

# Historic and Architectural Review Commission GUIDELINES

## *Denton, Maryland*



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# Historic and Architectural Review Commission Guidelines Denton, Maryland

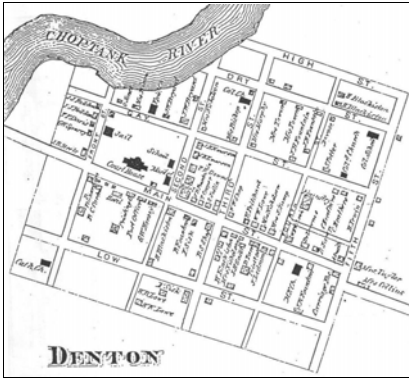
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# Historic and Architectural Review Commission Guidelines Denton, Maryland

## Section One: Purpose of The Guidelines



1876 map of Denton  
(note: "Main Street" is Market Street).

Americans understand and appreciate the central role historic structures play in defining the distinctive character of our hometowns. The vernacular architecture of a place is a visible imprint of the lives and industries of preceding generations, and a reminder that what we construct today will serve as testimony to future generations of the quality of our existence.

The primary objective of developing the Historic and Architectural Review Commission Guidelines is to provide technical guidance to the members of the Denton Historic and Architectural Review Commission and the owners of historic properties in determining standards of preservation that respect the historic integrity of a structure, as well as allow for the adaption or improvement of an historic structure so that it may serve a new or renewed purpose in the present. A community that perpetuates the use of its original or historic structures to serve the needs of the current generation maintains a physical and emotional link with its past, and ensures future generations that the town's unique identity will not be lost in a sea of random, unrelated buildings.

The development of these guidelines will also provide everyone a common basis to discuss the appropriateness of proposed changes to historic structures as well as proposed construction of new structures in the Historic District. The procedures in the guidelines are designed to ensure compliance with existing Town codes, and to afford every applicant the same consideration of fairness and due process. The guidelines are also meant to assist owners of historic properties, architects, builders, members of the Historic and Architectural Review Commission, and others to understand appropriate treatment of historic sites, structures and districts in Denton. The Historic Commission, in turn, may use these guidelines as they apply to the Secretary of the Interior's Standards for Rehabilitation (see Appendix E) to evaluate the appropriateness of changes to a building and to the Historic District as a whole.

Ultimately, these guidelines are intended to safeguard the heritage of Denton by preserving areas and structures which reflect elements of its heritage. At the same time they will help to develop an awareness among property owners of the value of preserving, protecting and restoring areas of historical significance, and enable the Town government to assist property owners with protecting, preserving, and promoting the continued use and enhancement of structures and sites that are historically and culturally important to the Town.

### WHAT GUIDELINES DO NOT DO:

- Require that historic properties be open for tours.
- Restrict the sale of the property.
- Require improvements, changes, or restoration of the property.
- Require approval of interior changes or alterations.
- Prevent new construction within historic areas.
- Require approval for ordinary repair or maintenance

## Section Two: The Architectural History of the Historic District



Vernacular architecture in Denton

The variety of styles and forms of Denton's historic buildings illustrate the economic, social, and environmental influences of three centuries on the Town (see Appendix A: History of Denton). These influences shaped the Town's built environment, and are inherently responsible for the way the Town appears today.

While the styles and settings of historic buildings may vary block-to-block, there are basic elements in all buildings, regardless of their architecture, that are major contributors to the overall visual and historic character of the surrounding neighborhood:

- a building's shape, height and width
- its roof shape and roof features, such as chimneys or cupolas
- proportions of openings for windows and doorways
- the various projections and recesses on the building, such as porches that extend outward, or arcades that appear as recesses or voids
- a building's exterior materials, including their color or patterning
- the trim and secondary features on a building, such as ornamental or decorative details
- a building's site or immediate yard, including its setback from the street and adjoining property lines

Each of these elements should be identified and understood before beginning work on an existing structure or new construction in the Historic District to insure that the District's overall character will be preserved.

The following paragraphs and illustrations provide an introduction to the historical background and distinguishing features of the architectural styles represented in the existing structures of the Historic District.

The Historic District begins at First Street and extends east along the length of Market Street to Ninth Street, incorporating many of the original streets of the Town. It continues north of Market Street and includes the blocks between First and Second Streets and all properties extending to the river, including the courthouse and the courthouse square (see Map 01).

A number of structures dating from the mid-nineteenth and early twentieth centuries surround the square. The simple architecture of these flat-fronted, symmetrical buildings reflects strong influences from the Federal period of architecture. Popular on the East Coast in the late eighteenth and early nineteenth centuries, houses built in the Federal style were commonly made of brick, however the frame buildings surrounding the courthouse square exhibit the hallmarks of this style: low-pitched roofs, flat facades, doors with sidelights and fanlights, and restrained classical ornamentation on cornices around doors and windows.

"The Denton Historic District is significant historically for its role as the seat of Caroline County and as a regional market center on Maryland's Eastern Shore from the early nineteenth century through the mid 1930s. Represented by a wealth of commercial, residential, public, and religious architecture in a variety of periods, styles, and forms, the district is also architecturally significant. Apart from a few clusters of modern development near Market Street at Second and Fifth Streets, the district exhibits a strong sense of historic integrity and continuity."

- Maryland Inventory of Historic Places





Buildings around Denton's Courthouse Square reflect a Federal influence.



Denton Schoolhouse  
(photo: Michael Bourne, MHT)



Hip-roofed houses along Fifth Street

East of the square, along Market Street, is a mixture of late-nineteenth and early-twentieth century frame residences, two-story brick storefront buildings, and one-story concrete block commercial structures. Typical residential architecture forms of this period included the two or three bay wide, two-story, gable-front house, sometimes with a one-story front porch, as well as bungalows, and hip-roofed houses showing a Colonial Revival influence.

South of Market Street, the Historic District encompasses the blocks located between Market and Franklin Streets. The Denton Schoolhouse, listed on the National Register of Historic Places in 1978, sits at the corner of Franklin and Second Streets. The schoolhouse was built during the last quarter of the nineteenth century with a Latin Cross plan, and incorporates several features of the Gothic Revival style. The use of a style that is most often found in ecclesiastical architecture gives the schoolhouse an unusual character.

The Historic District continues south of Franklin Street down both sides of Fifth and Sixth Streets, ending on Sixth Street at Fountain Avenue and continuing down the west side of Fifth Street to Sunnyside Avenue. The houses along Fifth Street sit well back from the street on expansive lots, and are larger and more elaborate than those in the rest of the District. Domestic architectural styles found along Fifth Street include Colonial Revival and Shingle Style, both fashionable in the early twentieth century. Colonial design was revived as a popular style in the 1870s, when the United States celebrated its first centennial. The style is reminiscent of early American architecture, and is typically seen in the design of residences, but is also apparent in many bank buildings and churches of the period. Common characteristics of Colonial Revival include symmetrical facades, side porches, and architectural embellishments such as cupolas, classical cornices, fanlights and sidelights at entryways, and classical window detailing including swags, garlands and urns.

The influence of Victorian architecture is also visible in the Historic District. Popular at the end of the nineteenth century, Victorian architecture was more elaborate than the classical, stately styles of the Federal and Colonial Revival periods. Victorian architecture, including its Queen Anne and Gothic Revival forms, was decoratively rich. Typical details included irregular rooflines, cross gables, gingerbread, eaves on several levels, and asymmetrical window and door openings.

In the downtown business district of Denton, the historic commercial buildings are the defining feature of the landscape. Historic storefronts along Market Street share many common characteristics, including height and width, setbacks from the street, proportions of window and door openings, and roof profiles.

A typical nineteenth century storefront consisted of a centrally located door, recessed for protection from inclement weather and flanked on either side by



Commercial buildings downtown in  
Denton's Historic District

large display windows. Many storefronts featured glass transoms above doors and windows. Canvas awnings were often installed to shade the storefront, and a sign board placed above the storefront was a prominent part of the facade. The commercial buildings along Market Street exhibit many of these features and invoke a strong sense of Denton's historic identity as a regional market center during the nineteenth century.

The Denton Historic District also includes some good examples of ecclesiastical architectural. The Town's first substantial church building, constructed on Market Street in 1867, was a brick Romanesque style structure built for the local Methodist Episcopal congregation. The Romanesque style of this church was reflected in the design of two buildings that appeared later as fixtures in the landscape of downtown Denton: the first National Bank building, constructed circa 1885 at the corner of Market Street and Fourth Street, and the Caroline County courthouse, which was built in 1895. A second, smaller church, built in the Victorian Gothic style, was erected circa 1873 by the Town's Protestant Episcopal congregation. The town's third church, the Methodist Protestant Church, was erected on Market Street in 1897.

## Section Three: Guidelines for Treatment of Historic Properties

### Four-Step Planning

The Secretary of the Interior's Standards for the Treatment of Historic Properties includes recommended approaches for preserving, rehabilitating, restoring, and reconstructing historic buildings. Of these, rehabilitation is the only approach that includes alterations and additions for a contemporary use, and is most frequently applied to commercial and residential buildings in historic districts. That in mind, there are ways to determine which of the four approaches is applicable to a project:

- Stabilization and preservation of an historic building or feature to keep it the way it looks now is Preservation.
- Updating an historic building for a continuing or new use through repair, alterations, and additions is Rehabilitation.
- Backdating an historic building or feature consistently to an earlier period by removing later features is Restoration.
- Reconstructing an historic feature or building that has vanished is Reconstruction.

The Standards suggest the same four steps in planning for each of these approaches. Within these guidelines, the reconstruction of a missing historic feature is termed as 'replacement'; recommended approaches for the reconstruction of an entire structure are included as a separate subsection near the end of this Section. In all recommended approaches for any treatment of an historic property, the methods that employ the least degree of intervention are the always the most preferred.

#### Step 1: Identify

The first step in the treatment of historic buildings is to identify the form and detailing of the architectural elements that are important in defining the building's historic character. If visually distinctive materials, features, and forms are identified prior to work, they are much more likely to be preserved during the work. It's a good idea to begin by examining the building's exterior from a distance to gain an overall perspective of the character of the building as well as its context to its site and surrounding landscape. Next, move closer to identify the visual aspects of the exterior, paying attention to details such as materials, craftsmanship and surface finishes.

Property owners should check available documentation to research the history of the building (see Appendix D, Technical Assistance). State or local historical surveys or inventories, historical documents, photographs in libraries, archives, and historical societies, as well as information recorded for National Register nomination are resources that are available to help a property owner determine how the historic building



looked early in its history, as well as the cumulative changes made to it over time.

Finally, the interior and exterior of the historic building should be thoroughly photographed to document its condition prior to any construction work.

## **Step 2: Protect and Maintain**

After identifying the elements that must be retained in the process of any work, protecting and maintaining them can be addressed. Protection and maintenance generally involve the least amount of intervention and are preparatory to other work. For example, protection includes the maintenance of historic material through treatments such as rust removal, caulking, limited paint removal, and re-application of protective coatings; the cyclical cleaning of roof gutter systems; or installation of fencing, alarm systems and other temporary protective measures.

