate anchored to concrete
4'-8"
2'-8"
1'-2"

NR ✓ C1540-037

City of New Castle DELAWARE

HISTORIC AREA COMMISSION REVIEW APPLICATION

☐ **CONSULTATION** ☑ **HISTORIC REVIEW CERTIFICATE**

Fee	Paid On
$50.00	

Once a hearing date has been set and a legal notice has been published or posted, the applicant must be prepared to present the request at the scheduled hearing date

1. NAME OF APPLICANT Laura Earls
   Business (if applicable) Delaware Historical Society
   Address 504 N Market St
   City Wilmington State DE Zip Code 19801
   Daytime telephone 302-295-1002 Other phone/email learls@dehistory.org
   The above contact information will be used for correspondence. Please ensure this information is accurate.

2. NAME OF PROPERTY OWNER Delaware Historical Society
   Business (if applicable) _____
   Address 504 N Market St
   City Wilmington State DE Zip Code 19801
   Daytime telephone (required) 302-295-1002 Other phone _____

3. PROJECT STREET ADDRESS 42 The Strand

4. LEGAL DESCRIPTION: Lot ☑ Block ☐ Subdivision _____ Parcel _____

5. EXISTING USE Museum PROPOSED USE _____

6. PROPOSED PROJECT WORK

   A. DEMOLITION ○ YES ◉ NO

   B. REHABILITATION (check repair or replace and provide a description on the line provided)

REPAIR	REPLACE	
☐	☐	Roof _____
☐	☐	Roof structures (dormers, chimneys, etc.) _____
☒	☐	Exterior finishes (stucco, masonry, siding) Conserve and repair millwork
☐	☐	Porch/Deck/Balcony _____
☐	☐	Awning/Canopy _____
☒	☐	Exterior Doors Refinish door with a clear varnish
☐	☐	Windows _____
☐	☐	Shutters _____
☐	☐	Foundation (including infill) _____
☐	☐	Exterior lighting & other appurtenances _____
☐	☐	Existing fences, walls & gates _____
☐	☐	Existing parking, walkways & other site features _____

8906

C. NEW CONSTRUCTION (check and specify all work items that apply)

- ☐ New building_____
- ☐ New addition_____
- ☐ New roof structures (dormers, chimneys, etc.)_____
- ☐ New porch/deck/balcony_____
- ☐ New awning/canopy_____
- ☐ New entrances_____
- ☐ New window opening/sashes_____
- ☐ New exterior lighting_____
- ☐ New fence/wall/gate_____
- ☐ New parking/walkways/other site features_____
- ☐ Exterior utility service/mechanical equipment_____

D. STREETSCAPE (check and specify all work items that apply)

- ☐ Streetlights
- ☐ Furniture & equipment (benches, bollards, utilities equipment, charging stations, etc)
- ☐ Curbs and sidewalks

7. OVERALL PROJECT DESCRIPTION (attach additional pages if necessary)

-Careful removal of existing paint layers from the door surround, fanlight, and sidelights
-Full assessment of the condition of all timber elements
-Conservation and repair of timber and reglazing of fanlight and sidelights using traditional materials and methods, including shellac knotting primer, Dutchman repairs, oakum, and linseed putty
-Repainting using Brouns & Co LLC linseed oil paint selected from the historic colour range
-Repair and finishing of front door in clear finish or linseed paint
We will match existing paint color.

8. AGREEMENT

If the applicant is different than the property owner, the application must be signed by both parties.

I have examined this application, its requirements and to my knowledge and belief, is a true, correct, and complete application. In filling out this application, I understand that it becomes part of the Public Record of the City of New Castle and hereby certify that all information contained herein is accurate to the best of my knowledge.

I further understand that if this application is for a Consultation, preapplication consultations resulting in a recommendation for conceptual approval by HAC are advisory in nature and shall inure no rights in the applicant. No project work may be taken based solely upon a recommendation following consultation with HAC. I must still obtain an approved Historic Review Certificate before project work can begin.

I also understand that further development approvals, reviews, and a building permit may also be required prior to starting project work and will consult with the City Building Official for specific project requirements.

PRINT APPLICANT'S NAME Laura Earls

SIGNATURE OF APPLICANT Laura E. Earls DATE 12/11/25

PRINT OWNER'S NAME Stephen Kingsberry

SIGNATURE OF OWNER _____ DATE 12/11/25

APPLICANT COMPLETENESS REVIEW CHECKLIST & ACKNOWLEDGMENT

All work performed in a Historic District, Residence or Commercial, requires prior approval of the Historic Area Commission (HAC) and the issuance of a Historic Review Certificate pursuant to Section 230-45 of the Zoning Code.

Applicants for work to be done in Historic Zoning Districts must submit applications to the Historic Area Commission and obtain the required certificate in addition to obtaining a building permit.

All proposed work items shall be reviewed for consistency and compliance with the most recent edition of the *"City of New Castle Historic Area Commission Guidelines and Standards" and its Supplements*. Copies of this document are available the website at https://newcastlecity.delaware.gov/historic-area-commission/

Relevant information necessary for the issuance of a HAC Review Certificate include, but are not be limited to, the below items depending on the scope and scale of the project and as referenced in the "Plan Requirements" section in the *Historic Area Commission Guidelines and Standards*. The minimum application requirements for each scope of work are indicated below. Discuss the project with City Staff if the project is unique and needs to be addressed in a different manner. Applications must be sufficiently complete at the time of submittal for inclusion on the agenda of the HAC meeting.

Complete applications must be submitted up to 15 days before the meeting to be included on the agenda.

LE ***INITIAL CONFIRMING YOU HAVE READ AND UNDERSTAND THE ABOVE STATEMENTS***

The below is a list of requirements based upon the scope of work. *To be completed by planning staff

ROOFS AND ROOFING (sheathing, framing, chimneys, dormers, cupola, parapet, cornice, eave, bracket, drainage system, etc.)

OK	Need	N/A	
☐	☐	☐	Photographs of existing roof and affected features
☐	☐	☐	Brochure or sample of proposed roof surface including applicable colors, patterns, material, texture
☐	☐	☐	Documentation of justification for changing roof and/or roof feature and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.
☐	☐	☐	Scaled drawing of existing and proposed conditions if roof or roof feature will change its shape, scale, size, profile, pattern (not necessary for roof sheathing changes only)

EXTERIOR FINISHES (wood siding and decorative features, masonry surfaces and features, stucco)

OK	Need	N/A	
☐	☐	☐	Photographs of existing surface or feature including close-up and full building perspective
☐	☐	☐	Brochure or sample of proposed finish including applicable colors, patterns, material, texture, dimensions of reveals, mortar width/color as applicable
☐	☐	☐	Documentation of justification for changing the siding, finish, or feature and the extent of the affected area
☐	☐	☐	Scaled drawing of existing and proposed conditions if full replacement material is proposed which will change the appearance of the building through its shape, scale, size, profile, pattern, and/or texture

PORCHES, DECKS, BALCONIES (including loggias/colonnades, porch enclosures, associated decorative features)

OK	Need	N/A	
☐	☐	☐	Photographs of existing porch/deck/balcony or location of proposed porch/deck/balcony
☐	☐	☐	Scaled site plan showing the building and existing or proposed porch/deck/balcony and property lines if applicable
☐	☐	☐	Scaled elevation(s) showing the building and existing or proposed porch/deck/balcony
☐	☐	☐	Scaled detail of existing or proposed porch/deck/balcony showing material, construction detail, finish details
☐	☐	☐	Documentation of justification for changing the existing porch/deck/balcony and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.

AWNING/CANOPY

OK	Need	N/A	
☐	☐	☐	Photographs of existing awning/canopy or location of proposed awning/canopy
☐	☐	☐	Scaled site plan showing the building and existing or proposed awning/canopy location and property lines if applicable
☐	☐	☐	Scaled elevation(s) showing the building façade and existing or proposed awning/canopy. A 'typical' elevation can be used if all awning/canopies are exactly the same and have the same impact to the facade
☐	☐	☐	Scaled detail of existing or proposed awning/canopy showing shape, placement, color, and construction details to include supporting structure, framing, hardware, and anchors/attachment details
☐	☐	☐	Documentation of justification for changing the existing awning/canopy and the extent of the affected area

EXTERIOR DOORS (door openings, doors, screen doors, trim and details such as transoms, sidelights, hoods, hardware)

OK	Need	N/A	
☐	☐	☐	Photographs of existing door(s) or location of proposed new door opening(s)
☐	☐	☐	Scaled elevation(s) showing the building façade and existing or proposed door (not necessary for just replacement door in existing door opening)
☐	☐	☐	For new openings, a scaled wall section
☐	☐	☐	Brochure, sample, or scaled drawing of proposed door(s) including material, all dimensions, finish, glazing, and hardware
☐	☐	☐	Documentation of justification for changing the existing door(s) and the extent of the affected area.

CONTINUED

The below is a list of requirements based upon the scope of work. (*To be completed by planning staff*)

WINDOWS (windows, shutters, and other associated features)

OK	Need	N/A	
☐	☐	☐	Photographs of affected window(s) or location(s) of proposed new window opening(s)For new openings, a
☐	☐	☐	scaled wall section with proposed window
☐	☐	☐	Brochure or sample showing the material, window type, all dimensions and profiles, finish, glazing, and hardware
☐	☐	☐	Scaled elevation of existing and proposed window; a "typical" elevation can be used if multiple windows are affected as long as the existing and proposed conditions are identical at each location
☐	☐	☐	For replacing historic windows: a window evaluation including locations, condition of paint, condition of frame and sill,condition of sash (rails, stiles, muntins), glazing problems, hardware type and condition, overall condition assessment by qualified professional.

FOUNDATION (replacement, infill, alteration including elevation)

OK	Need	N/A	
☐	☐	☐	Photographs of affected foundation in detail and in context of whole building and adjacent buildings
☐	☐	☐	Scaled site plan showing building footprint and extent of existing and proposed foundation wall/piers/slab or infill
☐	☐	☐	Material sample, scaled detail drawing, and/or brochure showing the proposed material(s), colors, finish, pattern, and construction details
☐	☐	☐	Documentation of justification for changing the existing foundation and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.

EXTERIOR ELECTRICAL/MECHANICAL (light fixtures, vents, utilities, HVAC units, pool systems, vending)

OK	Need	N/A	
☐	☐	☐	Photographs of existing details and context of affected site area within view of the proposed project
☐	☐	☐	Brochure, sample, or scaled drawing showing the materials, light intensity, hardware, colors/finish
☐	☐	☐	For new equipment, scaled drawing showing proposed project with context site and/or building

FENCES/WALLS/GATES

☐	☐	☐	Photographs of existing site area of proposed fence/wall/gate and detail photo of any existing fence/wall/gate
☐	☐	☐	Scaled site plan showing the property line, building footprints, sidewalks, driveways and other major site features and proposed fence/wall (smaller projects may not require a scaled site plan like short extensions of existing fences/walls)
☐	☐	☐	Drawing of proposed fence/wall/gate showing material, finish, height, spacing distance, shapes, patterns, hardware, construction section

PARKING, LANDSCAPE OR OTHER SITE FEATURE (plant materials, sidewalk, driveway, fountain, pool, ramp, trellis, well)

☐	☐	☐	Photographs of existing site area within view of proposed feature and detail photo of any existing affected features
☐	☐	☐	Scaled site plan showing the property line, building footprints, sidewalks, driveways and other major site features and proposed feature (smaller projects may not require a scaled site plan if limited to a small area)
☐	☐	☐	Details of proposed features including material, finish, height, spacing, shapes, patterns, hardware, construction details such as a section drawing
☐	☐	☐	Plant material list with identification, quantity, size at planting and maturity, spacing

NEW CONSTRUCTION (accessory structure/outbuilding, garage, and other new buildings)

☐	☐	☐	Photographs of existing site area within view of proposed construction with context area
☐	☐	☐	Scaled site plan showing property line and existing site features like buildings, sidewalks, driveways
☐	☐	☐	Scaled site plan showing the property line and proposed construction
☐	☐	☐	Scaled landscape plan
☐	☐	☐	Scaled elevation drawings showing existing building(s) and major site features
☐	☐	☐	Scaled elevation drawings showing proposed building(s) and major site features
☐	☐	☐	Wall sections
☐	☐	☐	Refer to details above for related roof, finishes, porches, doors, windows, foundation, electrical/mechanical
☐	☐	☐	Scaled elevation drawing (line drawing with minimal detail) showing the existing and proposed streetscape
☐	☐	☐	Scaled footprint diagram showing proposed building footprint(s) and surrounding existing building footprints
☐	☐	☐	Written summary describing existing and proposed conditions and project's consistency with zoning code

Tier 01 Review	Tier 2 Review
☐	☐

PRINT

Project Address: _____

Reviewed for completion by: _____ Date: _____

Read House & Gardens
42 The Strand
New Castle, DE 19720

Attn: Laura Earls and Ashley Mills

Date: October 8, 2025
Quote Ref: BG-RH-001

Dear Laura, Ashley,

We are pleased to provide our quotation for the **restoration and preservation of the main entrance door and surrounding joinery** at the Read House, New Castle. The proposal includes a **10-year maintenance service** to ensure long-term performance and authenticity.

Scope of Work:

- Careful removal of existing paint layers from the door surround, fanlight, and sidelights
- Full assessment of the condition of all timber elements
- Conservation and repair of timber and reglazing of fanlight and sidelights using traditional materials and methods, including shellac knotting primer, Dutchman repairs, oakum, and linseed putty
- Repainting using **Brouns & Co LLC** linseed oil paint selected from the historic colour range
- Repair and finishing of front door in clear finish or linseed paint

Total Project Cost: $75,000.00
This price includes all labour, materials, and trades, as well as a 10-year maintenance programme with all required materials.

Payment Terms: 50% deposit upon acceptance of this quotation, with the remaining 50% due upon completion of the restoration work.

Timing: Work will commence as soon as possible following receipt of the deposit payment, subject to weather conditions and trade availability.

We trust this proposal meets with your approval and look forward to the opportunity to undertake this important work. Should you wish to proceed, please sign and return a copy of this letter. Upon receipt, we will issue payment details for the deposit.

If you have any questions, please do not hesitate to contact Peter Galloway or Michiel Brouns.

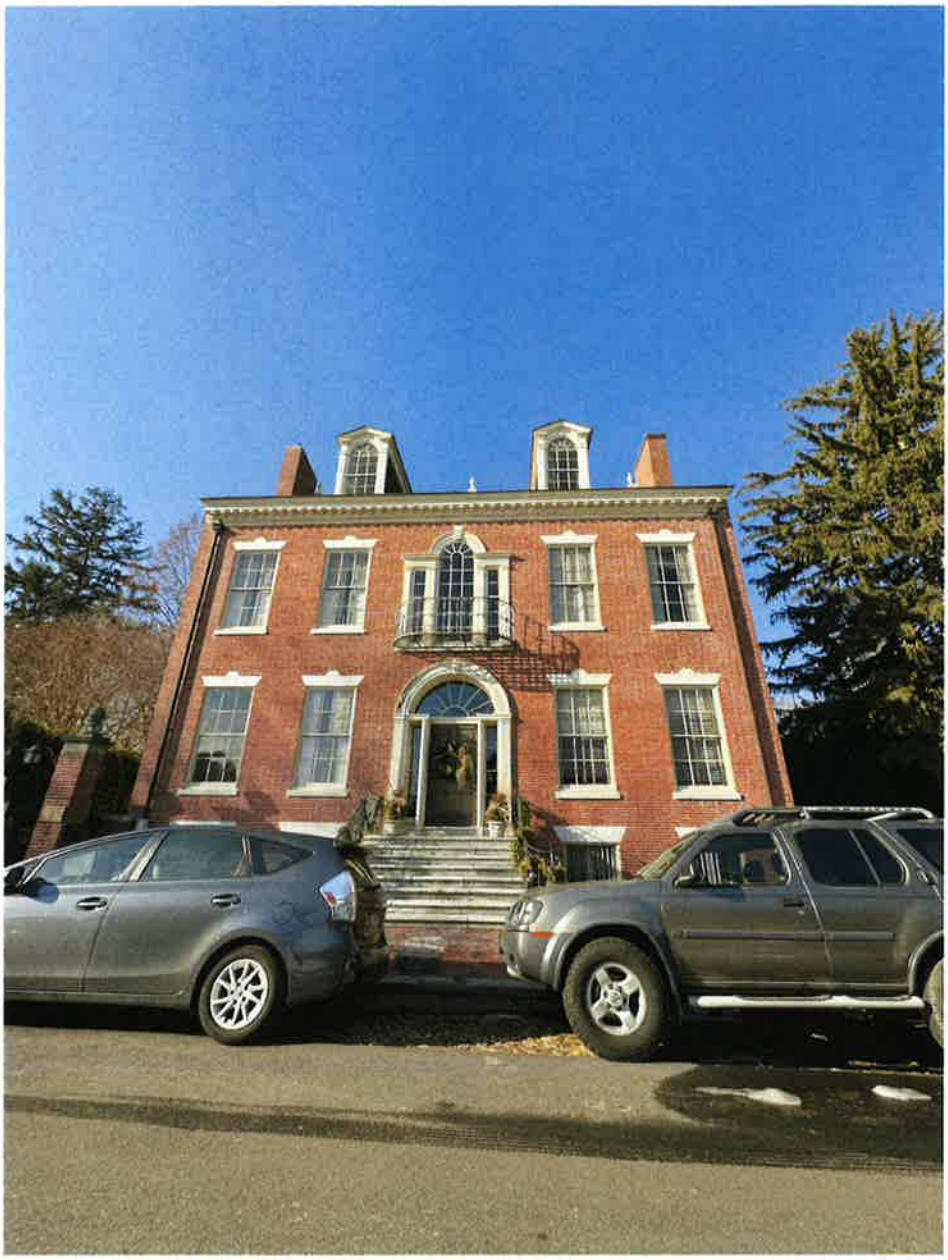
Kind regards,

Brouns & Galloway LLC

Acceptance of work
Signed by:
Laura E. Earls

Date: December 4, 2025

*By signing his I confirm I have authority to do so on behalf of the Read House & Garden Historic House Museum



Full building perspective, taken December 18, 2025

Close up of surface to be treated, taken December 18, 2025

Full building perspective from 2020

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Historic Paint Analysis Report

The George Read II House

Martin Jay Rosen

HISTORIC PAINT ANALYSIS REPORT

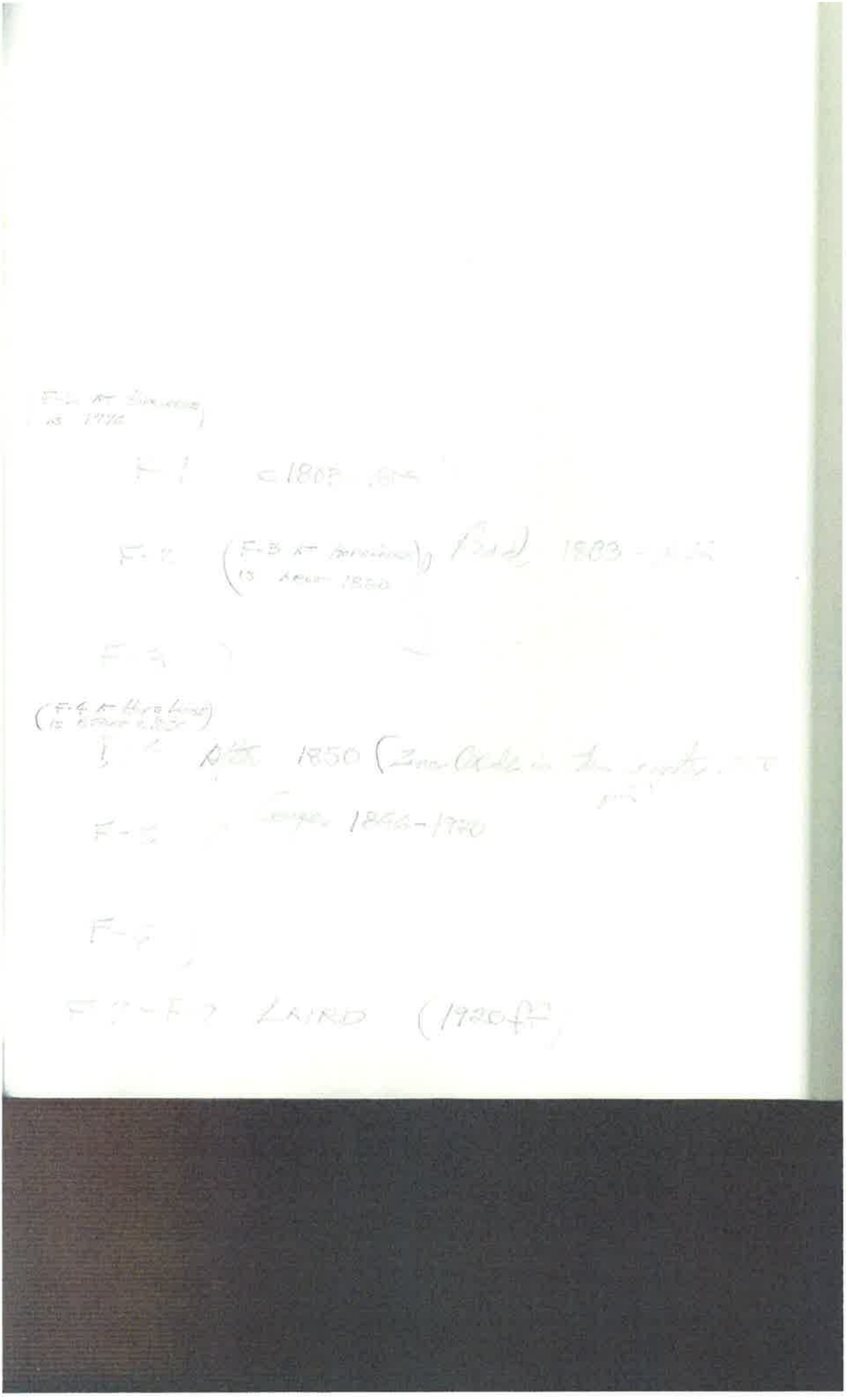
GEORGE READ II HOUSE
42 The Strand
New Castle, Delaware

Conducted for the
HISTORICAL SOCIETY OF DELAWARE
Wilmington, Delaware

by

Matthew John Mosca
P.O. Box 960
Bowling Green Station
New York, New York 10274

September 15, 1981



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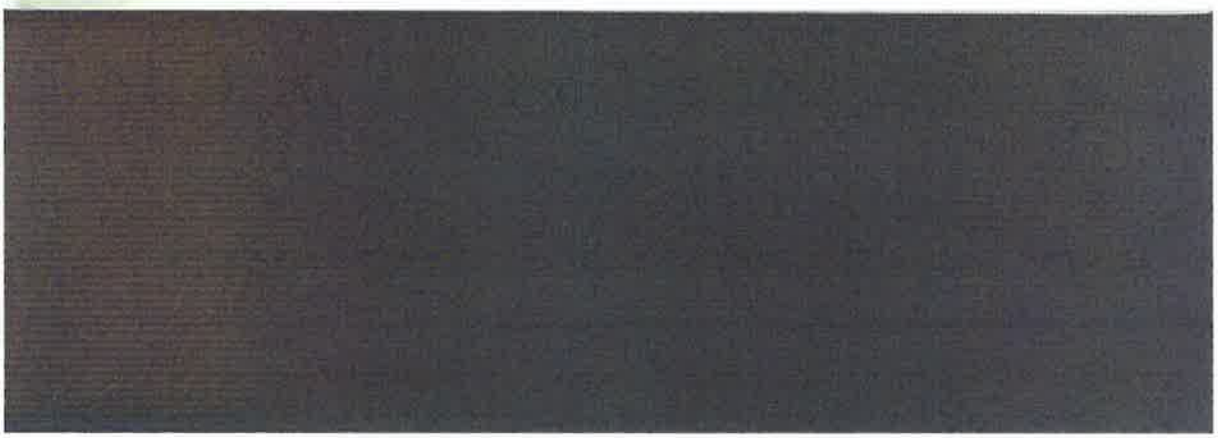

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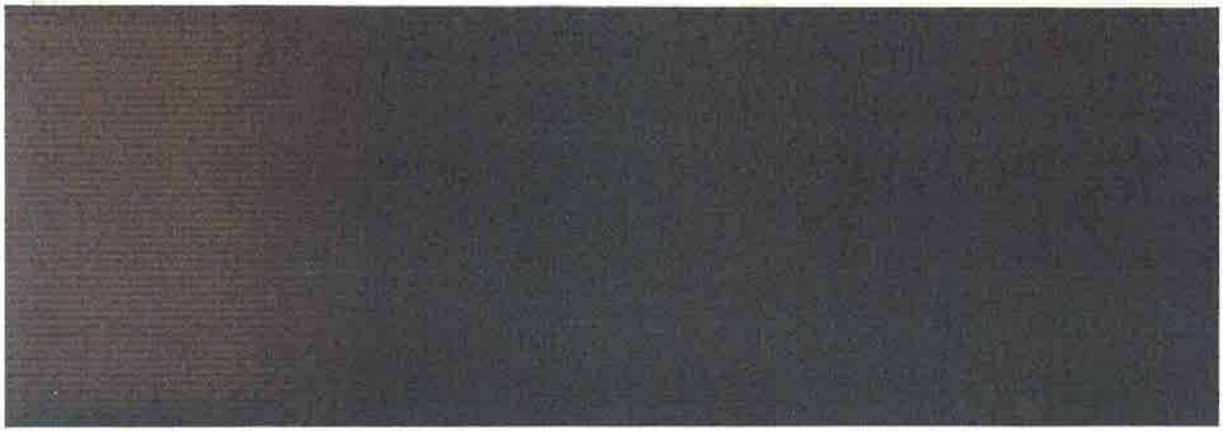

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INTRODUCTION AND METHODOLOGY

During July, 1981, samples were collected from the interior of the George Read II House, to determine the original finishes. In addition, some exterior surfaces which still retain original material were examined.

The samples were removed to the laboratory where the woodwork samples were exposed to ultraviolet light for a period of one hundred twenty (120) hours. This reduces the yellowing which develops as a result of the aging of the oil media. Chemical testing was conducted on characteristic samples which provided information on the actual pigments used and the medium of the paints.

The following list of chemical tests were employed:

1. Sodium sulfide: lead pigment test for white lead, litharge, Patent Yellow, zinc white
2. Nitric acid test: for red lead
3. Lime solution test: for prussian blue
4. Muriatic acid test: for lime rich paints
5. Ammonia solution test: for casein
6. Sulphur test: for vertigris
7. Distilled alcohol test: for shellac

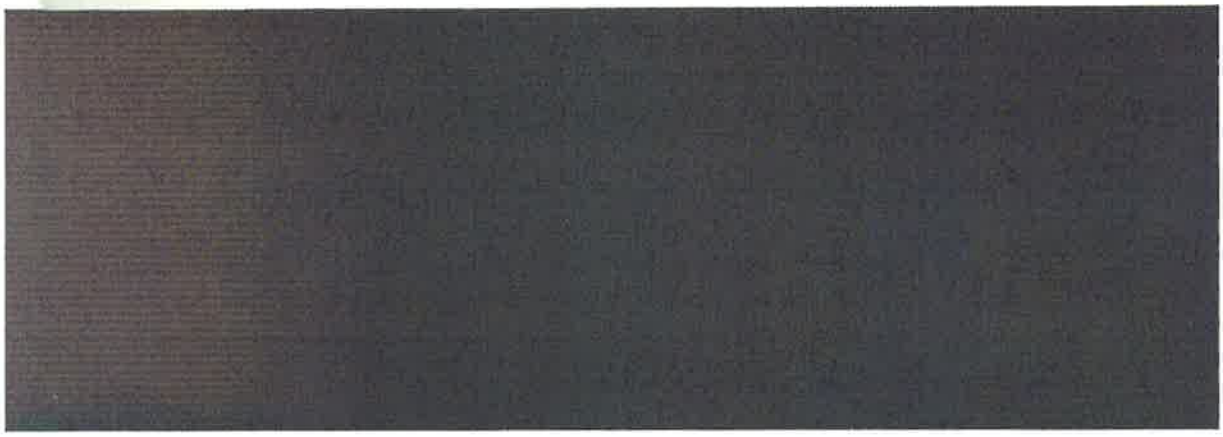
As a result of these tests, and microscopic examination, the following pigments were identified.