A property owner should assess the architectural integrity of the historic building and its setting, paying specific attention to the intactness of the building as an architectural system (its plan, features, materials, finishes, and structural system). This includes assessing the physical condition of materials and features for deficiencies due to settlement, deviation of beams, or cuts through structural members for mechanical pipes and ducts, as well as inherent material damage, such as material failure due to poor design, poor quality materials, or severe environmental or moisture problems.

When the physical condition of the structure has been assessed, a maintenance schedule should be developed to keep the property owner in control of what happens to the building, rather than just reacting to its deterioration. Lastly, property owners should keep written notes, lists, and records of all maintenance and repairs to help them recognize all the issues and problems clearly.

## **Step 3: Repair**

When protecting the physical condition of character-defining elements goes beyond the scope of normal maintenance and additional work is warranted, repairing is recommended. Again, the repair of historic materials such as masonry, wood, and architectural metals begins with the least degree of intervention possible such as patching, piecing-in, splicing, consolidating, or otherwise reinforcing or upgrading them according to recognized preservation methods. Repairing also includes the limited replacement in kind--or with compatible substitute material--of extensively deteriorated or missing parts of features when there are surviving examples (i.e., brackets, dentils, steps, plaster, or portions of slate or tile roofing). Although using the same kind of material is always the preferred option, substitute material is acceptable if the form and design as well as the substitute material itself convey the visual appearance of the remaining parts of the feature and finish.

## Step 4: Replace

Replacement is recommended only when the level of deterioration or damage of an entire character-defining feature prevents repair (for example, an exterior cornice, an interior staircase, or a complete porch or storefront). If the essential form and detailing are still evident so that the physical evidence can be used to re-establish the feature as an integral part of the rehabilitation, then its replacement is appropriate. Like the guidance for repair, the preferred option is always replacement of the entire feature in kind with the same material. Because this approach may not always be technically or economically feasible, consideration is given to the use of a compatible substitute material. It should be noted that, while the *Secretary of the Interior's Standards for Rehabilitation* recommend the replacement of an entire character-defining feature that is extensively deteriorated, they never recommend removal and replacement with new material of a feature that--although damaged or deteriorated--could reasonably be repaired and thus preserved.

## Section Four: Recommended Approaches for the Preservation, Rehabilitation, or Restoration of Historic Buildings

### 4.1 Front Facades

Their prominence along the streetscape make the front facades of buildings one of the most important character-defining elements of the Historic District. The design of a facade, its materials, location, proportion and scale of windows and doors, massing and rhythm of features, porches, and its details, ornamentation and colors used all contribute to that character. Alterations, repair or replacement of elements and features of front facades must be carefully considered so the proposed changes do not detract from the building's overall character, or that of the neighborhood in which it is located.

#### Wood

Wood was the most common material used in the construction of buildings in nineteenth- and twentieth-century Denton. It was plentiful, easy to work with, and not prohibitively expensive. The essential elements of many of Denton's historic buildings were made of wood, including siding, roofing, and structural beams and frames, as well as details such as cornices, shutters, columns, and balustrades.

Most of the wood-sided buildings in the district are constructed of weatherboard or clapboard, consisting of overlapping, tapered boards with four, six, and sometimes eight inches of exposure. Some historic wood facades have been covered with asbestos, metal, vinyl siding, and other modern materials, obscuring original materials and details.

### Step One: Identify

#### *Recommended*

- Identifying wood features that are important in defining the overall historic character of the building such as siding, cornices, brackets, windows, doors, and balustrades; and their paints, finishes, and colors.

### Step 2: Protect and Maintain

#### *Recommend*

- Surveying exterior woodwork every two years for paint peeling to bare wood. This indicates a high level of moisture, which usually leads to decay. Look for causes and sources of moisture such as cracks, open joints between parts, and pieces that have fallen off. Rub surfaces with an open hand, feeling for rough or jagged textures and loose paint chips. Surfaces should feel smooth and burnished.
- Doing a round of spot paint maintenance once every two or three years. If wood is still sound, spot prime and paint. Record the paint type, brand and product, and stockpile two unopened gallons for future spot paint maintenance needs. If wood is decayed, patch with a wood Dutchman (a piece of wood set into a recess that has been routed); or if parts are missing, replace them using matching materials. Coordinate paint work with exterior woodwork repairs.
- Protecting and maintaining wood features by providing proper drainage so that water is not allowed to stand on flat, horizontal surfaces or accumulate in decorative features.
- Applying chemical preservatives to wood features such as beam ends that are exposed to decay hazards and are traditionally unpainted.
- Retaining coatings such as paint that help protect the wood from moisture and ultraviolet light. Paint removal should be considered only where there is paint surface deterioration and as part of an overall maintenance program which involves repainting or applying other appropriate protective coatings.
- Inspecting painted wood surfaces to determine whether repainting is necessary or if cleaning is all that is required. Removing damaged or deteriorated paint to the next sound layer using the gentlest method possible (handscraping and handsanding), then repainting.
- Using with care electric hot-air guns on decorative wood features and electric heat plates on flat wood surfaces when paint is so deteriorated that total removal is necessary prior to repainting.
- Using chemical strippers primarily to supplement other methods such as hand

scraping, hand sanding and the above-recommended thermal devices. Detachable wooden elements such as shutters, doors, and columns may, with the proper safeguards, be chemically dip-stripped.

- Applying compatible paint coating systems following proper surface preparation. Repainting with colors that are appropriate to the historic building and district.
- Evaluating the overall condition of the wood to determine whether more than protection and maintenance are required, that is, if repairs to wood features will be necessary.

*Not Recommended*

- Failing to identify, evaluate, and treat the causes of wood deterioration, including faulty flashing, leaking gutters, cracks and holes in siding, deteriorated caulking in joints and seams, plant material growing too close to wood surfaces, or insect or fungus infestation.
- Using chemical preservatives such as creosote which can change the appearance of wood features unless they were used historically.
- Stripping paint or other coatings to reveal bare wood, thus exposing historically coated surfaces to the effects of accelerated weathering.
- Removing paint that is firmly adhering to, and thus, protecting wood surfaces.
- Using destructive paint removal methods such as a propane or butane torches, sandblasting or water blasting. These methods can irreversibly damage historic woodwork. Using thermal devices improperly so that the historic woodwork is scorched.
- Failing to neutralize the wood thoroughly after using chemicals so that new paint does not adhere.
- Allowing detachable wood features to soak too long in a caustic solution so that the wood grain is raised and the surface roughened.
- Failing to follow manufacturers' product and application instructions when repainting exterior woodwork.
- Using new colors that are inappropriate to the historic building or district. Failing to undertake adequate measures to assure the protection of wood features.

### Step 3: Repair

#### *Recommend*

- Repairing wood features by patching, piecing-in, consolidating, or otherwise reinforcing the wood using recognized preservation methods. Repair may also include the limited replacement in kind - or with compatible substitute material - of those extensively deteriorated or missing parts of features where there are surviving prototypes such as brackets, molding, or sections of siding.
- Repair minor deterioration using an appropriate wood consolidant or filler. If the deterioration is severe, replace only the affected areas with wood siding that matches the existing in size, shape, profile and texture.
- Remove metal, vinyl, asbestos shingles and other inappropriate materials from facades and repair damaged wood as necessary.

#### *Not Recommended*

- Replacing an entire wood feature such as a cornice or porch when repair of the wood and limited replacement of deteriorated or missing parts are appropriate.
- Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the wood feature or that is physically or chemically incompatible.

### Step 4: Replace

#### *Recommend*

- Replacing in kind an entire wood feature that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples of wood features include a cornice, entablature or balustrade. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.
- Designing and installing a new wood feature such as a cornice or doorway when the historic feature is completely missing. It may be an accurate restoration using historical, pictorial, and physical documentation; or be a new design that is compatible with the size, scale, material, and color of the historic building.

#### *Not Recommended*

- Removing an entire wood feature that is irreparable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.
- Removing or radically changing wood features which are important in defining the

overall historic character of the building so that, as a result, the character is diminished.

- Removing a major portion of the historic wood from a facade instead of repairing or replacing only the deteriorated wood, then reconstructing the facade with new material in order to achieve a uniform or "improved" appearance.
- Radically changing the type of finish or its color or accent scheme so that the historic character of the exterior is diminished.
- Stripping historically painted surfaces to bare wood, then applying clear finishes or stains in order to create a "natural look."
- Stripping paint or varnish to bare wood rather than repairing or reapplying a special finish, i.e., a grain finish to an exterior wood feature such as a front door.

### Masonry

Brick is used as a facade material for some of the buildings in Denton's Historic District. Most brick buildings are laid in running, common, or Flemish bonds. The most common mortar joints used in brick walls and foundations are 1/4" to 1/2" in width and are a light grey color. Common mortar joint profiles include weather struck, bucket handle and flush.

#### Step 1: Identify

##### *Recommend*

- Identifying, retaining, and preserving masonry features that are important in defining the overall historic character of the building such as walls, brackets, railings, cornices, window architraves, door pediments, steps, and columns; and details such as tooling and bonding patterns, coatings, and color.

#### Step 2: Protect and Maintain

##### *Recommend*

- Inspecting for damage once every five years and making spot repairs, as needed.
- Protecting and maintaining masonry by providing proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in curved decorative features.
- Cleaning masonry only when necessary to halt deterioration or remove heavy soiling.
- Carrying out masonry surface cleaning tests after it has been determined that such



cleaning is appropriate. Tests should be observed over a sufficient period of time so that both the immediate and the long range effects are known to enable selection of the gentlest method possible.

- Cleaning masonry surfaces with the gentlest method possible, such as low pressure water and detergents, using natural bristle brushes.
- Inspecting painted masonry surfaces to determine whether repainting is necessary.
- Removing damaged or deteriorated paint only to the next sound layer using the gentlest method possible (e.g., hand-scraping) prior to repainting.
- Applying compatible paint coating systems following proper surface preparation.
- Repainting with colors that are historically appropriate to the building and district.
- Evaluating the overall condition of the masonry to determine whether more than protection and maintenance are required, that is, if repairs to the masonry features will be necessary.

#### *Not Recommended*

- Failing to evaluate and treat the various causes of mortar joint deterioration such as leaking roofs or gutters, differential settlement of the building, capillary action, or extreme weather exposure.
- Cleaning masonry surfaces when they are not heavily soiled to create a new appearance, thus needlessly introducing chemicals or moisture into historic materials.
- Cleaning masonry surfaces without testing or without sufficient time for the testing results to be of value.
- Sandblasting brick or stone surfaces using dry or wet grit or other abrasives. These methods of cleaning permanently erode the surface of the material and accelerate deterioration.
- Using a cleaning method that involves water or liquid chemical solutions when there is any possibility of freezing temperatures.
- Cleaning with chemical products that will damage masonry, such as using acid on limestone or marble, or leaving chemicals on masonry surfaces.
- Applying high pressure water cleaning methods that will damage historic masonry and the mortar joints.
- Removing paint that is firmly adhering to, and thus protecting, masonry surfaces.