Whites:

- Whiting (calcium carbonate)
- White lead (lead carbonate)
- Zinc white (zinc oxide)

Color Pigments:

- Patent Yellow (lead oxychloride)
- Litharge (yellow monoxide of lead)
- Red lead (red tetroxide of lead)
- Vertigris (cupric acetate)



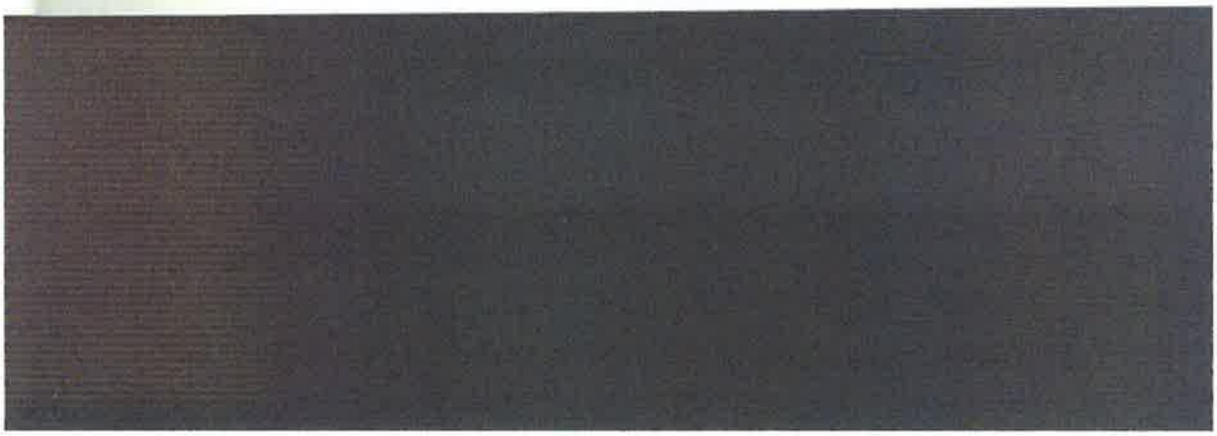
Introduction, cont.

Prussian blue (potassium ferric ferrocyanide)
Raw sienna (natural earth pigment: ferric hydrate)
Raw umber (natural earth pigment: with manganese dioxide)
Burnt sienna (calcined raw sienna: mostly ferric oxide)
Burnt umber (calcined raw umber)
Gold leaf
Lamp black (amorphous carbon)

In addition, the following media were identified as used in original finishes.

Drying oil (pine woodwork)
Lime casein (plaster
Shellac (finish for mahogany)

All layers were identified according to the Munsell Book of Color and the original paint material has been excerpted and described as to composition and finish surface as well as color. Samples of the original colors are provided in Addendum 8: Munsell Color Samples.



GEORGE READ II HOUSE
GENERAL DESCRIPTION AND OBSERVATIONS

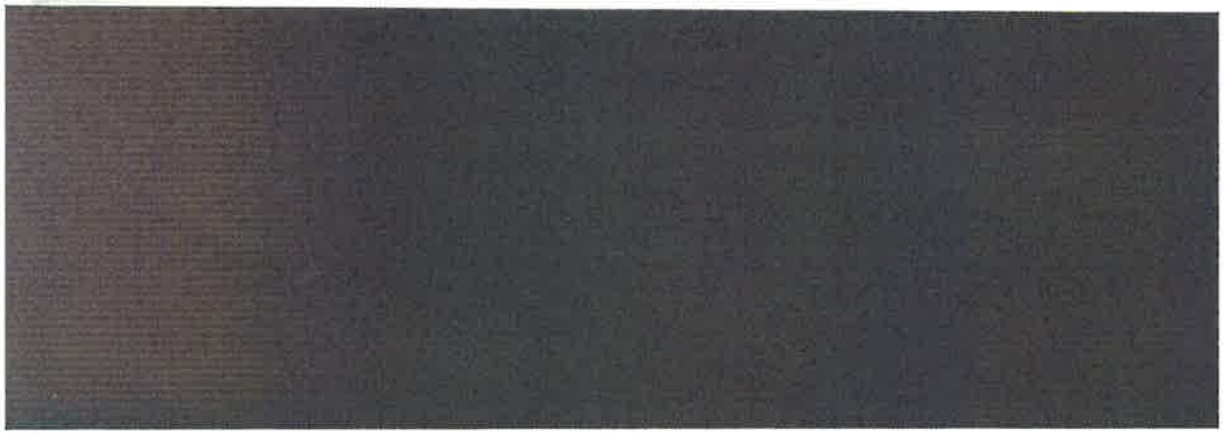
The George Read II House, considered to be among the finest houses of the Early Republic, is remarkable in that it survives virtually intact. It appears to have been well maintained throughout its history and probably benefitted from the fact that only three families owned it.[1]

The interior surfaces are outstanding in that so much evidence survives. As a result of extensive microscopic examination and chemical testing, the original materials used to finish the interior have been determined.

The Original Finishes

The interior of the George Read II House was finished entirely with paint. Documents indicate that the pigments were probably ordered from Wetherill and Son of Philadelphia.[2] The use of the pigments is also significant in understanding this era: colors were used only in the more public rooms of the house. Four major rooms were painted in color: the Center Hall, the Front Parlor, the Back Parlor and the Stair Hall (first floor). The use of color in the Stair Hall is a significant discovery because the walls were painted in color only as far as can be seen from the first floor. The color, a light green composed of Patent Yellow, prussian blue and white, ends abruptly at the south-east corner on the second floor. The physical evidence survives intact and is still visible.

With the exception of Patent Yellow, all the pigments used would have been part of the paint tradition throughout the eighteenth century. Patent Yellow, on the other hand, was not developed until c. 1775 and does not appear on the colormens lists until c. 1780.[3] Prussian blue, perhaps the most significant



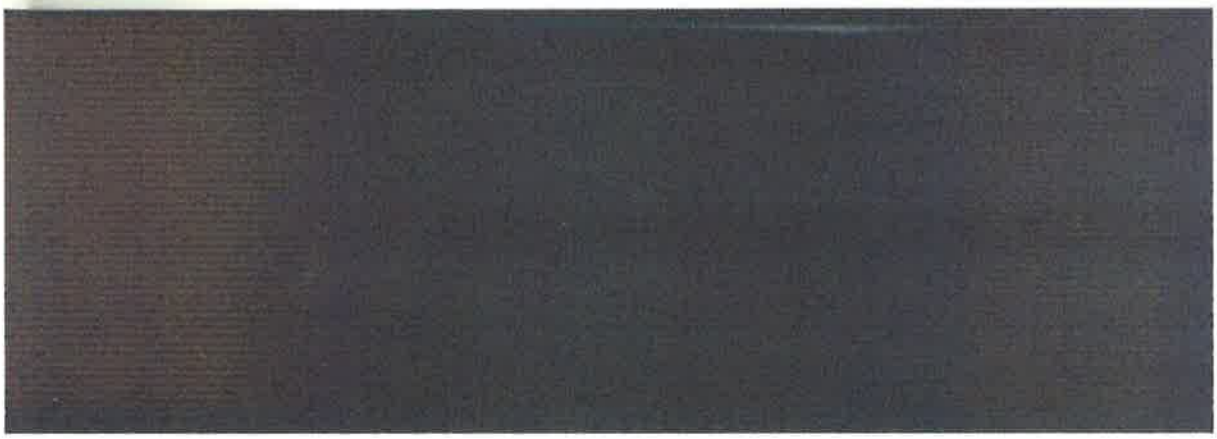
color developed in the eighteenth century, was available after 1710.[4] The other color pigments: vertigris, litharge and red lead have a history dating back many centuries.[5]

Except for the walls in the above mentioned rooms, all other plaster surfaces were finished in a white lime casein paint. The lime whiting was also the tinting agent of the paint. In some cases, the plaster surface was primed with an oil layer, evidently to improve the impermeability of the surface. There is no discernible reason why this oil layer is observed on some surfaces but not others. Only in the case of the Center Hall and Stair Hall (where the wall paint is an emulsion of lime casein and oil) does the use of an oil prime suggest that this extended the life of the paint in areas of heavier traffic. Recent research has disclosed that late-eighteenth century and early-nineteenth century painters' manuals considered lime casein a suitable substitute for oil paint, because of its durability.[6]

The woodwork has always been considered a major feature of the interior because of the extensive "punch-and-gouge" work which decorates the surface. The woodwork is virtually covered with surface decoration, no doubt in emulation of the classical style of the Adam Brothers.[7]

The paint study has determined that the woodwork is further distinguished with the use of mahogany as the top member of the chair rails, mantels and the sills of the windows and window reveals. The surface of the mahogany was finished in shellac, as were, it appears, the mahogany doors.[8] The rooms which have this mahogany trim are:

1. Center Hall
2. Front Parlor
3. Back Parlor



Original finishes, cont.

4. Second Floor Hall
5. Second Floor Sitting Room
6. Lady's Bedroom
7. Gentleman's Bedroom

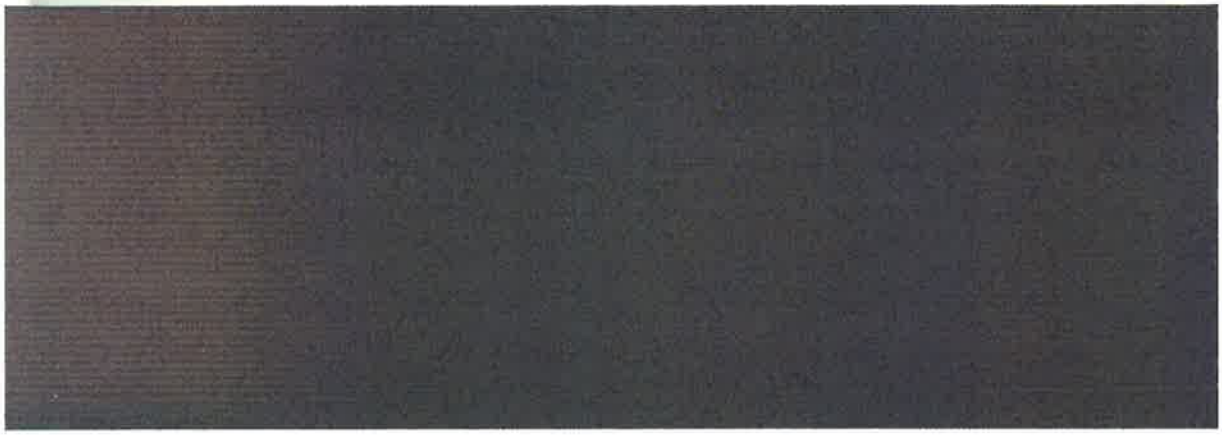
All of the pine woodwork is painted a cream-white color made from white lead with the addition of raw umber and raw sienna. This color is nearly identical to the "buff inclining to white" described by George Washington and used in the Large Dining Room at Mount Vernon, Virginia, completed in 1787.[9]

Later Finishes

The Couper family period was distinguished by a consistent use of paper on both walls and ceiling throughout the 1846-1920 period. This served to preserve the lime casein paints underneath. The third finish on the woodwork may indicate the beginning of the Couper era because it is at this time that the mahogany detailing is painted out. The fourth finish has zinc white in it and thus must post-date 1850 which is when this pigment was first available in the United States.

The use of canvas by the Lairds in their restoration (c. 1920) also preserved the original paints below. This canvas becomes a record for the number of paint finishes applied since 1920. Generally, three to four finishes have been identified on the canvas.

Throughout the history of the house, the painted surfaces show a remarkable consistency when compared on a room by room basis. The fact that the paint layers are the same in many rooms precludes the ability to identify woodwork elements that may have been moved from one area to another. This is important to consider in regard to the missing mantels in the Former Library and Nursery.



Added Moldings

The paint study disclosed a number of added moldings throughout the house. The moldings were added, evidently, to cover joints which had opened between parts of the woodwork. Characteristically, these moldings are found in three joints of the woodwork:

1. Above the door architraves, at base of the overdoor
2. On capital of pilasters, at the spring of an arch
3. Toe molding at bottom of baseboard, at floor

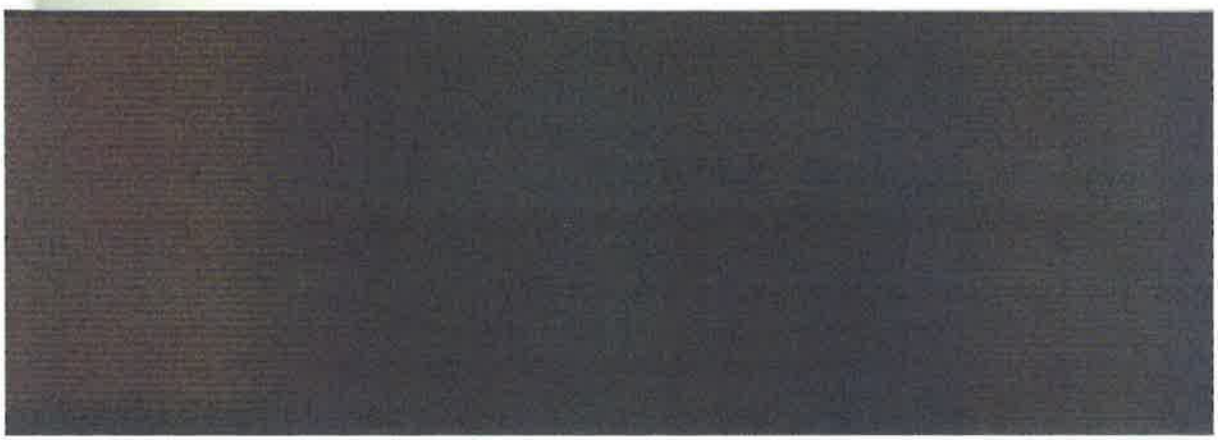
Added moldings were located in the following rooms: Center Hall, Front Parlor, Back Parlor, Office, Second Floor Hall, Lady's Bedroom, Gentleman's Bedroom and the Second Floor Sitting Room. The samples generally indicate three to four finishes, suggesting a c. 1920 installation. It is noteworthy that the drawings of the door architrave and overdoor (Plate XXVI) in the book Early Architecture of Delaware do not indicate the added molding.

These moldings may be removed, labeled and stored, on site, as they are not original to the structure and their removal is a reversible process.

Original Plaster Moldings and Decorations

The paint study confirmed that virtually all the decorative plaster dates to the construction of the house.[10] While this subject is outside the strict limits of this report, the writer would suggest that the plaster work is a topic which would benefit from future study.

An examination of the original plaster work discloses some interesting points. The decorations on the ceiling, such as the vines, branches and center medallion on the Center Hall (middle) ceiling appear to relate to such sources as Asher



Original plaster moldings, cont.