- Using methods of removing paint which are destructive to masonry, such as sandblasting, application of caustic solutions, or high pressure waterblasting.
- Failing to follow manufacturers' product and application instructions when repainting masonry.
- Using new paint colors that are inappropriate to the historic building and district.
- Failing to undertake adequate measures to assure the protection of masonry features.

### Step 3: Repair

#### *Recommend*

- Repairing masonry walls and other masonry features by repointing the mortar joints where there is evidence of deterioration such as disintegrating mortar, cracks in mortar joints, loose bricks, damp walls, or damaged plaster work.
- Removing deteriorated mortar by carefully hand-raking the joints to avoid damaging the masonry.
- Duplicating old mortar in strength, composition, color, and texture.
- Duplicating old mortar joints in width and in joint profile.
- Repairing stucco by removing the damaged material and patching with new stucco that duplicates the old in strength, composition, color, and texture.
- Cutting damaged concrete back to remove the source of deterioration (often corrosion on metal reinforcement bars). The new patch must be applied carefully so it will bond satisfactorily with, and match, the historic concrete. Replacement stones tooled to match original.
- Repairing masonry features by patching, piecing-in, or consolidating the masonry using recognized preservation methods. Repair may also include the limited replacement in kind - or with compatible substitute material - of those extensively deteriorated or missing parts of masonry features when there are surviving prototypes such as terra-cotta brackets or stone balusters.
- Applying new or non-historic surface treatments such as water-repellent coatings to masonry only after repointing and only if masonry repairs have failed to arrest water penetration problems.

#### *Not Recommended*

- Removing non-deteriorated mortar from sound joints, then repointing the entire building to achieve a uniform appearance.
- Using electric saws and hammers rather than hand tools to remove deteriorated mortar from joints prior to repointing.
- Repointing with mortar of high portland cement content (unless it is the content of the historic mortar). This can often create a bond that is stronger than the historic material and can cause damage as a result of the differing coefficient of expansion and the differing porosity of the material and the mortar.
- Repointing with a synthetic caulking compound. Using a "scrub" coating technique to repoint instead of traditional repointing methods.
- Changing the width or joint profile when repointing.
- Removing sound stucco; or repairing with new stucco that is stronger than the historic material or does not convey the same visual appearance.
- Patching concrete without removing the source of deterioration.
- Applying waterproof, water repellent, or non-historic coatings such as stucco to masonry as a substitute for repointing and masonry repairs. Coatings are frequently unnecessary, expensive, and may change the appearance of historic masonry as well as accelerate its deterioration.

#### Step 4: Replace

#### *Recommend*

- Replacing in kind an entire masonry feature that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model to reproduce the feature. Examples can include large sections of a wall, a cornice, balustrade, column, or stairway. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.

#### *Not Recommended*

- Removing a masonry feature that is irreparable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.
- Replacing an entire masonry feature such as a cornice or balustrade when repair of the masonry and limited replacement of deteriorated or missing parts are appropriate.

- Removing or radically changing masonry features which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
- Replacing or rebuilding a major portion of exterior masonry walls that could be repaired so that, as a result, the building is no longer historic and is essentially new construction.
- Applying paint or other coatings such as stucco to masonry that has been historically unpainted or un-coated to create a new appearance.
- Removing paint from historically painted masonry.
- Radically changing the type of paint or coating or its color.

### Windows

From the traditional single-hung sash (windows having one vertically sliding sash) in the early 1700s to the ubiquitous double-hung sash (windows having two vertically sliding sashes) that appeared later in the century, early wooden windows were characterized by small panes and wide muntins (the grooved pieces set inside the frame to hold the panes). Until the late nineteenth century, window surrounds in residential and commercial buildings were almost always made of wood or brick with little detail or ornamentation.

By the end of the nineteenth century, the manufacture of plate glass enabled commercial and office buildings to use large sheets of glass. More intricate surrounds were incorporated in the facades of both residential and commercial buildings, including scrolled wood, pressed metal and patterned brick.

In the twentieth century, other types of windows were also used in residential buildings and in the upper stories of commercial buildings. Casement windows are mounted on vertical hinges and open outward. Awning windows consist of a single pane of glass in a metal or wood sash, hinged at the top. Decorative windows of various shapes were also popular in residential buildings. Bullseye and oval windows, usually constructed of wood, are often located above a main entrance or at the top of a gable-end wall.

### Step 1: Identify

#### *Recommend*

- Identifying, retaining, and preserving windows, and their functional and decorative features, are important in defining the overall historic character of the building. Such features can include frames, sash, muntins, glazing, sills, heads, hoodmolds, panelled or decorated jambs and moldings, and interior and exterior shutters and blinds.

- Conducting an in-depth survey of the condition of existing windows early in rehabilitation planning so that repair and upgrading methods and possible replacement options can be fully explored. Assess conditions every few years, looking for proper and complete operation, broken glass, crack or missing glazing, paint film cracked or peeling to bare wood, loose or open joints, or cracks in the sill. Make spot repairs as needed with a priority on sash and sills.

#### *Not Recommended*

- Changing the historic appearance of windows through the use of inappropriate designs, materials, finishes, or colors which noticeably change the sash, depth of reveal, and muntin configuration; the reflectivity and color of the glazing; or the appearance of the frame.
- Obscuring historic window trim with metal or other material.
- Stripping windows of historic material such as wood, cast iron, and bronze.
- Replacing windows solely because of peeling paint, broken glass, stuck sash, and high air infiltration. These conditions, in themselves, are no indication that windows are beyond repair.

#### Step 2: Protect and Maintain

##### *Recommend*

- Protecting and maintaining the wood and architectural metals which comprise the window frame, sash, muntins, and surrounds through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.
- Making windows weathertight by re-caulking and replacing or installing weatherstripping. These actions also improve thermal efficiency.
- Evaluating the overall condition of materials to determine whether more than protection and maintenance are required, i.e. if repairs to windows and window features will be required.

##### *Not Recommended*

- Failing to provide adequate protection of materials on a cyclical basis so that deterioration of the window results.
- Retrofitting or replacing windows rather than maintaining the sash, frame, and glazing.

### Step 3: Repair

#### *Recommend*

- Repairing window frames and sash by patching, splicing, consolidating or otherwise reinforcing. Such repair may also include replacement in kind--or with compatible substitute material--of those parts that are either extensively deteriorated or are missing when there are surviving prototypes such as architraves, hoodmolds, sash, sills, and interior or exterior shutters and blinds.
- If many windows need work but time or money is limited, repair the worst two or three windows each year.
- Do not paint sashes shut. Make certain they operate freely after painting to avoid stuck sash and broken glass.

#### *Not Recommended*

- Replacing an entire window when repair of materials and limited replacement of deteriorated or missing parts are appropriate.
- Failing to reuse serviceable window hardware such as brass sash lifts and sash locks.
- Using substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the window or that is physically or chemically incompatible.

### Step 4: Replace

#### *Recommend*

- Replacing in kind an entire window that is too deteriorated to repair using the same sash and pane configuration and other design details. If using the same kind of material is not technically or economically feasible when replacing windows deteriorated beyond repair, then a compatible substitute material may be considered.

#### *Not Recommended*

- Removing or radically changing windows which are important in defining the historic character of the building so that, as a result, the character is diminished.
- Changing the number, location, size or glazing pattern of windows, through cutting new openings or installing replacement sashes that do not fit the historic window opening.



## Entrances and Porches

Historically, residential front entry doors were made of wood and often incorporated glass panels as well as fanlights and sidelights. In many of the examples of residential architecture in Denton, doors and windows are symmetrically arranged on front facades. Houses that feature or borrow from Victorian or Queen Anne styles may have doors and windows asymmetrically arranged on the front facade. The rhythm of the placement of doors and windows on the fronts of buildings is one of the strongest statements in a streetscape.

Nineteenth and early twentieth century buildings often featured front entrances with decorative features that were also functional, such as columns, porches, balustrades, and pilasters, all of which are important in defining the overall character of a building. Porches served to shade buildings during the summer months and protect facades from harsh weather. Many of the residential buildings in Denton's Historic District have front and often secondary porches.

### Step 1: Identify

#### *Recommend*

- Identifying, retaining, and preserving entrances and porches--and their functional and decorative features--that are important in defining the overall historic character of the building such as doors, fanlights, sidelights, pilaster, architraves, columns, balustrades, and stairs.

#### *Not Recommended*

- Removing or radically changing entrances and porches which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
- Stripping entrances and porches of historic material such as wood, cast iron, terra cotta tile, and brick.
- Removing an entrance or porch because the building has been re-oriented to accommodate a new use.
- Cutting new entrances on a primary elevation.
- Altering utilitarian or service entrances so they appear to be formal entrances by adding paneled doors, fanlights, and sidelights.

## Step 2: Protect and Maintain

### *Recommend*

- Protecting and maintaining the masonry, wood, and architectural metals that comprise entrances and porches through appropriate surface treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.
- Maintain and repair doors in their original location and design, frames, sills, hardware, transom, fanlights and sidelights on doors located on front facades and side and rear facades visible from a primary public right-of-way.
- Screen doors are usually appropriate on residential but not commercial buildings. On front facades, screen doors should be constructed of wood and designed to be compatible with the design of the door. On side and rear facades, painted metal screen/storm doors, painted to match the existing surround and door, may be used. Existing original screen doors should be maintained.

### *Not Recommended*

- Failing to provide adequate protection to materials on a cyclical basis so that deterioration of entrances and porches results.
- Failing to undertake adequate measures to assure the protection of historic entrances and porches.

## Step 3: Repair

### *Recommend*

- Repairing entrances and porches by reinforcing the historic materials. Repair will also generally include the limited replacement in kind--or with compatible substitute material--of those extensively deteriorated or missing parts of repeated features where there are surviving prototypes such as balustrades, cornices, entablatures, columns, sidelights, and stairs.

### *Not Recommended*

- Replacing an entire entrance or porch when the repair of materials and limited replacement of parts are appropriate.
- Using a substitute material for the replacement parts that does not convey the visual appearance of the surviving parts of the entrance and porch or that is physically or chemically incompatible.

#### Step 4: Replace

##### *Recommend*

- Replacing in kind an entire entrance or porch that is too deteriorated to repair--if the form and detailing are still evident--using the physical evidence as a model to reproduce the feature. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.
- If repair is not possible, replacing doors and surrounds on front, side and rear facades using materials designed to duplicate the original as closely as possible.
- Replacing an inappropriately designed, non-original door or surround on a contributing building with an appropriately designed door or surround based on documentary or photographic evidence. If no such evidence exists, the design of the replacement door or surround should be compatible with the character of the facade in which it is located.

##### *Not Recommended*

- Removing an entrance or porch that is irreparable and not replacing it; or replacing it with a new entrance or porch that does not convey the same visual appearance.
- Changing the location or size of doors, openings, transom windows or sidelights particularly those located on front facades.
- Adding a new door to a front facade.
- Using inappropriately detailed replacement doors, such as solid doors for the main entries to commercial buildings, or ones that are not in keeping with the character of a residential building.
- Adding details, surrounds, canopies and ornamentation that have no historical basis and are not in keeping with the character of the original door.

## **4.2 Roofs**

Sloped roofs that are typical of residential buildings in the Denton Historic District include gable, cross-gable, side gable, gambrel, and hipped. Character-defining features, including dormer windows, chimneys, finials and weather vanes, appear on a number of roofs in the Historic District as well. The roofs of many of the historic commercial buildings located in the downtown area of the Historic District are flat, and often embellished with cornices and parapets.

The materials used to cover roofs vary throughout the Historic District. Copper and lead were common metal roof materials in the nineteenth century and later, in the early twentieth century, galvanized tin was also used. Copper and lead roofs weather naturally

and are usually left unpainted, however other types of metal roofs were painted to protect them from corrosion. Slate was a common roof material for substantial residential buildings in the nineteenth and early twentieth centuries. Asphalt shingles began being used in the late nineteenth century and were inexpensive roofing material. By the mid-twentieth century, asphalt shingles had become the most common material for sloped roofs.

Other common roof materials include wood shakes and shingles. Wood shakes are hand split and have a rough appearance, while wood shingles are machine cut and have a smoother appearance. They are usually left unpainted and weather to a light gray color.

#### Step 1: Identify

##### *Recommend*

- Identifying, retaining, and preserving roofs and their functional and decorative features that are important in defining the overall historic character of the building. This includes the roof's shape, such as hipped, gambrel, and mansard; decorative features such as bargeboards, cupolas and weathervanes; and roofing material such as slate, wood, clay tile, and metal, as well as its size, color, and patterning.

##### *Not Recommended*

- Radically changing, damaging, or destroying roofs which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
- Removing a major portion of the roof or roofing material that is repairable, then reconstructing it with new material in order to create a uniform, or "improved" appearance.
- Changing the configuration of a roof by adding new features such as dormer windows, vents, or skylights so that the historic character is diminished.
- Stripping the roof of sound historic material such as slate, clay tile, wood, and architectural metal.
- Applying paint or other coatings to roofing material which has been historically uncoated.

#### Step 2: Protect and Maintain

##### *Recommend*

- Inspecting the roof shingles with binoculars after major storms and at least once every year for loose, broken or missing shingles. Inspect chimney yearly for gaps, cracks or missing flashing.

- Protecting and maintaining a roof by cleaning the gutters and downspouts and replacing deteriorated flashing. Roof sheathing should also be checked for proper venting to prevent moisture condensation and water penetration; and to ensure that materials are free from insect infestation.
- Providing adequate anchorage for roofing material to guard against wind damage and moisture penetration.
- Protecting a leaking roof with plywood and building paper until it can be properly repaired.

*Not Recommended*

- Failing to clean and maintain gutters and downspouts properly so that water and debris collect and cause damage to roof fasteners, sheathing, and the underlying structure.
- Allowing roof fasteners, such as nails and clips to corrode so that roofing material is subject to accelerated deterioration.
- Permitting a leaking roof to remain unprotected so that accelerated deterioration of historic building materials (masonry, wood, plaster, paint and structural members) occurs.
- Depending upon caulks, sealants or "goop" to do what metal flashing can do better.

Step 3: Repair

*Recommend*

- Repairing a roof by reinforcing the historic materials which comprise roof features. Repairs will also generally include the limited replacement in kind - or with compatible substitute material - of those extensively deteriorated or missing parts of features when there are surviving prototypes such as cupola louvers, dentils, dormer roofing; or slates, tiles, or wood shingles on a main roof.
- Repairing using methods, procedures and techniques that respect the original system. Match materials in type, size and quality. Build up a small stockpile of matching replacement shingles in advance from shingles that fall off the roof, architectural salvage companies, and building material suppliers.

*Not Recommended*

- Replacing an entire roof feature such as a cupola or dormer when repair of the historic materials and limited replacement of deteriorated or missing parts are appropriate.

- Failing to reuse intact slate or tile when only the roofing substrate needs replacement.
- Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the roof or that is physically or chemically incompatible.

#### Step 4: Replace

##### *Recommend*

- Replacing in kind an entire feature of the roof that is too deteriorated to repair (if the overall form and detailing are still evident) using the physical evidence as a model to reproduce the feature. Examples can include a large section of roofing, or a dormer or chimney. If physical evidence does not exist, missing or severely damaged roof towers, dormers, finials, cresting, chimneys and other character-defining elements should be replaced based on documentary or photographic evidence. If no evidence of the appearance of the element exists, a new element should be designed to be compatible with the overall character of the building. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.
- Locating new skylights, vents, chimneys or other projections so that they are not visible from a primary public right-of-way. If this is not possible, they should be designed to be in character with the overall appearance of the roof.
- Placing roof-mounted air conditioning units so they are not visible from a primary public right-of-way. If this is not possible, they should be screened from view. The design of the screen should be compatible with the character of the roof and building.

##### *Not Recommended*

- Removing a character-defining element of the roof that is irreparable, such as a chimney, cresting, finials, or dormer, and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.
- Changing the shape or slope of a roof.
- Locating solar panels, satellite dishes or antenna on roofs so that they are visible from a primary public right-of-way.
- Locating or designing new skylights, dormer windows, vents and the like so they detract from the appearance of the roof.
- Replacing sloping roof materials with materials that significantly alter the



appearance of the roof.

### 4.3 Details and Ornamentation

Architectural details such as ornamental moldings, decorative cornices, porticos, and columns play a significant role in defining the character of an historic structure. They associate buildings with certain architectural styles and periods, add depth and visual interest, and showcase superior craftsmanship.

#### Step 1: Identify

##### *Recommended*

- Identifying the architectural details (including their scale, texture and finish) that contribute significantly to the character of a structure. Porches, turned columns and brackets, cornices, storefronts, foundations and window and door surrounds are examples of architectural details that should not be removed or altered. The best way to preserve many of these features is through well-planned maintenance.

#### Step 2: Protect and Maintain

##### *Recommended*

- Treating distinctive stylistic features and examples of skilled craftsmanship with sensitivity.
- Maintaining historic features from the outset by employing treatments such as rust removal, caulking, limited paint removal and re-application of paint so that intervention is not required.
- Removing numerous coats of paint that obscure details and ornamentation prior to repainting.

##### *Not Recommended*

- Adding decorative elements or details that are out of scale or character with the original building. For example, details such as decorative millwork or cornices should not be added to a building if they were not an original feature of that structure.

#### Step 3: Repair

##### *Recommended*

- Repairing only those features that are deteriorated.
- Using recognized preservation methods to patch, piece-in, splice, consolidate or

otherwise upgrade existing materials.

- Protecting features that are adjacent to the area being worked on.
- Stabilizing or fixing isolated areas of damage using consolidants (epoxies and resins may be considered for wood repair; special masonry repair components may be used for brick and stone repair).
- Using methods that minimize damage to the original materials when disassembly of an historic element is necessary for its restoration.
- Documenting the location of an historic feature when disassembly is required so that it may be repositioned. Always devise methods of replacing the disassembled materials in their original configuration.
- Using the gentlest means possible that will achieve the desired results when choosing preservation treatments.

#### *Not Recommended*

- Removing, covering, or altering architectural details that are in good condition or that can be repaired in place.

#### Step 4: Replace

- Replacing only those portions of details and ornamentation that are deteriorated.
- Replacing any missing details and ornamentation; their design should be based on documentary evidence.
- Replacing features with materials that match the original in size, profile, texture and other defining characteristics as closely as possible. If a substitute material is used, it should be visually, physically and chemically compatible with surrounding original material.
- Using substitute materials (in cases where they must be used) that convey the visual appearance of the original materials in design, scale, proportion, finish and appearance.
- Using a simplified interpretation of the original when inadequate information exists to allow an accurate reconstruction. The new element should still relate in general size, shape, scale and finish.

## 4.4 Site

### Step 1: Identify

#### *Recommend*

- Identifying, retaining, and preserving buildings and their features as well as features of the site that are important in defining its overall historic character. Site features may include circulation systems such as walks, paths, roads, or parking; vegetation such as trees, shrubs, fields, or herbaceous plant material; landforms such as terracing, berms or grading; furnishings such as lights, fences, or benches; decorative elements such as sculpture, statuary or monuments; water features including fountains, streams, pools, or lakes; and subsurface archeological features which are important in defining the history of the site.
- Retaining the historic relationship between buildings and the landscape.

#### *Not Recommended*

- Removing or radically changing buildings and their features or site features which are important in defining the overall historic character of the property so that, as a result, the character is diminished.
- Removing or relocating buildings or landscape features, thus destroying the historic relationship between buildings and the landscape.
- Removing or relocating historic buildings on a site or in a complex of related historic structures--such as a mill complex or farm--thus diminishing the historic character of the site or complex.
- Moving buildings onto the site, thus creating a false historical appearance.
- Radically changing the grade level of the site. For example, changing the grade adjacent to a building to permit development of a formerly below-grade area that would drastically change the historic relationship of the building to its site.

### Step 2: Protect and Maintain

#### *Recommend*

- Protecting and maintaining buildings and the site by providing proper drainage to assure that water does not erode foundation walls; drain toward the building; or damage or erode the landscape.
- Minimizing disturbance of terrain around buildings or elsewhere on the site, thus reducing the possibility of destroying or damaging important landscape features or archeological resources.

- Surveying and documenting areas where the terrain will be altered to determine the potential impact to important landscape features or archeological resources.
- Protecting, e.g., preserving in place important archeological resources.
- Planning and carrying out any necessary investigation using professional archeologists and modern archeological methods when preservation in place is not feasible.
- Preserving important landscape features, including ongoing maintenance of historic plant material.
- Protecting the building and landscape features against arson and vandalism before rehabilitation work begins, i.e., erecting protective fencing and installing alarm systems that are keyed into local protection agencies.
- Providing continued protection of historic building materials and plant features through appropriate cleaning, rust removal, limited paint removal, and re-application of protective coating systems; and pruning and vegetation management.
- Evaluating the overall condition of the materials and features of the property to determine whether more than protection and maintenance are required, that is, if repairs to building and site features will be necessary.

*Not Recommended*

- Failing to maintain adequate site drainage so that buildings and site features are damaged or destroyed; or alternatively, changing the site grading so that water no longer drains properly.
- Introducing heavy machinery into areas where it may disturb or damage important landscape features or archeological resources.
- Failing to survey the building site prior to the beginning of rehabilitation work which results in damage to, or destruction of, important landscape features or archeological resources.
- Leaving known archeological material unprotected so that it is damaged during rehabilitation work.
- Permitting unqualified personnel to perform data recovery on archeological resources so that improper methodology results in the loss of important archeological material.
- Allowing important landscape features to be lost or damaged due to a lack of

maintenance.

- Permitting the property to remain unprotected so that the building and landscape features or archeological resources are damaged or destroyed.
- Removing or destroying features from the building or site such as wood siding, iron fencing, masonry balustrades, or plant material.
- Failing to provide adequate protection of materials on a cyclical basis so that deterioration of building and site features results.
- Failing to undertake adequate measures to assure the protection of building and site features.

### Step 3: Repair

#### *Recommend*

- Repairing features of the building and site by reinforcing historic materials.