Benjamin's The American Builder's Companion (1806 and after) and would be part of the architectural vocabulary of the time.[11] The ceiling moldings in the Parlors and the cornices in most of the rooms appear more advanced: looking toward the Greek Revival. In each case the major ovolo molding is a quirked or Greek ovolo.[12] Most outstanding is the fluted crown molding found in the Library and Nursery which have been covered since c. 1920. This form appears to derive from the torus of the base of the Ionic order of the Temple at Samos.[13]

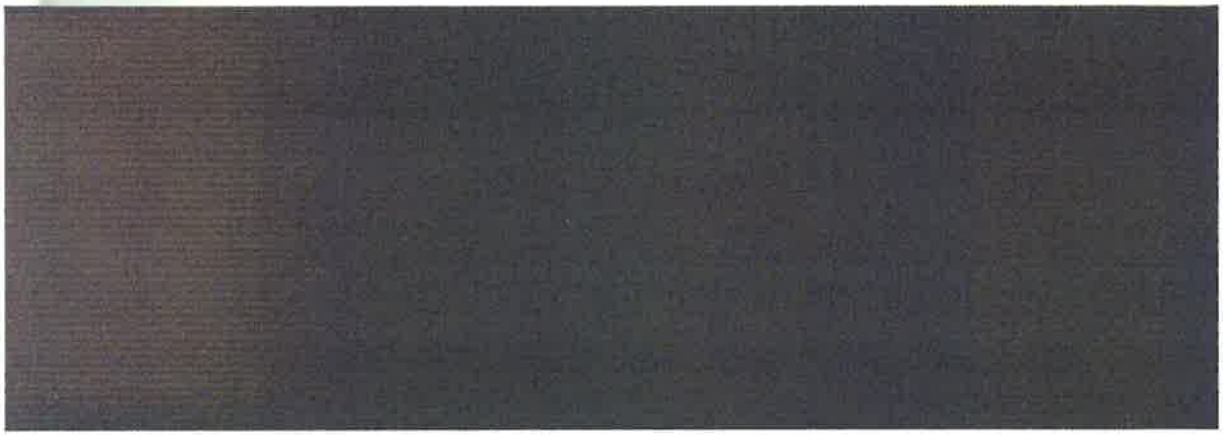
The documents mention various names in regard to the plaster: Meredith: letters 1802, May 13; May 16.
Takara (Thakara): Letters 1802, June 7
Thakara and Jones: Letters 1803, July 13
Latrobe: Letter 1802, May 13

The last mentioned is, of course, the architect Benjamin Henry Latrobe. In the above cited letter William Read writes to George Read:

> "I have prevailed on Meredith to undertake the Plastering of your House...Mr. Latrobe gives him a good Character as being master of his business, and says he understands plain work well, Latrobe has promised Mr. Pearce to give directions in writing for your government and also proposes furnishing the patterns of Cornices for you to choose from..."[14]

A further point is that Latrobe corresponded with a William Thakara from 1807-1817. Correspondence with George Read is also noted during 1803-1805. The individual lists of letters is given in Addendum 3: Latrobe Correspondence.

Perhaps because of the woodwork, the plasterwork has not received much attention. Future research might disclose the source of designs, the craftsman and clarify similarities with other contemporary sites such as Woodlawn Plantation (c. 1805), Mount Vernon, Virginia, and the Octagon (c. 1800) in Washington, D.C.



NOTES: GENERAL DESCRIPTION AND OBSERVATIONS

1. The three periods of private ownership are:
   1) Read family period (c. 1806-1846)
   2) Couper family period (1846-1920)
   3) Laird family period (1920-1975)

2. Wetherill and Son are mentioned in a letter: August, 1803 (H.S.P.) from George Read to John Read, Jr. in Philadelphia: "-the other Bill containing a List of paints--you will please procure Wetherill to send me accompanied with the Bill of charge-" It is also noteworthy that General Washington ordered paint from Wetherill in the 1780's.

3. R. D. Harley, Artists' Pigments c. 1600-1835. (New York: American Elsevier Publishing Company, 1970), pp. 91-92.

4. Ibid., pp. 65-68.

5. Ibid., pp. 73, 85, 112-114.

6. This is from a soon to be published source relating to the papers of Dr. William Thornton.

7. D. Stillman, Decorative Work of Robert Adam. (New York: St. Martins Press, 1973). Numerous cases can be cited: Osterley Park 1775-77, Syon House 1763-75, and Northumberland House 1773-75, all exemplify the use of small scale repeated ornament covering the surface of the architectural enframements.

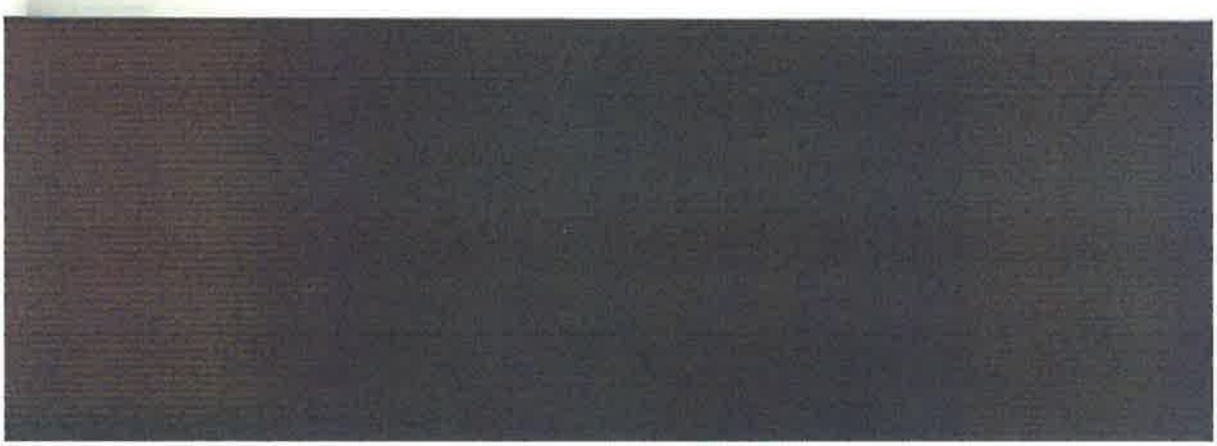
8. The effect of matching doors with the top of chair rails and mantels was also found at Woodlawn (c. 1805) where painted graining was used on these surfaces.

9. Mount Vernon Ladies Association: Historic Paint Research Report, 1980, "Large Dining Room. (By author)

10. Refer to Second Floor Sitting Room regarding added plaster molding.

11. Asher Benjamin, American Builder's Companion (1806) Plate XXXVI has several plaster decorations relating to those of the Read House. This plate is from the 1806 edition.

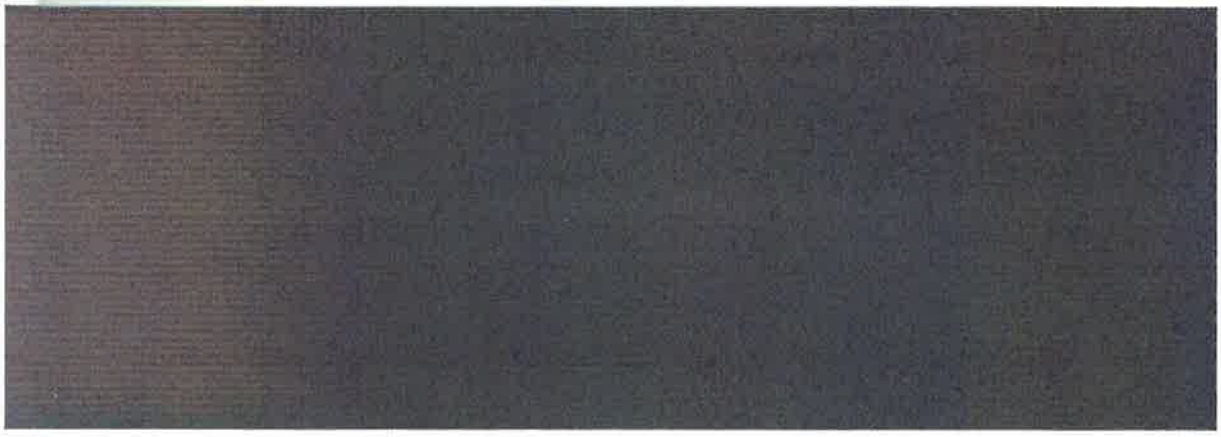
12. Ibid. The sections devoted to Grecian Architecture date to the sixth edition (1827) as per "Publishers Advertisement to the Sixth Edition." As a point of reference, Minard Lefever's The Modern Builder's Guide was first published in 1833 (New York). In this work only the Grecian orders are described and illustrated.



Notes, cont

13. The Ionic Order at the Temple of Samos is an unusual source. The two Ionic orders described by Stuart and Revett in their Antiquities of Athens (1762) are that of the Temple of Ilissus and the Temple of Erectheus, both of which are included in Lefever's Builder's Guide (1833) cited above. The base from the Temple of Samos must have been cited later in the eighteenth century, a point to be established by future research. It was illustrated in William Ware's American Vignola of 1905.

14. William Read, Philadelphia, to George Read, New Castle, Letter dated May 13, 1802 (Laird Collection).



EXTERIOR SURFACES

The examination of samples from the exterior of the George Read II House are subdivisible into two groups: 1) samples collected by the writer during July, 1981, and 2) samples provided by Mr. John M. Dickey, AIA, which were collected before the restoration of the exterior.

Of the first group, the samples from the Door to the Garden (Chromochronologies: A. Door to Garden) and the Kitchen Door (Chromochronologies: B. Kitchen Door, garden side, butt, end grain) were the only samples which indicated significant original material. Both doors indicate a notable discovery: that the exterior surfaces of these doors were grained in imitation of mahogany. The Door to the Garden appears to retain a majority of the original graining and three areas have been exposed. These "windows" disclose a sophisticated imitation of mahogany. The discovery of this on the garden door is also notable for the front door. Because of the greater importance of the front door this technique would undoubtedly have been used on the front door as well.[1]

The second group of samples indicate that the rest of the exterior woodwork was finished in a creamy off-white color, as it has been restored.[2] The early chromochronology on the sample 2. Front Door, Architrave, indicates a striking similarity to the interior woodwork of the house. Finish F-1 is an off-white made of white lead, with raw umber and sienna, much as the first finish of the interior woodwork. As in the interior, the exterior is later painted in white lead without any additional tinting agent, perhaps in emulation of the untinted whites used extensively during the Greek Revival period--used to suggest the pure marble material of Greek architecture. This use of white continues throughout the subsequent repaintings of the house.

Exterior Surfaces, cont.

The sample 5, Flat Roof Deck, discloses two layers of white lead, in a somewhat aged condition. The first, evidently a prime coat, was prepared with a great quantity of added oil to insure penetration into the wood. The second, finish layer, of a heavy body, also bears some particles of raw sienna and umber, indicating that, in this case, the intent was to create a cream-white color as well as to have the protective finish of a lead material.

Exterior Surfaces: Chromochronologies

A. Door to Garden, garden side

1.	Cream	7.5YR 8/4-8/2	Prime	
2.	Red-Tan	25YR6/6-7/6	Ground	
3.	Red-Brown	2.5YR2/4-3/4	Grain	F-1
		-Varnish-		
4.	Red-Tan	10R-2.5YR6/6-7/6	Ground	
5.	Red-Brown	2.5YR2/2-2/4	Grain	F-2
		-Varnish-		
6.	White	N9.0-9.5 zinc, lead whites	Prime	
7.	White	N9.0-9.5 zinc, lead whites	Prime	
8.	White	N9.0-9.5 zinc, lead whites	Finish	F-3
9.	White	N9.0	Prime	
10.	White	N9.0	Finish	F-4
11.	White	N9.0	Prime	
12.	White	N9.0	Finish	F-5
13.	White	N9.0	Prime	
14.	White	N9.0	Finish	F-6
15.	White	N9.0	Prime	
16.	White	N9.0	Finish	F-7
17.	White	N9.0	Prime	
18.	White	N9.0	Finish	F-8
19.	White	N9.0	Prime	
20.	White	N9.0	Prime	
21.	White	N9.0	Finish	F-9
22.	White	N9.0	Finish	
23.	Cream	2.5Y8/4-8/2	Prime	
24.	Cream	2.5Y8/4-8/2	Finish	F-10

First finish: Graining to imitate mahogany.
Burnt sienna and umber in an oil glaze on a reddish ground of white lead, ochres, burnt sienna and umber. Surface coated with varnish.
Finish surface: High gloss due to varnish layer.

Exterior Surfaces, cont.

Note: Three sections were exposed, revealing this original graining, a sophisticated imitation of mahogany. The interior surface of this door also evinced graining of a completely different nature (Refer to Center Hall, Door to Garden and Addendum 5).

Kitchen Door: Garden side, butt end grain

1.	Cream-White	7.5YR8/2	Prime	
2.	Tan	5-2.5YR7/6	Ground	
3.	Red-Brown	2.5YR3/4-3/6	Grain	F-1
		-Varnish (thin coat)-		
4.	Blue-Grey	7.5B6/2	Prime	
5.	Blue-Grey	7.5B6/2 (faded)	Finish	F-2
6.	Grey-Black	N3.0	Prime	
7.	Grey-Black	N3.0	Finish	F-3
8.	White	N9.0-9.5 zinc, lead white	Prime	
9.	White	N9.0-9.5 zinc, lead white	Prime	
10.	White	N9.0-9.5 zinc, lead white	Finish	F-4
11.	White	N9.0 zinc, lead white	Prime	
12.	White	N9.0 zinc, lead white	Finish	F-5
13.	White	N9.0 zinc, lead white	Prime	
14.	White	N9.0	Prime	
15.	White	N9.0	Finish	F-6
16.	Cream-Tan	2.5Y8/4-8/2	Prime	
17.	Cream-Tan	2.5Y8/4-8/2	Finish	F-7

Note: The layering on this sample indicated an original graining similar to that found on A. Door to Garden. The butt end of the door appears to be the only area with undisturbed chromochronology.

ADDITIONAL EXTERIOR SAMPLES

The following samples were collected before the restoration of the exterior of the George Read II House and were provided by the office of John M. Dickey, AIA.

The samples provided include:

1. Front Door
2. Front Door, Architrave
3. Front Door, Right Pilaster
4. First Floor Window, Sill
5. Flat Roof Deck, Top Surface

1. Front Door: This sample bears numerous layers of white paint of which the first finish corresponds with F-4 of A. Door to Garden. This would suggest that this door is a replacement possibly dating to the Laird restoration (c. 1920) or that the original paint material was removed at that time.