#### *Not Recommended*

- Replacing an entire feature of the building or site such as a fence, walkway, or driveway when repair of materials and limited compatible replacement of deteriorated or missing parts are appropriate.
- Using a substitute material for the replacement part that does not convey the visual appearance of the surviving parts of the building or site feature or that is physically or chemically incompatible.

### Step 4: Replace

#### *Recommend*

- Replacing in kind an entire feature of the building or site that is too deteriorated to repair if the overall form and detailing are still evident. Physical evidence from the deteriorated feature should be used as a model to guide the new work. This could include an entrance or porch, walkway, or fountain. If using the same kind of material is not technically or economically feasible, then a compatible substitute material may be considered.
- Replacing deteriorated or damaged landscape features in kind.

#### *Not Recommended*

- Removing a feature of the building or site that is unrepairable and not replacing it; or replacing it with a new feature that does not convey the same visual appearance.

- Adding conjectural landscape features to the site such as period reproduction lamps, fences, fountains, or vegetation that are historically inappropriate, thus creating a false sense of historic development.

## 4.5 Setting

### Step 1: Identify

#### *Recommend*

- Identifying retaining, and preserving building and landscape features which are important in defining the historic character of the setting. Such features can include roads and streets, furnishings such as lights or benches, vegetation, gardens and yards, adjacent open space such as fields, parks, commons or woodlands, and important views or visual relationships.
- Retaining the historic relationship between buildings and landscape features of the setting. For example, preserving the relationship between a town common and its adjacent historic houses, municipal buildings, historic roads, and landscape features.

#### *Not Recommended*

- Altering those features of the setting which are important in defining the historic character.
- Altering the relationship between the buildings and landscape features within the setting by widening existing streets, changing landscape materials, or constructing inappropriately located new streets or parking.
- Removing or relocating historic buildings or landscape features, thus destroying their historic relationship within the setting.

### Step 2: Protect (or Stabilize) and Maintain

#### *Recommend*

- Stabilizing deteriorated or damaged building and landscape features of the setting as a preliminary measure, when necessary, prior to undertaking appropriate preservation work.
- Protecting and maintaining historic building materials and plant features through appropriate cleaning, rust removal, limited paint removal, and reapplication of protective coating systems; and pruning and vegetation management.
- Protecting building and landscape features against arson and vandalism before preservation work begins by erecting protective fencing and installing alarm

systems that are keyed into local preservation agencies.

- Evaluating the existing condition of the building and landscape features to determine whether more than protection and maintenance are required, that is, if repairs to features will be necessary.

*Not Recommended*

- Failing to stabilize a deteriorated or damaged building or landscape feature of the setting until additional work is undertaken, thus allowing further damage to the setting to occur.
- Failing to provide adequate protection of materials on a cyclical basis which results in the deterioration of building and landscape features.
- Permitting the building and setting to remain unprotected so that interior or exterior features are damaged.
- Stripping or removing features from buildings or the setting such as wood siding, iron fencing, terra cotta balusters, or plant material.
- Failing to undertake adequate measures to assure the protection of building and landscape features.

Step 3: Repair

*Recommend*

- Repairing features of the building and landscape using recognized preservation methods. The new work should be unobtrusively dated to guide future research and treatment.

*Not Recommended*

- Removing material that could be repaired, using improper repair techniques, or failing to document the new work.

## 4.6 Color

Building owners should strive for a color scheme that reflects the historic style of a building, although some new color selections can be compatible. For a newer building in the Historic District, a color scheme that complements the historic character of the district should be used. Owners are encouraged to employ colors that will help a building blend with its context, and establish a sense of visual continuity for the block.

#### *Recommended*

- Applied colors used on side and rear elevations should be compatible with those used on the front facade. Complementary colors should be used on all elevations.
- If the building is listed in the National Register, a paint analysis to determine historic colors and paint composition is recommended. Strong consideration should be given to repainting using the historic color scheme.

#### *Not Recommended*

- Materials with integral colors should not be covered with paint or other architectural coatings, unless they have historically been covered.
- Using sandblasting or other abrasive methods to strip paint from wood, masonry or metal.
- Using flame or heating iron to remove paint from wood surfaces.
- Paint applied to buildings built prior to 1978 should be tested for lead. If found, appropriate abatement or encapsulation should be undertaken.
- Historically unpainted materials should not be painted.

### **4.7 Commercial Storefronts**

The commercial areas of Denton's Historic District are comprised of a collection of two-story brick storefronts and one-story concrete block commercial structures dating from the nineteenth and twentieth centuries. Typical storefronts seen along the main streets of the commercial area consist of centrally located entrances, often recessed, flanked by large display windows. Some storefronts also feature awnings and prominent sign boards.

#### Step 1: Identify

##### *Recommend*

- Identifying functional and decorative features of the storefront that are important in defining the overall historic character of the building (i.e., display windows, signs, recessed entryways, doors, transoms, kick plates, corner posts, cornices, and parapets).
- Removing inappropriate, non-historic cladding, false mansard roofs, and other later alterations that can help reveal the historic character of a storefront.



### *Not Recommended*

- Removing or radically changing storefronts--and their features--which are important in defining the overall historic character of the building so that, as a result, the character is diminished.
- Changing the storefront so that it appears residential rather than commercial in character.
- Changing the location of a storefront's main entrance.

### Step 2: Protect and Maintain

#### *Recommend*

- Protecting and maintaining masonry, wood, and architectural metals which comprise storefronts through appropriate treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems.
- Protecting storefronts against arson and vandalism before work begins by boarding up windows and installing alarm systems.
- Evaluating the existing condition of storefront materials to determine whether more than protection and maintenance are required, i.e., if repairs to features will be necessary.

#### *Not Recommended*

- Failing to provide adequate protection of materials on a cyclical basis so that deterioration of storefront features results.
- Permitting entry into the building through unsecured or broken windows and doors so that interior features and finishes are damaged by exposure to weather or vandalism.
- Stripping storefronts of historic material such as wood, cast iron, and brick.

### Step 3: Repair

#### *Recommend*

- Repairing storefronts by reinforcing the historic materials. Repairs will also generally include the limited replacement in kind--or with compatible substitute materials--of those extensively deteriorated or missing parts of storefronts where there are surviving prototypes such as transoms, kick plates, pilasters, or signs.

#### *Not Recommended*

- Replacing an entire storefront when repair of materials and limited replacement of its parts are appropriate.
- Using substitute material for the replacement parts that does not convey the same visual appearance as the surviving parts of the storefront or that is physically or chemically incompatible.

#### Step 4: Replace

#### *Recommend*

- Replacing in kind an entire storefront that is too deteriorated to repair--if the overall form and detailing are still evident--using the physical evidence as a model. If using the same material is not technically or economically feasible, then compatible substitute materials may be considered.

#### *Not Recommended*

- Removing a storefront that is irreparable and not replacing it; or replacing it with a new storefront that does not convey the same visual appearance, i.e., using inappropriate materials such as vinyl and aluminum siding, bare anodized aluminum, mirrored or tinted glass or artificial stone, for a new storefront, or adding details and ornamentation to existing storefronts that create a false sense of history, or are incompatible with the overall design of the storefront.
- If storefront security systems are to be added, preference is given to electronic systems that do not alter the appearance of the storefront.

#### Awnings

Historically, awnings were found on storefronts and sometimes on the upper floor front facade windows of commercial buildings. They provided shelter from inclement weather, and shade from the summer sun. Awnings were historically made of steel frames and canvas duck; modern frames are made of aluminum and covered with a wide variety of materials, the most popular being vinyl and canvas.

#### *Recommended*

- Awning frames should fit within the storefront or window opening to which it is attached. The shape of the awning (round, sloped, square, etc.) should complement the design of storefront or window to which it is attached.
- Storefront and other ground floor awnings should have a minimum clearance of 8' above the sidewalk. The valance should be a minimum of 1' behind the plane of the street curb.

- Awnings are sometimes appropriate for upper floor windows on commercial buildings. If they are appropriate, they should be fitted to conform to the size and shape of the window head and upper surround.
- Awning colors should complement those of the facade to which it is attached. No more than two colors should be used. If a sign is included on the awning, no more than three colors should be used.
- Using canvas duck or matte-finished vinyl as the awning material.

#### *Not Recommended*

- Awnings and frames that do not fit within the storefront or window opening to which they are attached.
- Awning shapes that do not complement the design of the storefront or window to which they are attached.
- Using metal, wood, fiberglass, plastic or other inappropriate materials for awnings.
- Installing an awning in such a manner that it destroys architectural details or ornamentation.

### Business Signs

The most common types of business signs are signboard signs, wall signs, hanging signs, display window and entry signs, awning signs, directory signs and sandwich board signs. The earliest commercial signs included symbols of a merchant's goods or trade. Emblems were mounted on poles, hung from buildings, or painted on hanging boards.

#### Fascia or Signboard Signs

Flat signs with lettering mounted flush against the building gradually replaced hanging, symbolic signs, and surviving historic photographs depict a great variety of signs. Signs placed on the fascia, the horizontal band between the storefront and the second floor, were among the most common. They may be painted, or constructed of wood, metal or other appropriate material. If illuminated, signboard signs should be lighted from above.

#### *Recommended*

- Signboard signs should be mounted flush on the signboard. They may be centered over the entry to the business or center in the signboard area.
- Signboard signs should contain only the name of the business and its logo or symbol if appropriate.

- No more than 75% of the signboard area should be devoted to the sign. Lettering and logos should be a minimum of 8” and a maximum of 18” high, and fit within the signboard area.

#### *Not Recommended*

- Signboard signs that project more than 3” from the face of the signboard.
- Signboard signs that extend outside the signboard area.
- National or regionally distributed signs that are not in keeping with the character of the building.
- Vacuum-formed signs.
- Internally lighted signs, or flashing or moving illumination should not be used.

#### Wall Signs

Walls signs are located on the front, side or rear walls of a building. They may be painted on the wall surface, or made of metal, wood or other appropriate materials and attached to the wall.

#### *Recommended*

- Wall signs mounted above a storefront cornice or signboard area should not cover upper floor windows, window surrounds or decorative features of the front facade. On one-story buildings, signs should not cover the cornice nor project above it.
- Wall signs should be scaled to the wall to which they are attached.
- Historic painted wall signs (ghost signs) should be preserved, but not repainted.

#### *Not Recommended*

- Covering windows, doors, cornices, decorative surfaces or other character defining elements of walls with wall signs.
- Wall signs that are not in scale with the wall to which they are attached.
- Illuminating wall signs.

#### Hanging Signs

Small hanging signs, located above the entry to ground or upper floor businesses, are an effective means of communicating to pedestrians. They may be constructed of wood,

metal or other appropriate material. For legibility from the sidewalk, hanging signs should be located at least 25 feet apart.

*Recommended*

- Hanging signs should be mounted perpendicular to the facade and should have a minimum clearance of 8'-0" above the sidewalk and be recessed a minimum of 1'-0" behind the plane of the curb.
- Hanging signs should have a maximum area of 8 square feet per face.

*Not Recommended*

- Nationally or regionally distributed signs, or vacuum formed signs that are not in keeping with the character of the building.
- Internally lighted signs, or those that use flashing or moving illumination.
- Illumination of hanging signs should be external and be shielded to protect pedestrians and motorists from glare.