2. Front Door, Architrave

1.	Cream ("stone color")	2.5Y8/1-8/2	Prime	
2.	Cream	2.5Y8/1-8/2	Finish	F-1
3.	White	N9.0	Prime	
4.	White	N9.0	Finish	F-2
5.	White	N9.5-9.0 zinc, lead whites	Prime	
6.	White	N9.5-9.0 zinc, lead whites	Prime	
7.	White	N9.5-9.0 zinc, lead whites	Finish	F-3

Note: The subsequent finishes F-4 through F-10 correspond with finishes F-4 through F-10 on Sample A. Door to Garden. The same layering was found on the following samples:

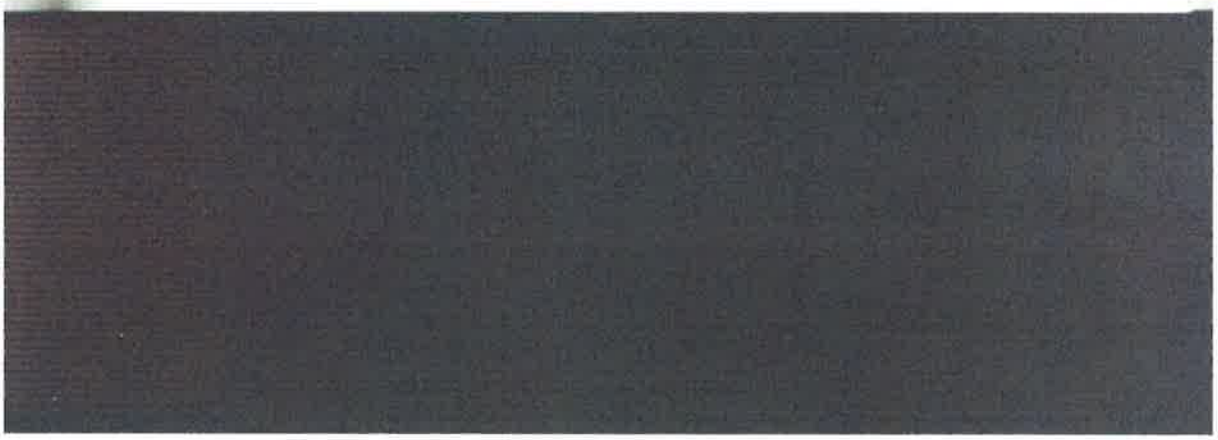
3. Front Door, Pilaster
4. First Floor Window, Exterior Sill

5. Flat Roof Deck, Top Surface

1.	White	5Y9/1	(oily)	Prime
2.	White-Cream	5Y9/1-8/1		Finish

Additional Exterior Samples, cont.

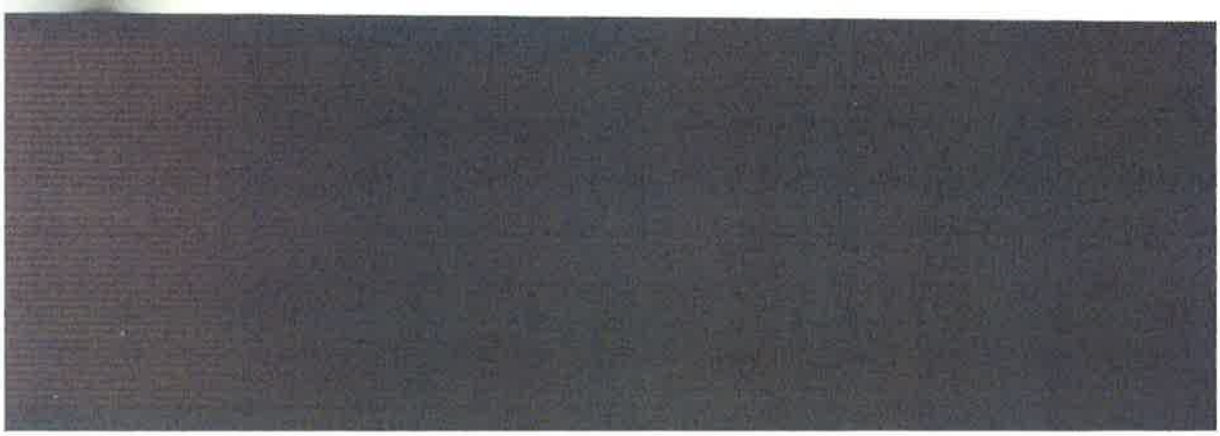
Note: This sample has aged considerably, the white lead pigment having saponified, losing its opacity. The finish layer includes some raw sienna and umber traces, indicating it was to be an off-white.



NOTES: EXTERIOR SURFACES

1. Exterior graining is not often uncovered, due to loss from weathering. The writer has discovered exterior graining and marbeling at several sites from the nineteenth century:
1. Samuel Doak House (1812), Tusculum, Tennessee
2. Lyndhurst (1838 and after), Tarrytown, New York
3. Lynchburg Court House (1855), Lynchburg, Virginia

2. This report varies in its findings from the earlier report on which the exterior color was selected. Factors such as fading necessitated a "reconstruction" of the color from identified pigments. By comparing the pigment dispersion of the reconstructed color with the original under the microscope, the recorded color was identified (2.5Y8/1-8/2). This is similar to that presently on the building (2.5Y8/4) which is slightly more chromatic than the original. The inevitable variation in optics, of course, must also be considered.



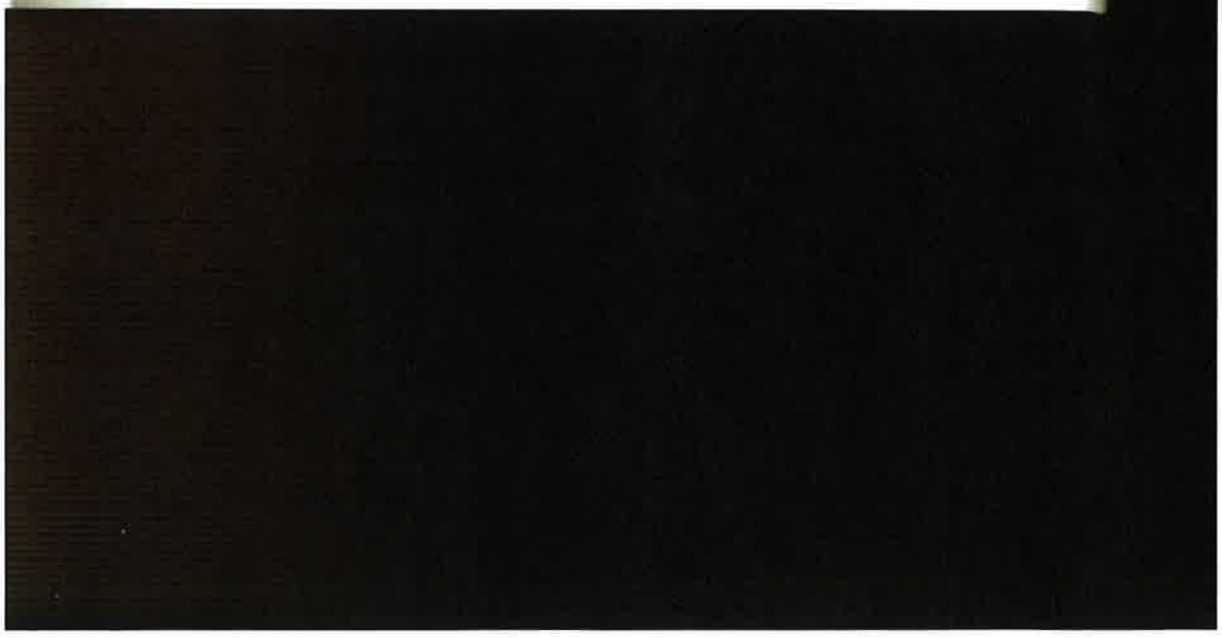
LINSEED PAINT AND OIL

A PRACTICAL GUIDE TO TRADITIONAL PRODUCTION AND APPLICATION

Michiel Brouns

THE CROWOOD PRESS

Contents



Why Does Linseed Paint Work So Well?

Nowadays, the main considerations for choosing one particular type of paint over another seem to be aesthetics and marketing. Though there's no doubt that paint and the various hues it comes in can be beautiful to look at – and significantly influence our state of mind – this cannot be the whole story. Rather, we should be giving due consideration to what paint is made of, what its embodied energy is and what its function is.

Linseed paint is a great example of this. Not only does this natural, historical paint have a wonderful decorative effect, it's also very hard-working. Its main role is to protect from the elements: it can stop timber from rotting and prevent metal from rusting. Essentially, it works by forming a sacrificial coat over whatever surface it's painted on in order to protect it.

Broadly speaking, there are two types of historical paint: those that are made by dispersing pigments in water and those that are made by dispersing pigments in oil. We often hear the terms 'water-based' and 'oil-based' in relation to modern acrylic paints, which can be thinned either with water or with oils such as white spirit or turps. However, this is a bit confusing as the only real oil- and water-based paints are natural paints, not petrochemical derivatives.

Modern 'oil' and acrylic paints

Modern oil paints are typically known as 'alkyd' paints. Instead of pigment being suspended in linseed oil, alkyd paints are typically formed by dissolving an alkyd resin in a thinner. Most commercially available 'oil-based' paints are a mix of pigments and a solution containing alkyd resin and petroleum-based solvents such as naptha.

The conventional wall paints used today, often known as 'emulsion', are acrylic paints. These are made by suspending pigments in acrylic polymer emulsion. Other ingredients, such as plasticisers, silicone oils, defoamers, stabilisers and metal soaps are often added. In the USA, this type of paint is often known as 'latex paint'.

Types of natural paint

Natural water-based paints	Natural oil-based paints
• lime washes • clay paints • distempers	• linseed paint
These paints were traditionally – and still should be – applied to plaster and stone.	Traditionally, oil-based paints were mostly applied to timber, metal and, in some cases, to walls.

The separation of paints into only two categories is somewhat crude and doesn't cover the host of hybrid paint types that were traditionally used. Many of these hybrid paints were mainly used in the art world rather than in the practice of painting houses, which is why I have not included a full discussion of them here.

Modern convention dictates that we need to cover timber with as many layers of paint as possible in order to protect it from the elements. This knowledge has been passed on from our grandparents to our parents to us and then on to our children over the past five to six decades. The problem with this approach is that water only needs a hairline crack in order to find its way into an object. It's completely natural for timber to expand and contract during the four seasons of the year as the temperature rises and falls, which means it's impossible to avoid these hairline cracks occurring. Once this water has made its way into the timber, it will then need to find its way out.

Unfortunately, the more coats of acrylic paint have been painted over the timber, the harder it will be for the water to get out again. In the best-case scenario, the water will then put pressure on the paint from within, causing it to flake and peel off. In the worst case, the layers of paint will be just too strong for the water to push through, so it will sit behind the paint instead, slowly saturating the timber. Once timber has become saturated underneath the paint, it will not be able to dry out, which will lead to rot. Timber wrapped in plastic petrochemical paint will always rot; it's just a matter of time.

Flaking paint on a window

Flaking paint on a siding

HOW DOES LINSEED PAINT WORK?

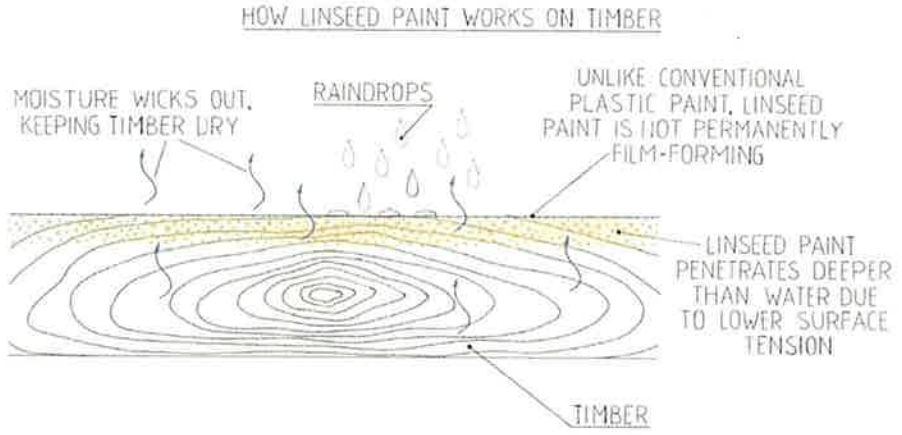
Linseed paint has a lower surface tension than water. This simple fact gives it two significant advantages over petrochemical, latex or acrylic paints:

- Linseed paint is able to penetrate deeper into timber than water ever will.
- Linseed paint has great 'wicking' properties.

Rotted timber behind modern paint

The low surface tension of linseed paint allows it to do for timber what Gore-Tex® clothes do for us in a rainstorm. Raindrops are too large and have too high a surface tension to penetrate linseed oil paint, so rainwater beads off. However, water trapped in timber has a very small molecular size and the capillary action of the timber and linseed oil lets this moisture evaporate when air temperatures rise and air humidity drops. In short, linseed paint keeps water out for the main part, but it also lets any moisture that does get in evaporate out through the paint. This means that water never gets stuck under linseed paint, that timber never gets saturated from the inside and that any water escaping won't take flakes of paint with it.

The wicking aspect is less relevant when used on metal. In this case, the surface tension of the paint is far more important. Metal should be painted using linseed paint containing a haematite iron-oxide primer. This is because haematite has a lamellar (or scaly) structure, which prevents water penetration. In combination with the surface tension of linseed oil being lower than water, this means that the water cannot get



How linseed paint works on timber and other porous materials

Old linseed paint in Drayton Hall near Charleston, South Carolina

to the metal. Linseed paint and metal are discussed in more detail below and in Chapter 8.

Is linseed paint breathable?

Having wicking properties is different from a paint being breathable. Linseed paint should not be classed as a breathable paint. Breathability implies two-way traffic, that water can move freely in and out through the paint. There are some paints, such as lime paint, that allow this to happen. However, linseed paint does not work this way.

Linseed paint is excellent at repelling water and keeping it out. However, as discussed earlier, water only needs a hairline crack to find its way in through a painted surface. The wicking properties of linseed paint act as an efficient second defence against any moisture that does find its way in.

A NOTE ON ROTTING TIMBER

The book *English Heritage Practical Building Conservation – Timber*, dedicates nearly a hundred pages to the effect of wood rot. It contains a huge amount of interesting information, but disappointingly there is no mention of the way that conventional plastic paint traps moisture in timber. Though the authors do state that they prefer to use linseed paint, the only reasoning they give for this is the fact that the maintenance cycle is longer: linseed paint can be left for five or more years before maintenance is needed, while plastic paint will need attention every two to three years.[22]

Quite simply, timber that stays dry does not rot. Though linseed paint can play a significant role in keeping timber dry, the environment the timber is in obviously also has an effect. If the relative air humidity is high and is coupled with a low temperature, the conditions for rot will be just about perfect. This is explored in the book *Timber Decay in Buildings and its Treatment*, though again the focus of this book is pretty much solely on treating the symptoms of rot rather than methods for preventing it in the first place.[23]

MOULD AND ALGAE GROWTH

Rot is not the only thing you may wish to protect your surface against. Algae and mould can both occur frequently, especially outside.