## Display Window and Entry Signs

Display windows and glass entry doors are often used as locations for permanent business signs and also for temporary signs announcing sales or other special events.

*Recommended*

- Signs on display windows and entry doors should be located and designed so they do not obscure visibility into the ground floor.
- Permanent signs on display windows should occupy no more than 15% of the total glass area to which they are displayed. Temporary signs on display windows should occupy no more than 10% of the glass area.
- Permanent business signs on glass entry doors should occupy no more than 10% of the total glass area to which they are displayed. Temporary signs should not be displayed in entry doors.
- Permanent display window and entry door signs may be painted, of gold leaf or of computer directed laser-cut letters. They may also be attached to Plexiglas, glass or other transparent material and hung inside the display window.

*Not Recommended*

- Nationally or regionally distributed signs that are not in keeping with the character of the building.

- Vacuum-formed signs.
- Internally lighted signs, or flashing or moving illumination.
- Stock adhesive letters applied to windows or on non-transparent material hung inside windows.

### Awning Signs

Business names and logos may also be located on the slopes, returns and valances of awnings. To be legible, the sign or logo should be in a color contrasting to the background or be outlined in a contrasting color. Awning signs may be silkscreened or sewn onto the awning material.

#### *Recommended*

- Awning signs should occupy no more than 30% of the slope or 65% of the return or valance.

#### *Not Recommended*

- Backlighting awning signs.
- Lettering and logos on returns and valance should be a minimum of 6" and a maximum of 10" high. Lettering and logos on slopes should be a minimum of 12" and a maximum of 18" high.

### Directory Signs

Directory signs give the names and locations of multiple tenants in a building. They are usually located near the front entry and within the lobby.

#### *Recommended*

- Directory signs should be attached flush to the building in such a manner so as not to cover or destroy character defining elements.

#### *Not Recommended*

- Attaching directory signs in such a manner as to destroy or cover character-defining elements of an entry or facade.
- Directory signs should be designed to complement the design of the entry and facade to which they are attached.
- Directory signs should be no larger than 10 square feet.

## Sandwich Board Signs

Freestanding sandwich board signs can be an effective means of communicating to customers and potential customers. They may be made of wood or metal and contain both permanent information such as the name of a business, and changeable information, such as the daily menu of a restaurant.

### *Recommended*

- Sandwich board signs should be designed to be compatible with the design of the storefront and front facade of the building.
- Sandwich board signs should be no more than 10 square feet per face, not including sign legs, nor more than five feet high.
- Sandwich board signs should be designed to withstand wind, be light enough to be removed at night.
- Sandwich board signs should be located so as not to impede pedestrian traffic.

### *Not Recommended*

- Designing sandwich board signs that are larger than 20 square feet per face, more than five feet high or that are incompatible with the design of the storefront and front facade.
- Using thumbtacks, or tape to temporarily attaching changeable information to a sandwich board sign.
- Locating a sandwich board sign so that it impedes pedestrians or is a traffic hazard.
- Internal or external illumination of sandwich board signs.
- If the sign contains changeable information, the changeable portion should be securely attached to the sandwich board and be weather proof.

## Illumination of Commercial Buildings

Illuminating historic commercial buildings can help to draw attention to businesses as well as create a more inviting environment after dark. Historically, lighting was confined to business signs, entries and, sometimes, architectural features such as cornices. Public, religious and institutional buildings were often fully illuminated, confirming their importance to the entire community. Exterior illumination on historic residential buildings was typically confined to porch lights, entry lights, and sometimes lighting at driveway and sidewalk entries.

#### *Recommended*

- External illumination of business signs in such a manner so that pedestrians and motorists are shielded from glare.
- If appropriate, illuminating significant features and details such as cornices on commercial buildings.
- If appropriate, illuminating public, institutional and religious buildings in such a manner so that their facades and features are highlighted.
- Illuminating recessed entries of commercial buildings using recessed ceiling fixtures.
- Locating external illumination on residential buildings at doors, on porch ceilings, and entries to driveways and sidewalks.
- The design, scale and materials of external fixtures should complement the design of the facade that they are illuminating.
- Using only true color rendition luminaries for all external lighting.
- Using unshielded floodlights to illuminate a building facade.

#### *Not Recommended*

- Using internally lighted signs, or moving or flashing illumination.
- Using color luminaries or luminaries that do not give true color rendition.
- Illuminating the entire facades of residential or commercial buildings.

## **4.8 Reconstruction of an Historic Building**

### Building Exterior

#### *Recommended*

- Reconstructing a non-surviving building to depict the documented historic appearance. Although traditional building materials such as masonry, wood, and architectural metals are preferable, substitute materials may be used as long as they re-create the historical appearance.
- Re-creating the documented design of exterior features such as the roof shape and coverings; architectural detailing; windows; entrances and porches; steps and doors; and their historic spatial relationships and proportions.



- Reproducing the appearance of historic paint colors and finishes based on physical and documentary evidence.
- Using signs to identify the building as a contemporary re-creation.

*Not Recommended*

- Reconstructing features that cannot be documented historically or for which inadequate documentation exists.
- Using substitute materials that do not convey the appearance of the historic building.
- Omitting a documented exterior feature; or re-building a feature, but altering its historic design.
- Using inappropriate designs or materials that do not convey the historic appearance, such as aluminum storm and screen window combinations.
- Using paint colors that cannot be documented through research and investigation to be appropriate to the building or using other undocumented finishes.
- Failing to explain that the building is a reconstruction, thus confusing the public understanding.

Building Site

- Basing decisions for reconstructing building site features on the availability of documentary and physical evidence.
- Inventorying the building site to determine the existence of aboveground remains and subsurface archeological materials, then using this evidence as corroborating documentation for the reconstruction of related site features. These may include walks, paths, roads, and parking; trees, shrubs, fields or herbaceous plant material; terracing, berms, or grading; lights, fences, or benches; sculpture, statuary, or monuments; fountains, streams, pools, or lakes.
- Re-establishing the historic relationship between the building or buildings and historic site features, whenever possible.

*Not Recommended*

- Reconstructing building site features without first conducting a detailed investigation to physically substantiate the documentary evidence.
- Giving the building's site a false appearance by basing the reconstruction or conjectural designs or the availability of features from other nearby sites.

- Changing the historic spatial relationship between the building and historic site features, or reconstructing some site features, but not others, thus creating a false appearance.

### Building Setting

- Basing decisions for reconstructing features of the building's setting on the availability of documentary and physical evidence.
- Inventorying the setting to determine the existence of aboveground remains and subsurface archeological materials, using this evidence as corroborating documentation for the reconstruction of missing features of the setting. Such features could include roads and streets; furnishings such as lights or benches; vegetation, gardens and yards; adjacent open space such as fields, parks, commons or woodlands; and important views or visual relationships.
- Re-establishing the historic spatial relationship between buildings and landscape features of the setting.

### *Not Recommended*

- Reconstructing features of the setting without first conducting a detailed investigation to physically substantiate the documentary evidence.
- Giving the building's setting a false appearance by basing the reconstruction on conjectural designs or the availability of features from other nearby districts or neighborhoods.
- Confusing the historic spatial relationship between buildings and landscape features within the setting by reconstructing some missing elements, but not others.

## **Section Four: New Construction in the Historic District**

### **5.1 Design Principles for New Buildings and Additions**

A new building should not be an exact duplicate of existing surrounding structures; not only would this be impracticable in many cases, it would be historically inaccurate. Inasmuch as historic structures were statements of the popular styles and cultural trends of their period, new construction should reflect modern influences, and incorporate the surrounding historic principles of design to reflect the distinctive architectural character of the neighborhood. The result will be the construction of a contemporary design that continues the architectural pattern and identity of the Historic District.

The design, materials, shapes, and setbacks of surrounding historic buildings should all be considered in the planning of a new building. As much as possible, new construction

should preserve the existing historic landscape and natural features of the property.

The neighboring landscape should also be respected, as well as respecting the character of the landscape and other important features of the residential and commercial areas in which they are located. Additions and new buildings should be compatible, or, “fit”, with the existing environment, again, without exactly duplicating existing buildings.

In assessing the fit of a new structure in the Historic District, the fit must be considered at two levels:

- The immediate context, i.e., how the structure relates to and impacts upon houses or in the immediate vicinity.
- The broader context, i.e., how the structure related to the visual character and scale of the neighborhood created by the collection of houses and buildings on both sides of the street in which the dwelling is situated.

The former refers to how the design of the new structure is influenced by the adjacent structures. The latter refers to what effects the new structure may have on the adjacent structures.

Building patterns and rhythms define visual character and should be respected. A street will develop a certain pattern or rhythm giving cohesiveness to the whole streetscape. A sudden change in this pattern can appear disruptive and visually upsetting. These patterns and rhythms are established by various design elements, which include:

- Building height
- Building setback
- Building form (bungalow, 2 storey, etc.)
- Roof shape
- Architectural massing
- Finish materials and details
- Landscaping

The design of a new structure in the Historic District should reinforce existing patterns, rhythms, and massing; respect proportions and details; and, if appropriate, incorporate distinctive architectural characteristics of surrounding buildings. New construction should also continue the relationships of the surrounding neighborhood. Examples of common patterns that should be continued include entries facing the street, roof pitches, balconies, and front porches.

The first step in designing a new building or addition that contributes to the character of the Historic District is to make an analysis of the following character-defining features of existing historic buildings and landscapes in its immediate neighborhood:

## Setback

Building setbacks are the distance between a structure's edges and the property lines. They create yard spaces for outdoor activity and landscaping. The pattern of street setbacks helps establish a rhythm to the streetscape, and new construction should be compatible with the existing setbacks in the neighborhood.

## Orientation

Orientation is the direction a building faces the street. Building orientation should reflect that of the neighboring properties. For example, where the predominant pattern in the block is gable ends of dwellings oriented perpendicular to the street, new construction should be so oriented.

## Scale

Scale is the consistency of relationship between the size of a building's elements (windows, porches, entrances) with each other and with adjacent buildings, trees, etc., as perceived by a person from ground level. The scale of new construction of a building or an addition should be compatible with the scale of neighboring buildings or the existing structure.

## Massing and Proportions

Massing and proportion have a significant impact on how a building fits into a neighborhood. Massing is the impression and visual impact of the size, shape and silhouette of a building. Proportions are dimensional relationships between the height, width, and depth of building parts such as windows, doors, bays and balconies, as well as the relationship of the dimensions of each these element to the others and to the building as a whole, and the dimensional relationship of the building to adjacent buildings.

Massing and build proportion of neighboring buildings should be reflected in new construction. When similar massing is not possible to achieve, the building facade of a dwelling can be broken into smaller elements creating an illusion of a smaller building in scale with its neighbors. New construction and additions to existing structures should maintain the scale of the surrounding block face or exiting structure with respect to height, bulk, and structure size.