Algae is a green film that can form on any surface that stays wet for a prolonged period. Though it might not look very attractive, it is harmless as it is not toxic to either humans or adults. It will also have no adverse effect on the paint or the surface beneath. In most cases, it is relatively easy to wash off with soap and water.

Mould, however, is a different story. It produces mould spores that are easily breathed in and can then attack our immune system and cause inflammatory and autoimmune conditions. There is plenty of new

Algae on paint

research coming out on this, but institutions like the Cleveland Clinic have proved this to be the case without doubt.[24] This subject matter is gaining a lot more understanding and becoming more mainstream in the UK and the USA, but, as usual, Scandinavian countries have made much bigger strides forwards in tackling the issue. This is explored further in Chapter 11.

Mould on white paint

Why does mould occur?

If mould appears, the reason for its presence should always be investigated, especially inside. Generally, mould is caused by a lack of ventilation or air circulation in combination with low temperatures. Low dew points turn air vapour into moisture, or air droplets. Because this happens at the dew point, mould is usually found on or around windows, or in the bottom corners of the room (usually just above skirting boards or trims).

Mould should be cleaned off using white vinegar. Then, the surface needs to be rinsed really well to ensure that no vinegar is left. Finally, the surface should be given a fresh coat of linseed paint.

Does linseed paint protect against mould?

Linseed paint does help to protect against mould, as long as it includes the correct pigments. Zinc white is a very commonly used pigment in linseed paint and a big part of the reason for this is due to its natural anti-mould properties. In order to be effective at helping to prevent mould, the pigment zinc white needs to be added in the correct quantities and at the correct time during production. Pigments tend to interact with each other in different ways, so they need to be combined at source rather than mixed into the paint separately later. (This also helps to ensure colour consistency: if you stir zinc white into paint later on, it will tint the paint.) When purchasing linseed paint, it's wise to check the list of pigments that are included to ensure that it contains zinc white. For best results in this respect, linseed paint should contain 10–15 per cent zinc white.

Unfortunately, zinc white cannot prevent mould growth altogether, especially if the circumstances are less than ideal. If a surface never has time to fully dry out, particularly if it's horizontal with standing water or never gets any direct sunlight, you may find that mould will occur. In these cases, the surface should be washed using white vinegar and then given a fresh coat of linseed paint.

Does linseed paint protect against termites?

Linseed paint does not specifically repel termites. However, it does often help to keep them at bay. This is because linseed paint helps to keep timber dry, which makes it far less appealing to termites. In general, termites are attracted to damp or wet timber as it offers easier access and much better nourishment for them, though, of course, there are some exceptions to this rule.

USING LINSEED PAINT ON METAL SURFACES

Though we often focus on how well linseed paint works on timber, it should not be overlooked that it also works well on metal. When working with a metal surface, it is less the paint's wicking properties and more its water-repellent qualities that make linseed paint an exceptionally good choice. The explanation for this is clear: the better that metal surfaces are protected from water, the better they will be protected from rust.

Though there are quite a number of publications dealing with the treatment of heritage ferrous structures, most do not cover linseed paint. Even if they do, readers are rarely given a convincing argument for its use. Luckily, there are plenty of examples out in the real world that show how well the anti-corrosive properties of linseed paint work on metal substrates, particularly iron. One of the most iconic must surely be the Sydney Harbour Bridge. Records show that paint manufacturers Lewis Berger and Sons supplied 272,762ltr of linseed paint for the Sydney Harbour Bridge when it was built in 1932.[23]

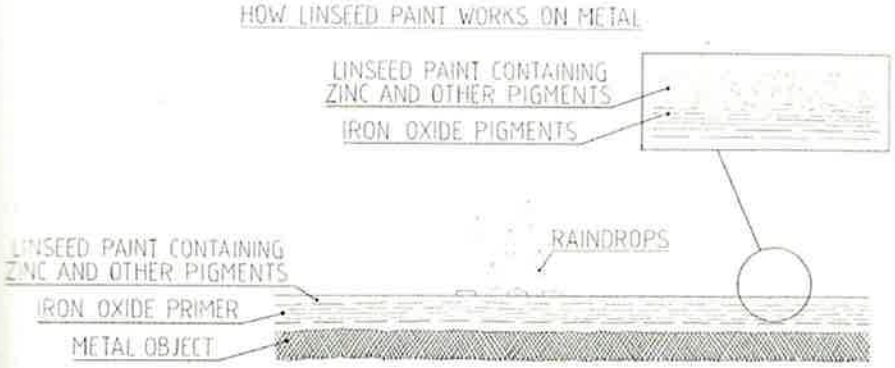
In fact, pretty much any iron or steel construction built between the Industrial Revolution and World War II would have been painted with linseed paint. Usually, this paint would incorporate iron oxide and, possibly, aluminium pigment. This is true for large constructions such as bridges as well as railings, gates and even trains. Many of these structures are still in excellent condition – and regular use – today.

How does linseed paint protect metal?

While the benefit of using linseed paint on timber is related to the paint's wicking properties, this is obviously not the case with metal. Rather, the benefit of using linseed paint on metal lies in the paint's ability to prevent water coming into direct contact with the surface of the metal.

As stated earlier in this chapter, paint should be considered first and foremost as a sacrificial layer to protect the surface on which it is painted from the elements, including both moisture and UV light. This is even more important for metal surfaces, as linseed paint cannot penetrate metal in order to provide further protection. Instead, protecting the surface is completely dependent on the strength of the paint layer, as when this begins to deteriorate, the metal beneath is at risk of water exposure. Water exposure, of course, can cause rust and corrosion, which can have very serious implications for structures such as roofs, bridges and walkways.

It is important to protect metal structures from rust and corrosion from a safety perspective, but also from an environmental one. There is no reason why metal structures cannot last indefinitely with the right treatment and ongoing care. Though metal is not necessarily a hugely environmentally sustainable material in itself, if we look at things from a life-cycle point of view, many of the ferrous structures still in use today have already paid off much, if not all, of their debts in



How linseed paint works on metal

terms of the carbon footprints used to manufacture them. By ensuring that these structures continue to be cared for and are regularly maintained with linseed paint, we can reduce the amount of ferrous metals that need to be produced in the future. This idea is covered in more detail in Arja Källbom's seminal PhD thesis, *Painting Treatments of Weather-Exposed Ferrous Heritage*.[26]

France, in 1916, donated by a French palaeographic archivist. The Spanish publisher Galobart Books digitised and printed the work in 2021, which has allowed people to rediscover this treasure.[28]

Though there is undoubtedly a great deal of interest in colour and its historical context, here I will bring the focus back to the importance of form over function. As interesting as the microscopic analysis of paint colour is, it becomes irrelevant if that colour is then recreated using a modern plastic or petrochemical alternative. After all, a piece of timber does not care what colour it gets painted or oiled in. All it requires is the correct kind of nourishment: one that will keep it dry without suffocating it. In truth, if the correct ingredients are used, the character of the final colour will always be in line with the historical values.

Despite this, a whole industry has been created around historical paint analysis, only for the resulting colours to be mixed in modern emulsions and gloss paints. Even some highly regarded scholars have built a brand around their historical colour expertise, just to then team up with modern manufacturers. What is the point of investing time and money in accurate historical research, only to wrap the recipient fabric in the equivalent of a plastic bag? The colours used as part of these so-called 'historical ranges' may be right, but the chemical make-up of the paint is certainly not correct for the structure of the building. Once again: function really must come before form.

Of course, there's a good argument to say that colour is a completely subjective experience, making this whole practice largely irrelevant. As Joseph Albers states in *Interaction of Color*:

> ... it is hard, if not impossible, to remember distinct colors ... Even if all the [listeners] have hundreds of reds in front of them from which to choose the Coca-Cola red, they will ... select quite different colors. And no one can be sure that he has found the precise red shade.[29]

With this in mind, we will leave the psychological colour analysis to the theorists. Instead, we will focus on pigments and their actual practical properties. This is a fascinating topic and choosing the correct pigments can actually make a lot of difference in terms of wood preservation. To clarify, when we talk about pigments, we're referring to the powder pigments that form the basis of linseed paint. Colourants used in a tinting machine are petrochemical derivatives, which will not be discussed here as they have no place in the production of natural, historically accurate paint.

The Role of Pigments

The most valuable information about pigments can be found in:

- *The Chemistry of Paints and Painting* by Arthur Herbert Church (1890)
- *Painters' Colors, Oils and Varnishes: A Practical Manual* by George H. Hurst (1892)
- *The Mixing of Colors and Paints* by E.N. Vanderwalker (1924)
- *Painting and Decorating* by A.E. Hurst (1963).

In *The Chemistry of Paints and Painting*, Arthur Herbert Church published a table grouping pigments in terms of their stability in oil paints (pp. 226–7), which still stands today.[30]

If we remove toxic pigments and those unsuitable for use with linseed oil and add in the more recently discovered stable pigments, we are left with the reworked model shown in the table opposite.

Following Church's classification, we will approach the pigments in the chronological order in which they were first used. We will focus on non-toxic, opaque pigments. This, therefore, excludes some traditional pigments, such as arsenic.

Blacks

Black, specifically bone black and carbon black, can be considered the mother of all pigments. Both these

Iron-oxide haematite red

Burnt umber

Burnt umber is made by heating umber, a reddish-brown earth pigment containing iron and manganese oxide compounds. It is, of course, the presence of iron that gives this pigment its red hue. The higher the percentage, typically the richer the tint. This colour can be enhanced by calcining or burning the raw umber to create burnt umber.

Burnt brown umber

Burnt umber mixes reasonably well with other pigments. It offers good tinting strength and great opacity. Thanks to its manganese content, it helps oil to dry more quickly and forms a good, flexible film.

Whites

Though earth whites, such as chalk and gypsum, disperse very well in water-based mediums, they do not work in linseed oil. This is because the refractive index is very similar to that of the oil, making it look semi-translucent. However, metal-based whites, such as lead white and zinc white, disperse really well in linseed oil. Both of these pigments give excellent coverage and opacity.

Lead white

Lead white is the only toxic metal pigment we will focus on here, and for very good reason. Historically, lead white was the primary metal-based white. Even nowadays, people still refer to 'lead paint' when they actually mean linseed paint with lead white as the main ingredient. We know that it has been used since ancient times, as face-powder remnants containing lead white dating from around 400BC have been found near Athens, Greece. Practically speaking, lead white in linseed oil is exceptionally durable, particularly for surfaces that are exposed to the weather. However, it does have a tendency to yellow relatively quickly and change the character of the colour in which it has been used.

Several different methods were used to produce lead white. Most were deceptively simple, but all of them were hazardous to the health of the workers involved in the process. In the oldest technique, known as the Dutch stack method, lead sheets were rolled into a coil or spiral, then exposed to vinegar fumes (sometimes the vinegar was combined with dung fumes). In later times, the vinegar was replaced with acetic acid, carbonic acid and water vapour in order to speed up the process. In both methods, once

the sheets were ready, they would be unfolded and the white flakes that had developed on them would be collected up. These flakes were then mixed with water and pressed together to form a compact cake. This cake could then be ground to the desired grain size.

Lead exposure was known to be very dangerous for centuries before the pigment fell out of regular use. Workers responsible for processing lead, as well as painters and decorators who worked with the powder, were often diagnosed with lead poisoning. This could cause serious and irreversible mental illness, as well as anaemia, infertility and even death.

Zinc white, or zinc oxide (ZnO)

Though the risks of working with lead white had been known for centuries, according to Church, the use of carbonate of zinc instead was only suggested for the first time by Monsieur Courtois and Louis-Bernard Guyton de Morveau at L'Académie de Dijon, France, in 1787. There do appear to be some earlier mentions of this suggestion, but they are almost exclusively in the context of art and painting rather than a building application. Whoever first made the suggestion, it is believed that zinc white was not used at all before the 1850s, which can prove very useful when trying to date historical paint finishes. Zinc white is very easy to identify as it fluoresces brightly under ultraviolet light.

Zinc white

In terms of safety, zinc white has clear benefits over lead white and is an obvious first choice to use as a white pigment. Just like lead white, zinc white contains properties that help to prevent mould growth. However, it tends to dry significantly quicker in linseed oil than its toxic equivalent, which can lead to cracking and chalking. It also does not have quite the same lasting power as lead white, though it is still very opaque and durable, especially when combined with titanium dioxide.

Thanks to its anti-mould properties, most linseed paints should contain zinc white. If your linseed paint doesn't, it's possible to add it yourself, though do keep in mind that you need a roller mill and it will affect the final tint of the colour.

Lithopone

Chronologically, lithopone was used between zinc oxide and titanium dioxide. It was discovered in the 1870s and, at the time, was one of the most effective white pigments available. It produced far better coverage than lead white and zinc white, and even retained a certain flexibility.

However, lithopone does have a significant downside, in that it becomes blackened when exposed to UV light. This, of course, makes it pretty much useless for exterior applications, as the colour does not remain stable when exposed to sunlight. This is a significant part of the reason why lithopone is not in common use today (and why I do not put it in my paints at Browns & Co). The other reason that lithopone is not used as widely today is because of the easy availability of titanium white.

Titanium white, or titanium dioxide (TiO_2)

Titanium white is one of the more modern pigments used in linseed paint. Though it was first discovered in 1821, it was not until much later that the technology

Barrel mixer

Feeding the triple roller mill

Paint coming out of the mill

Setting aside the modern machines and additional cooling techniques, in principle the method we use today of grinding pigment into boiled oil is hundreds of years old. With this in mind, you can begin to understand why linseed paint is more expensive to produce than modern plastic paint. This should also give you a clear idea of what to expect from a high-quality linseed paint supplier.

A note on colour matching

There is a whole industry of paint analysts waiting to analyse historical paint samples for renovators. These analysts will examine samples on a microscopic level in order to date renovation projects and give an approximation of what the original colour would have looked like. This can certainly be helpful in some situations, especially if you're seeking to return an important historical building as close as possible to its original decor. However, the problem with these practices is that colour perception will only ever be an approximation. This is especially true if the colour references the analysts come up with are then taken to the local DIY shop to be mixed up in modern plastic paint.

It is important to remember that linseed oil is a natural product and as such it has natural variations in colour. When it is mixed with pigments, the exact hue of the oil will have an impact on the final colour, which is a factor that cannot be accounted for by paint analysts. In other words, there is no way to know the exact shade that would have been used in a project.

Personally, I believe it is far more important to attempt to match the ingredients of the original paint, including both the pigments *and* the historically accurate paint itself, as this will enable you to match the overall feel and character of the original decor. This simply cannot be achieved with plastic or petrochemical paints, no matter the brand or how clever the styling of their adverts.

CITY OF NEW CASTLE
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HR ✓ 01680-012

City of New Castle DELAWARE

HISTORIC AREA COMMISSION REVIEW APPLICATION

☐ **CONSULTATION** ☑ **HISTORIC REVIEW CERTIFICATE**

Fee	Paid On
$50.00	

Once a hearing date has been set and a legal notice has been published or posted, the applicant must be prepared to present the request at the scheduled hearing date

1. NAME OF APPLICANT Willard F. Hurd
   Business (if applicable) Footprint Architecture & DeFootprint Architecture & Design
   Address 115 Lovett Ave
   City Newark State DE Zip Code 19711
   Daytime telephone 302.981.2635 Other phone/email whurd@footprintarch.com
   The above contact information will be used for correspondence. Please ensure this information is accurate.

2. NAME OF PROPERTY OWNER Frank DeMarinis
   Business (if applicable) Advanced Directive Inc
   Address 13 Findail Dr
   City Newark State DE Zip Code 19711
   Daytime telephone (required) 610.564.6289 Other phone

3. PROJECT STREET ADDRESS 110 E Third St New Castle DE 19720

4. LEGAL DESCRIPTION: Lot ☑ Block ☐ Subdivision Parcel 21-015.20-012

5. EXISTING USE Residence PROPOSED USE Residence

6. PROPOSED PROJECT WORK
   A. DEMOLITION ◉ YES ○ NO
   B. REHABILITATION (check repair or replace and provide a description on the line provided)

REPAIR	REPLACE	
☐	☐	Roof
☐	☐	Roof structures (dormers, chimneys, etc.)
☐	☐	Exterior finishes (stucco, masonry, siding)
☐	☐	Porch/Deck/Balcony
☐	☐	Awning/Canopy
☐	☐	Exterior Doors
☐	☐	Windows
☐	☐	Shutters
☐	☐	Foundation (including infill)
☐	☐	Exterior lighting & other appurtenances
☐	☐	Existing fences, walls & gates
☐	☐	Existing parking, walkways & other site features

8904

C. NEW CONSTRUCTION (check and specify all work items that apply)

- ☐ New building
- ☐ New addition
- ☐ New roof structures (dormers, chimneys, etc.)
- ☑ New porch/deck/balcony Replacement of existing deck
- ☐ New awning/canopy
- ☐ New entrances
- ☐ New window opening/sashes
- ☐ New exterior lighting
- ☐ New fence/wall/gate
- ☐ New parking/walkways/other site features
- ☐ Exterior utility service/mechanical equipment

D. STREETSCAPE (check and specify all work items that apply)

- ☐ Streetlights
- ☐ Furniture & equipment (benches, bollards, utilities equipment, charging stations, etc)
- ☐ Curbs and sidewalks

7. OVERALL PROJECT DESCRIPTION (attach additional pages if necessary)

Enter Description here:
Demolition of existing deteriorating wood deck. Construction of two-level replacement deck in same footprint.

8. AGREEMENT

If the applicant is different than the property owner, the application must be signed by both parties.

I have examined this application, its requirements and to my knowledge and belief, is a true, correct, and complete application. In filling out this application, I understand that it becomes part of the Public Record of the City of New Castle and hereby certify that all information contained herein is accurate to the best of my knowledge.

I further understand that if this application is for a Consultation, preapplication consultations resulting in a recommendation for conceptual approval by HAC are advisory in nature and shall inure no rights in the applicant. No project work may be taken based solely upon a recommendation following consultation with HAC. I must still obtain an approved Historic Review Certificate before project work can begin.

I also understand that further development approvals, reviews, and a building permit may also be required prior to starting project work and will consult with the City Building Official for specific project requirements.

PRINT APPLICANT'S NAME Willard F. Hurd

SIGNATURE OF APPLICANT _____ DATE 12/20/25

PRINT OWNER'S NAME Frank DeMarinis

SIGNATURE OF OWNER _____ DATE 12-19-25

APPLICANT COMPLETENESS REVIEW CHECKLIST & ACKNOWLEDGMENT

All work performed in a Historic District, Residence or Commercial, requires prior approval of the Historic Area Commission (HAC) and the issuance of a Historic Review Certificate pursuant to Section 230-45 of the Zoning Code.

Applicants for work to be done in Historic Zoning Districts must submit applications to the Historic Area Commission and obtain the required certificate in addition to obtaining a building permit.

All proposed work items shall be reviewed for consistency and compliance with the most recent edition of the *"City of New Castle Historic Area Commission Guidelines and Standards" and its Supplements*. Copies of this document are available the website at https://newcastlecity.delaware.gov/historic-area-commission/

Relevant information necessary for the issuance of a HAC Review Certificate include, but are not be limited to, the below items depending on the scope and scale of the project and as referenced in the "Plan Requirements" section in the *Historic Area Commission Guidelines and Standards*. The minimum application requirements for each scope of work are indicated below. Discuss the project with City Staff if the project is unique and needs to be addressed in a different manner. Applications must be sufficiently complete at the time of submittal for inclusion on the agenda of the HAC meeting.

Complete applications must be submitted up to 15 days before the meeting to be included on the agenda.

INITIAL CONFIRMING YOU HAVE READ AND UNDERSTAND THE ABOVE STATEMENTS

"The below is a list of requirements based upon the scope of work. To be completed by planning staff"

ROOFS AND ROOFING (sheathing, framing, chimneys, dormers, cupola, parapet, cornice, eave, bracket, drainage system, etc.)

OK	Need	N/A	
☐	☐	☐	Photographs of existing roof and affected features
☐	☐	☐	Brochure or sample of proposed roof surface including applicable colors, patterns, material, texture
☐	☐	☐	Documentation of justification for changing roof and/or roof feature and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.
☐	☐	☐	Scaled drawing of existing and proposed conditions if roof or roof feature will change its shape, scale, size, profile, pattern (not necessary for roof sheathing changes only)

EXTERIOR FINISHES (wood siding and decorative features, masonry surfaces and features, stucco)

OK	Need	N/A	
☐	☐	☐	Photographs of existing surface or feature including close-up and full building perspective
☐	☐	☐	Brochure or sample of proposed finish including applicable colors, patterns, material, texture, dimensions of reveals, mortar width/color as applicable
☐	☐	☐	Documentation of justification for changing the siding, finish, or feature and the extent of the affected area
☐	☐	☐	Scaled drawing of existing and proposed conditions if full replacement material is proposed which will change the appearance of the building through its shape, scale, size, profile, pattern, and/or texture

PORCHES, DECKS, BALCONIES (including loggias/colonnades, porch enclosures, associated decorative features)

OK	Need	N/A	
☐	☐	☐	Photographs of existing porch/deck/balcony or location of proposed porch/deck/balcony
☐	☐	☐	Scaled site plan showing the building and existing or proposed porch/deck/balcony and property lines if applicable
☐	☐	☐	Scaled elevation(s) showing the building and existing or proposed porch/deck/balcony
☐	☐	☐	Scaled detail of existing or proposed porch/deck/balcony showing material, construction detail, finish details
☐	☐	☐	Documentation of justification for changing the existing porch/deck/balcony and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.

AWNING/CANOPY

OK	Need	N/A	
☐	☐	☐	Photographs of existing awning/canopy or location of proposed awning/canopy
☐	☐	☐	Scaled site plan showing the building and existing or proposed awning/canopy location and property lines if applicable
☐	☐	☐	Scaled elevation(s) showing the building façade and existing or proposed awning/canopy. A 'typical' elevation can be used if all awning/canopies are exactly the same and have the same impact to the facade
☐	☐	☐	Scaled detail of existing or proposed awning/canopy showing shape, placement, color, and construction details to include supporting structure, framing, hardware, and anchors/attachment details
☐	☐	☐	Documentation of justification for changing the existing awning/canopy and the extent of the affected area

EXTERIOR DOORS (door openings, doors, screen doors, trim and details such as transoms, sidelights, hoods, hardware)

OK	Need	N/A	
☐	☐	☐	Photographs of existing door(s) or location of proposed new door opening(s)
☐	☐	☐	Scaled elevation(s) showing the building façade and existing or proposed door (not necessary for just replacement door in existing door opening)
☐	☐	☐	For new openings, a scaled wall section
☐	☐	☐	Brochure, sample, or scaled drawing of proposed door(s) including material, all dimensions, finish, glazing, and hardware
☐	☐	☐	Documentation of justification for changing the existing door(s) and the extent of the affected area.

CONTINUED

The below is a list of requirements based upon the scope of work. (*To be completed by planning staff*)

WINDOWS (windows, shutters, and other associated features)

OK	Need	N/A	
☐	☐	☐	Photographs of affected window(s) or location(s) of proposed new window opening(s)For new openings, a
☐	☐	☐	scaled wall section with proposed window
☐	☐	☐	Brochure or sample showing the material, window type, all dimensions and profiles, finish, glazing, and hardware
☐	☐	☐	Scaled elevation of existing and proposed window; a "typical" elevation can be used if multiple windows are affected as long as the existing and proposed conditions are identical at each location
☐	☐	☐	For replacing historic windows: a window evaluation including locations, condition of paint, condition of frame and sill,condition of sash (rails, stiles, muntins), glazing problems, hardware type and condition, overall condition assessment by qualified professional.

FOUNDATION (replacement, infill, alteration including elevation)

OK	Need	N/A	
☐	☐	☐	Photographs of affected foundation in detail and in context of whole building and adjacent buildings
☐	☐	☐	Scaled site plan showing building footprint and extent of existing and proposed foundation wall/piers/slab or infill
☐	☐	☐	Material sample, scaled detail drawing, and/or brochure showing the proposed material(s), colors, finish, pattern, and construction details
☐	☐	☐	Documentation of justification for changing the existing foundation and the extent of the affected area. Permanent removal of major historic architectural features requires partial demolition application.

EXTERIOR ELECTRICAL/MECHANICAL (light fixtures, vents, utilities, HVAC units, pool systems, vending)

OK	Need	N/A	
☐	☐	☐	Photographs of existing details and context of affected site area within view of the proposed project
☐	☐	☐	Brochure, sample, or scaled drawing showing the materials, light intensity, hardware, colors/finish
☐	☐	☐	For new equipment, scaled drawing showing proposed project with context site and/or building

FENCES/WALLS/GATES

☐	☐	☐	Photographs of existing site area of proposed fence/wall/gate and detail photo of any existing fence/wall/gate
☐	☐	☐	Scaled site plan showing the property line, building footprints, sidewalks, driveways and other major site features and proposed fence/wall (smaller projects may not require a scaled site plan like short extensions of existing fences/walls)
☐	☐	☐	Drawing of proposed fence/wall/gate showing material, finish, height, spacing distance, shapes, patterns, hardware, construction section

PARKING, LANDSCAPE OR OTHER SITE FEATURE (plant materials, sidewalk, driveway, fountain, pool, ramp, trellis, wall)

☐	☐	☐	Photographs of existing site area within view of proposed feature and detail photo of any existing affected features
☐	☐	☐	Scaled site plan showing the property line, building footprints, sidewalks, driveways and other major site features and proposed feature (smaller projects may not require a scaled site plan if limited to a small area)
☐	☐	☐	Details of proposed features including material, finish, height, spacing, shapes, patterns, hardware, construction details such as a section drawing
☐	☐	☐	Plant material list with identification, quantity, size at planting and maturity, spacing

NEW CONSTRUCTION (accessory structure/outbuilding, garage, and other new buildings)

☐	☐	☐	Photographs of existing site area within view of proposed construction with context area
☐	☐	☐	Scaled site plan showing property line and existing site features like buildings, sidewalks, driveways
☐	☐	☐	Scaled site plan showing the property line and proposed construction
☐	☐	☐	Scaled landscape plan
☐	☐	☐	Scaled elevation drawings showing existing building(s) and major site features
☐	☐	☐	Scaled elevation drawings showing proposed building(s) and major site features
☐	☐	☐	Wall sections
☐	☐	☐	Refer to details above for related roof, finishes, porches, doors, windows, foundation, electrical/mechanical
☐	☐	☐	Scaled elevation drawing (line drawing with minimal detail) showing the existing and proposed streetscape
☐	☐	☐	Scaled footprint diagram showing proposed building footprint(s) and surrounding existing building footprints
☐	☐	☐	Written summary describing existing and proposed conditions and project's consistency with zoning code

Tier 01 Review	Tier 2 Review
☐	☐

PRINT

Project Address: _____

Reviewed for completion by: _____ **Date:** _____

The Owner is proposing to remove the existing wood deck from the rear of the house and replacing it with a two-level deck. The existing deck is poor shape and is due for replacement. The new deck will be built in the same footprint as the existing deck.
Because the house is a single story the second level of the deck is to allow the Owner to enjoy a view of the river. The upper level will cantilever over the existing roof and won't disturb the existing roof structure. The height of the deck is set so that the railing isn't visibile from the street.

The house at 110 E Third Street is listed as a Contributing Building in the HAC Survey.

Per the HAC Guidelines for New Construction of Exterior Decks:

- The new deck is located in the rear yard and is entirely screened from public view.
- The height of the new deck matches the current deck height with a small step down from the main floor.
- Lattice panels are provided to enclose the deck.
- A privacy panel is provide at the upper level where the deck extends past the neighboring house.
- All wood on the deck will be stained a light gary to complement the existing siding color of the house.
- The proposed decking is composite decking because the deck is located on the north side of the house and will be subject to damp conditions.
- The proposed railing is an aluminum railing with wood posts.