## Ornamentation

The level of richness in ornamentation of the neighboring houses should be used as a guide without literal duplication. Ornamentation should be used appropriately in the context of the existing neighborhood. When incorporated into the design, the use of brackets, eaves, cornices, columns and capitals should come from an understanding of their original structural use. Ornamentation varies with periods of architectural style. The designer should understand the predominant style of a particular streetscape and

may design the new construction to echo those themes. This does not mean copying or repeating details, but rather using the existing details as a basis for incorporating contemporary but visually related detail into the new building.

### Roof Detail

Roof pitch, design, and scale should complement the building style of neighboring structures or, in the case of additions, the principal structure. Roofs may have dormers, gables, or similar variations in roof planes in order to break up the roof mass.

### Color

Color schemes which are compatible with existing structures in the neighborhood are encouraged. Historic buildings often have painted wood surfaces - siding or shingles. Often color schemes were muted with one or two strong accent colors on trim elements, although there are some exceptions in certain periods of architecture (i.e., Victorian).

### Landscape Features

A new building or addition should respect the existing character-defining landscape features of the property on which it is located. As much as possible, healthy mature trees on the lot should be retained. Any new landscaping should be compatible with the landscape designs of neighboring properties.

## **5.2 Guidelines for New Construction**

- Site new construction to be compatible with surrounding buildings that contribute to the overall character of the historic district in terms of setback, orientation, spacing, and distance from adjacent buildings. Conform to the design guidelines found in Section 3 regarding site and setting in developing a proposed site plan.
- Design new construction so that the overall character of the site, site topography, character-defining site features, trees, and significant district vistas and views are retained.
- Design new buildings to be compatible with surrounding buildings that contribute to the overall character of the historic district in terms of height, form, size, scale, massing, proportion, and roof shape.
- Design the proportion of the proposed new building's front facade to be compatible with the front facade proportion of surrounding historic buildings.
- Design the spacing, placement, scale, orientation, proportion, and size of window and door openings in proposed new construction to be compatible with the surrounding buildings that contribute to the special character of the historic district.
- Select windows and doors for proposed new buildings that are compatible in

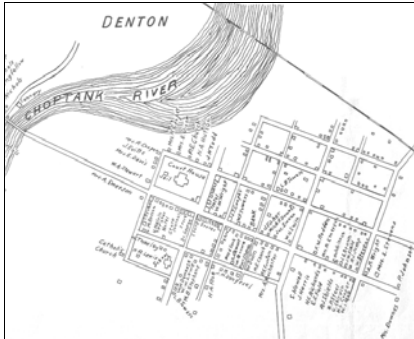
material, subdivision, proportion, pattern, and detail with the windows and doors of surrounding buildings that contribute to the special character of the historic district.

- Select materials and finishes for proposed new buildings that are compatible with historic materials and finishes found in the surrounding buildings that contribute to the special character of the historic district in terms of composition, scale, module, pattern, detail, texture, finish, color, and sheen.
- Design new buildings so that they are compatible with but discernible from historic buildings in the district.
- Evaluate in advance and limit any disturbance to the site's terrain during construction to minimize the possibility of destroying unknown archaeological resources.
- Protect large trees and other significant site features from immediate damage during construction and from delayed damage due to construction activities, such as loss of root area or compaction of the soil by equipment. It is especially critical to avoid compaction of the soil within the drip line of trees.

## APPENDIX A

### History of Denton And The Denton Historic District

#### History of Denton



1897 map of Denton

Denton, the county seat of Caroline County, is located on the Choptank River in the approximate center of the County.

In 1773, Caroline County was created as a result of a petition from inhabitants of Queen Anne's and Dorchester counties to erect a new county for their "ease and convenience". The Maryland Legislature directed that the county seat was to be located on the Choptank River in an area known as "Pig Point". The name of the ground designated for public use was to be "Edentown" (after Lady Caroline Eden, the wife of Maryland's last proprietary Governor).

The development of the village that was to become known as "Denton" began in 1781, when the owners of two large tracts of land near Pig Point offered sub-divided one-acre lots for sale. These lots were located on what is now downtown Market Street, and on the east side of North Third Street, extending down to the river.

In 1790, the General Assembly commissioned the construction of a courthouse and jail on four acres of ground to be called "Denton" (shortened from "Edentown"). A year later, a law was enacted providing for the building of a causeway on the east side of the Choptank River through the marsh, "nearly opposite to the courthouse," as well as a wharf to be located on the western shore of the river, directly across from the causeway. It was intended that a ferry crossing be established, which was necessary, according to maps of the period, as the riverfront provided the only means of ingress and egress to the town. In 1792, the area of Denton near the courthouse site saw a spurt of development after the sale of a property that surrounded the courthouse square on the west, north and east sides. That same year, the new property owner began selling lots on what are now First, Second and Gay Streets, which surround the courthouse square. By 1796 the courthouse was nearly fully constructed, and the owners of properties surrounding the courthouse square petitioned the General Assembly to designate their settlement as a village, to be also called Denton, with named streets and a local government. The legislation creating the village of Denton was enacted in 1796, but it was not until further legislation in 1802 that plans for surveying the village were initiated. The survey was completed and duly recorded in 1807, and the village of Denton began its official existence.

Denton thrived as a regional commercial hub for agricultural products and

seafood from the beginning of the nineteenth century to the early twentieth century. Gristmills, granaries, blacksmiths shops, tanneries, and other small trades and industries served the Town and the surrounding population during this period. A market place constructed in 1827 on a site facing the public square (where the Masonic Hall now stands) thrived for years selling farm produce as well as slaves. Two factories were located in the Town in the nineteenth century; one manufactured pudding, the other made plows.

The town's location on a major tributary was key to its reputation as a center of trade. Like most Eastern Shore port towns in the late eighteenth and early nineteenth centuries, Denton saw the arrival of sailing vessels bearing goods and passengers on a regular basis. Steamboats added to the town's maritime traffic in the middle of the nineteenth century, and the Choptank River continued to serve the Town as a major transportation artery well into the twentieth century. In 1811, a toll bridge was constructed across the river just west of the Town and operated as such until it was sold to the County shortly before the Civil War. An iron structure replaced the original bridge in 1875, and three replacements have been erected subsequently. The last one, built in 1981, is still in use today. The stage coach was another form of transportation to Denton, and evidence exists of a regular stage coach line that ran from Easton to Delaware via Denton sometime before 1860, however after 1860 the connection was moved to Queenstown.

Since the 1800s, as the Town has grown, new structures have been erected and older ones have been removed or remodeled. A large number of Denton's early structures were lost in 1863 in a fire that devastated the business area of the downtown. By the time of the Civil War, Denton had a thriving commercial district that consisted of stores, schools, a hotel, and churches. The fire started accidentally during a Fourth of July celebration, and destroyed most of the commercial buildings along Market Street between Second and Third Streets. The area was rebuilt, as 1876 and 1897 maps indicate.

## Denton Historic District and Historic Overlay Zone

Denton's Historic District is comprised of just over 400 properties divided into two sections that are designated by the Maryland Inventory of Historic Places (MIHP) as CAR-284 and CAR-293. The District contains examples of a wide variety of styles of nineteenth and early twentieth century residential and commercial architecture, including Colonial Revival, Queen Anne, Federal, Victorian, Victorian Gothic, Gothic Revival, and Romanesque. Many of the buildings found in the Historic District are true examples of a particular architectural design, however there are also a number of buildings that are vernacular interpretations of popular styles, and their decorative detailing reflects the influences of these styles. The overwhelming majority of buildings and structures within the Denton



Historic District are considered to be contributing to the District's significance by virtue of their age and architectural character.

The Denton Historic Overlay Zone (defined in Article IX, "Special District: Historic Overlay Zone" of the Denton Zoning Ordinance) is defined as an area designated by the Denton Town Council that contains significant features, woodlands, vegetation, structures, sites, monuments, landmarks, farmland, and/or archaeological sites (see Map 1-1).

The following criteria have been established for making the determination to designate a resource eligible for classification as a Historic Overlay Zone:

- (1) Historic and cultural significance. The historic resource:
  - (a) Has significant character, interest or value as part of the development, heritage, or cultural characteristics of the Town, county, state, or nation;
  - (b) Is the site of a historic event;
  - (c) Is a site that has yielded, or may be likely to yield, information important in prehistory or history;
  - (d) Is identified with a person or a group of persons who influenced society; or
  - (e) Exemplifies the cultural, economic, social, political, or historic heritage of the Town.
- (2) Architectural and design significance. The historic resource:
  - (a) Embodies the distinctive characteristics of a type, period, style, or method of construction;
  - (b) Represents the work of a master craftsman, architect, or builder
  - (c) Possesses high artistic values;
  - (d) Represents a significant and distinguishable entity whose components may lack individual distinction; or
  - (e) Represents an established and familiar visual feature of the Town, due to its singular physical characteristics or landscape.

Should an Historic Overlay Zone no longer meet the criteria for which it was originally designated, the Historic Overlay Zone designation may be removed by legislative action of the Town Council after it receives a recommendation from the Historic and Architectural Review Commission.

### **Contributing and Non-Contributing Historic Buildings**

In evaluating the significance of a building located within an Historic District, the *Secretary of the Interior's Standards for Rehabilitation* contains criteria that determine whether a building is contributing or non-contributing to the historic significance of a district. A contributing building is one which, by location, design, setting, materials, workmanship,

The Historic and Architectural Review Commission has the following additional responsibilities:

1. To maintain and update an inventory of historic resources within the Town.
2. To review and process applications for historic area work permits.
3. To make recommendations to the Planning Commission on courses of action in the event of subdivision of land within a Historic Overlay Zone.
4. To review any legislation and proposal affecting historic preservation.
5. To research Town historic resources and recommend applicable sites and structures to the Town Council for designation as Historic Overlay Zones.
6. To serve as a clearinghouse for information on historic preservation for Town government, individuals, citizens' associations, historical societies.
7. To regularly inform the Maryland Historical Trust of addition or removal of Town Historic Overlay Zones and of new information or data found or researched regarding historic sites or structures in the Town.

feeling and association, add to the district's sense of time and place and historical development. A building that is not contributing to the historic significance of a district is one that does not add to the district's sense of time and place and historical development; or it's location, design, setting, materials, workmanship, feeling and association have been so altered or have so deteriorated that the overall integrity of the building has been irretrievably lost.

Denton's historic district contains both contributing and non-contributing buildings. The Historic and Architectural Review Commission recognizes that the former are more important in defining the character of the districts than the latter. In fact, in some cases, the design of non-contributing buildings detracts from the overall character of a district or area. Therefore, in certain cases, the Commission is more lenient in the types of alterations and changes that can be made to non-contributing buildings. Prior to making any changes to any building within the historic district, owners are encouraged to contact the Historic and Architectural Review Commission to determine if their building is considered contributing or non-contributing, as well as to discuss those elements and features that are considered character defining.

### Denton's Historic And Architectural Review Commission

Denton's Historic and Architectural Review Commission is responsible for overseeing the Town's local historic district and Historic Overlay Zone. The Commission is comprised of five members, all of whom must be qualified by special interest, knowledge, or training in such fields as history, architecture, archaeology, preservation, or urban design. All of the members are required to be residents of the Town, and two of the five members are required to have professional qualifications in one or more of the above-mentioned or related fields, as set forth in the Maryland Historical Trust's "*Procedures for State Certification of Local Government Historic Preservation Programs*." Members serve three-year terms and appoint a new Chairman annually.