C3 Rear View from Garden
Scale:

FOOTPRINT architecture & design

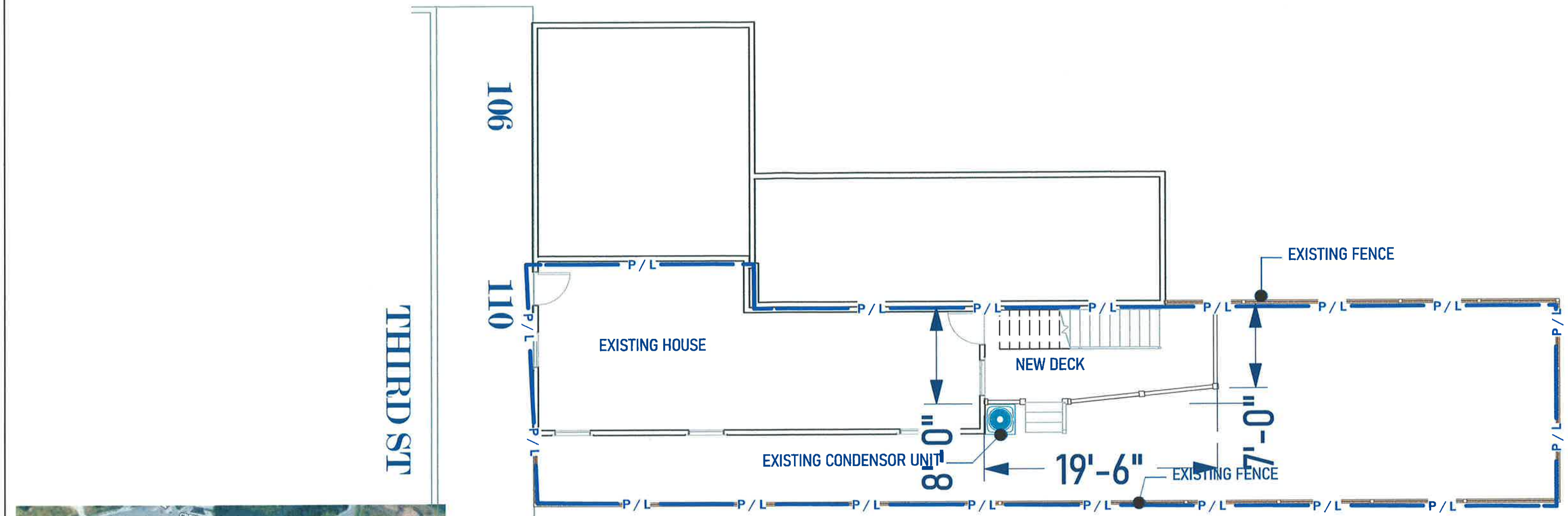
REPLACEMENT REAR DECK AT 110 E THIRD STREET
New Castle, DE 19720

HAC Submission - December 18, 2025

Proj Num: 2544

THIRD STREET VIEW

GARDEN VIEW



Parcel Plan

Scale: 1/8 in = 1 ft

110 E 3rd Location Map

FOOTPRINT architecture & design

REPLACEMENT REAR DECK AT 110 E THIRD STREET
New Castle, DE 19720

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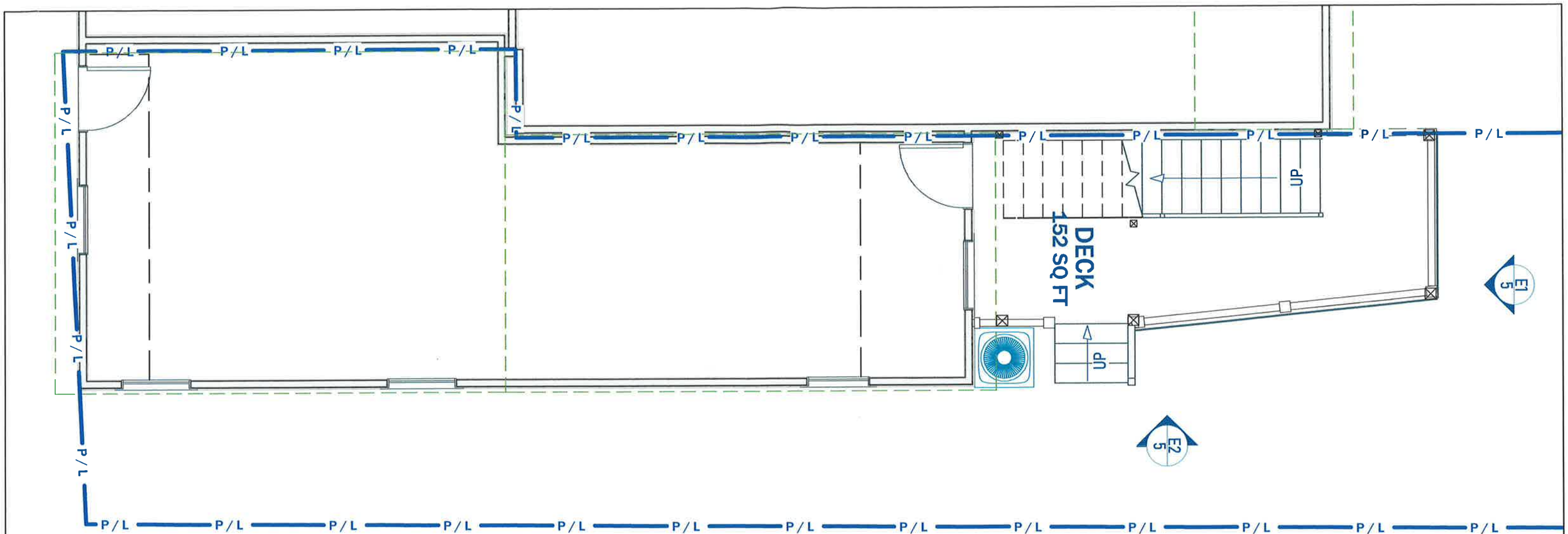
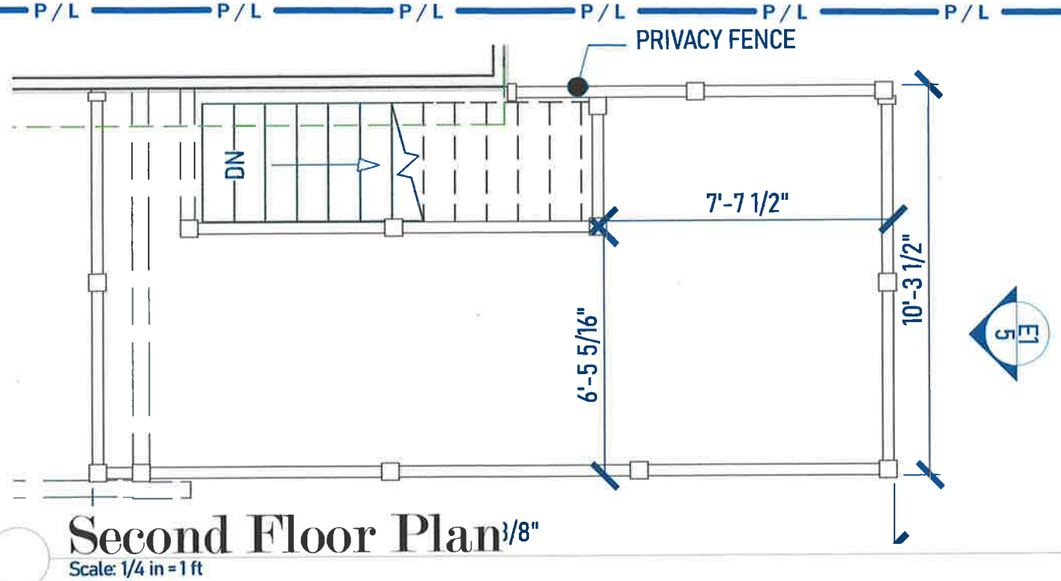


First Floor Plan

Scale: 1/4 in = 1 ft



Second Floor Plan 3/8"

Scale: 1/4 in = 1 ft

FOOTPRINT
architecture & design

REPLACEMENT REAR DECK AT 110 E THIRD STREET
New Castle, DE 19720

HAC Submission - December 18, 2025

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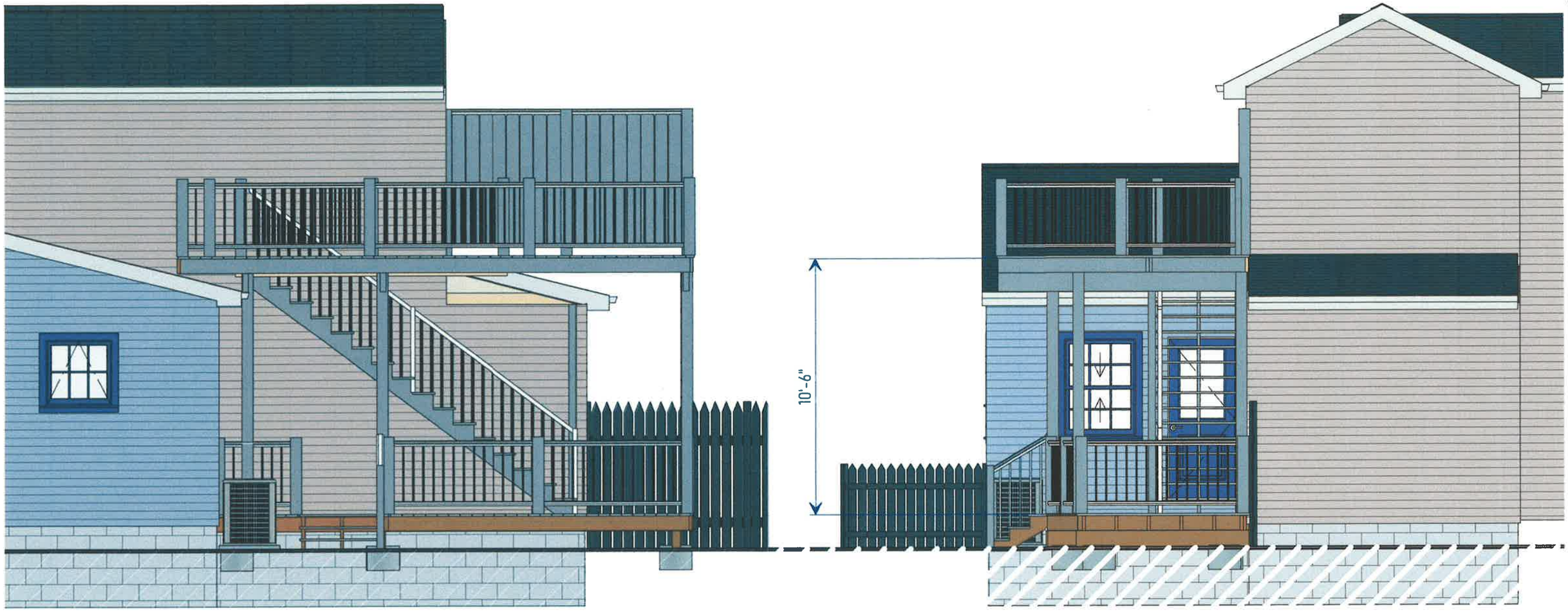

E2 Side Elevation
Scale: 1/4 in = 1 ft

Proposed Timbertech Railing

E1 Rear Elevation
Scale: 1/4 in = 1 ft

FOOTPRINT architecture & design

REPLACEMENT REAR DECK AT 110 E THIRD STREET
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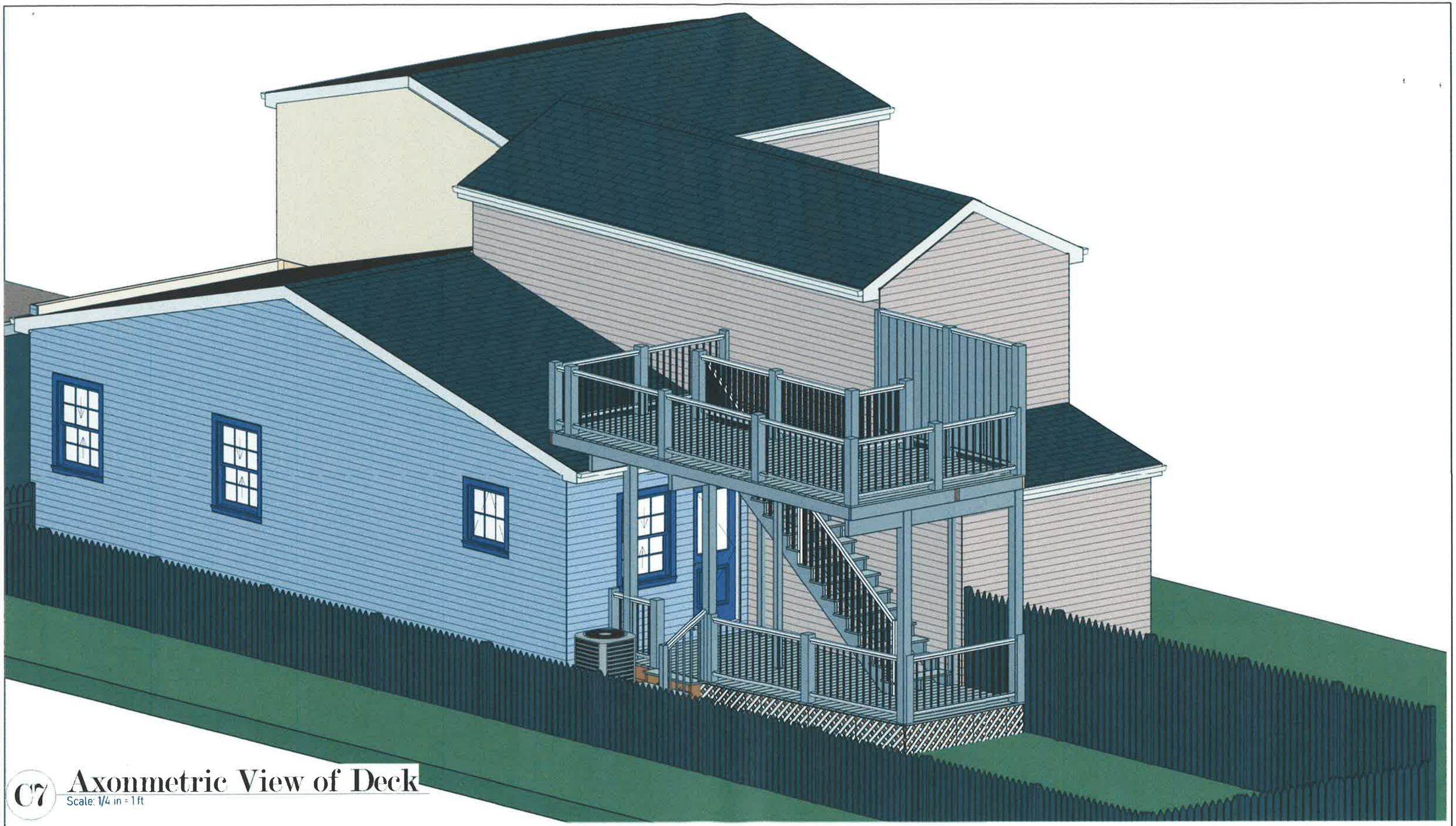

C7 Axonmetric View of Deck
Scale: 1/4 in = 1 ft

FOOTPRINT architecture & design

REPLACEMENT REAR DECK AT 110 E THIRD STREET
New Castle, DE 19720

HAC Submission - December 18, 2025

Proj Num: 2544