The Commission meets monthly and accepts submissions of applications for rehabilitation or construction in the Historic District, and designation or removal of Historic Overlay Zones. Meetings are open to the public. The Commission's recommendations are forwarded to the Town Council, which gives final approval or disapproval of applications.

The Commission may designate the Maryland Historical Trust to make an analysis of and recommendation concerning the preservation of structures of historic and architectural value within the area served by the Commission.

The Commission may also purchase architectural easements in connection

with structures located in or adjacent to the Historic Overlay Zone. Architectural easements grant the perpetual right to have the exterior appearance of any structure retained in substantially the same character as when the easement took effect.

To assist the Commission in fulfilling its primary task of protecting Denton's historic sites and structures, it is also authorized to create rehabilitation and new construction guidelines, such as this document.

## **Design Review Process**

The Historic and Architectural Review Commission reviews all applications for Historic Area Work Permits submitted by Historic District property owners or occupants. Before undertaking any exterior work, including construction, alteration, reconstruction, repair, moving or demolition as well as any changes that would affect a visible change to the exterior of a structure or site that can be seen from a public right-of-way, the historic property owner or occupant must receive approval for an Historic Area Work Permit from the Commission. No permit for any such changes may be granted until the Commission has reviewed the application and submitted its recommendations for action to the Town Council.

Property owners or occupants are not required to submit applications for ordinary maintenance of historic sites or structures; that is, work which does not alter the exterior features of a site or structure, or will have no material effect on the historical, architectural, cultural, or archaeological value of the site or structure.

Specific items requiring work permits in Denton's Historic District include, but are not limited to, the following major projects:

- Repair or replacement of roofs, gutters, siding, external doors and windows, external trim, external lights, and other external fixtures, with different materials or different design.
- Removal of a building, structure, or object, including outbuildings.
- New construction or any enlargement, modification, or alteration of the exterior of an existing building, structure or object.
- Removal, replacement, or enclosure of porches.
- Basic alteration of materials, including installation of siding, shingles, or masonry facing.
- Installation or removal of fencing or fence-walls.
- Permanent installation or removal of shutters.

- New paving or modification of paving materials in front of building line.
- Removal, modification, or alteration of exterior architectural features.
- First time painting, removal of paint or substantially changing the color of paint.
- Performing any grading, excavating, construction, or substantially modifying, changing, or altering the environmental setting.

Applicants must submit an Historic District work permit application form, photographs of the building(s) and its neighbors, drawings of proposed changes, and sample materials, construction details or other information necessary to illustrate the proposed changes.

The Historic and Architectural Review Commission consider specific criteria in their review of applications and permits for alterations to structures and sites located in designated Historic Districts and Historic Overlay Zones:

- The historic or architectural value and significance of the structures and its relationship to the historic value of the surrounding area;
- The relationship of the exterior architectural features of the structure to the remainder of the structure and to the surrounding area;
- The general compatibility of exterior design, arrangement, texture and materials proposed to be used;
- The extent to which the building or structure would be harmonious with, or incongruous to, the environmental setting of a designated Historic Overlay Zone. It is not the intent of this chapter to discourage contemporary architectural expression, or to encourage the emulation of existing buildings or structures of historical architectural interest in specific detail. Harmony or incompatibility will be evaluated in terms of the appropriateness of materials, scale, size, height, and placement of new buildings in their relationship with existing structures; and
- Any other factors including aesthetic and environmental factors which the Commission deems pertinent.

The Commission normally considers only exterior features of a structure, but in cases where the owner voluntarily permits the review of a structure's interior it considers interior features as well. The Commission does not limit new construction, alteration or repairs to any one architectural style of a given chronological period.

The Commission may take any one of the following actions:

- Approve the application.
- Reject the application.
- Extend the application period so that the applicant can refine the design based on specific suggestions of the Commission.
- Find that the property is of unusual importance to the Town, State or nation and require the applicant to explore viable means to preserve the resource.

Applicants receive written notification of the Commission's decision; in the event that a permit is denied, the reasons for denial are included within the written notification. Applicants have 30 days from the date of the Commission's public announcement of their decision to appeal to the Circuit Court, which will review the Commission's decision.

## APPENDIX B

### Glossary

Accessory Structure - A subordinate building that is located on the same lot as the principle building.

Adaptive Use - The conversion of a building to use other than that for which it was built.

Alcove - A recess or small room that connects to or forms part of a larger room.

Architrave - The molded trim around a door or window, OR, the lowest part of the three main parts of an entablature that rests directly on top of a column.

Awning - a roof-like covering placed over a door or window to provide shelter from the elements. Historically they were constructed of fabric, but contemporary materials include metal and plastic.

Balustrade - a railing with supporting balusters.

Bay - Any number of principal divisions of a wall, roof or other part of a building that is marked by vertical supports.

Bay Window - The window of a protruding bay.

Bulkhead - Located at the foot of a storefront, the bulkhead is the base that supports the display window.



Balustrade

Bond - Masonry units arranged in any of a variety of recognizable, and usually overlapping patterns so as to increase the strength and enhance the appearance of the construction.

Bracket - A support projecting horizontally under eaves or other overhangs, often more decorative than functional.

Brick Veneer - A non-structural facing of brick laid against a wall for ornamental, protective or insulation purposes.

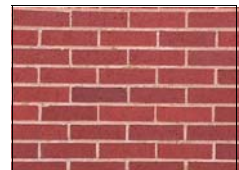
Canopy - An overhanging cover for shelter or shade.

Capital - The topmost member, usually decorated, of a column or pilaster.

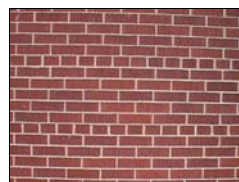
Cladding - The process of bonding one material to another.

Clapboard - A long narrow board with one edge thicker than the other to facilitate overlap; used to cover the outer walls of frame structures. Also known as weatherboard, bevel siding, lap siding.

Column - A vertical support or pillar.



Running Bond



Common Bond

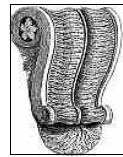


Flemish Bond

Context - The surroundings, both historical and environmental, of a building or town.

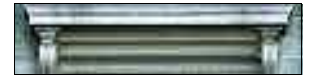
Coping - A cap or covering at the top edge of a wall, either flat or sloping, to shed water.

Corbel - A slightly projecting architectural element, usually in masonry, cantilevered from upper exterior walls; usually topped by a cornice or coping.



Corbel

Cornice - A continuous molded projection that crowns or horizontally divides a wall.



Cornice

Demolition - The intentional destruction of all or part of a building or structure.

Demolition by neglect - The destruction of a building or structure caused by the failure to perform routine maintenance over a period of time.

Dentil - A small rectangular block used in a series forming a molding under a cornice.



Dentils

Display windows - Usually extending from the transom or cornice/frieze to the bulkhead and consisting of one plane of glass, the display window is an essential element that helps to define a building's storefront.

Dormer - A vertical window in a projection built out from a sloping roof.

Dressing - A building's ornamental detail such as the molded framework around doors and window openings.

Eaves - The edge of a roof that projects over an outside wall.

Entablature - In classical architecture, the entablature is the top section of the Order (the entire structure of a column). The entablature is horizontally divided into three sections: cornice, frieze, and architrave.

Facade - A front of a building or any of its sides that face a public way. Facades are usually noted for their architectural detail.

Frame - The fixed portion of a window comprising two jambs, a head and a sill.



Entablature

Cornice

Frieze

Architrave

Frieze - The frieze, located directly below the cornice, is a decorative band. In many cases the frieze was designed in conjunction with the cornice.

Gable - Triangular wall segments at the end of a pitched roof.

Gambrel Roof - A ridged roof with two slopes on each side, the lower roof having the steeper pitch.

General Maintenance - Ordinary maintenance needed to keep a building or structure in good repair and does not require a change in materials



Gambrel Roof

**Gingerbread** - A pierced wooden curvilinear ornament, executed with a jigsaw or scroll saw and located under the eaves of the roof.

**Head** - The uppermost member of a doorframe or window frame.

**Hoodmolds** - A projecting molding over the arch of a window or door.

**Hipped Roof** - A roof with sloping ends and sides meeting at an inclined projecting angle.

**Jambs** - Either of the vertical sides of an archway, doorway or window opening.

**Light** - A pane of glass in a window or a glazed component of a window.

**Lintel** - A horizontal structural member such as a beam over an opening that carries the weight of the wall above it.



Lintel

**Mansard Roof** - A roof where the lower part is steeper and a more shallow upper part.

**Mass** - The bulk and shape of a building.

**Meeting Rail** - The rail of each sash in a double-hung window that meets at the rail of the other when the window is closed.

**Mortar Joint** - the strip of mortar that runs between two courses of masonry.

**Moulding** - A slender strip of wood used for ornamentation and finishing. Its profile is shaped to create modulations of light, shade and shadow.

**Mullions** - The vertical members between the lights of a window.

**Muntins** - The grooved member of a window that is used to hold the edges of windowpanes within a sash.

**Panel** - A section that is recessed below or raised above the surrounding area or enclosed by a frame or border.

**Parapet** - A low protective wall that extends above the roofline.

**Pediment** - A wide, low-pitched gable surmounting the facade of a building in a classical style; any similar element used over doors and windows.



Pediment

**Piers** - Vertical-supporting members that frame an opening such as a window or door. Sometimes designed as a flat column or pilaster, piers are often used to divide storefronts, display windows or the entrance to a building's upper floors.

**Pilaster** - A shallow rectangular column projecting only slightly from a wall.



Open Pediment



Pilaster



Portico- A large porch or covered walk with a roof supported by columns or piers.

Preservation - The maintenance and repair of a building's existing historic materials and retention of a property's form as it has evolved over time.

Protection - The act or process of applying measures designed to affect the physical condition of a property by defending or guarding it from deterioration, loss or attack.

Quions - The dressed stones at the corners of buildings, usually laid so their faces are alternately large and small.

Rail - Horizontal members framing a panel.

Reconstruction - New construction to accurately recreate a vanished building or architectural element as it appeared at a specific period of time. The work is based on reliable physical, documentary, or graphic evidence.

Rehabilitation - Returning a structure to viable use while preserving its distinctive architectural and historic character.

Remodeling - Changing a building without regard to its distinctive, character defining architectural features or style.

Restoration - Returning a building to a particular period of time by removing later work and replacing missing earlier work.

Reveal - The part of the jamb that is visible between the outer wall surface and window or doorframe.

Rhythm - A patterned repetition or alternation of formal elements (doors, windows, porches, etc.) or motifs in the same or a modified form.

Ridge - The highest point of a roof or horizontal line where two roof planes meet.

Roof - The external covering of a building.

Sash - A window's fixed or movable framework in which the panes of glass are set. Scale - The apparent size and mass of a building's facade and form in relation to nearby buildings. Important factors in establishing the scale of a facade include the physical relationship of elements such as window area to wall area; the shape and size of fenestration forms such as the subdivision of windows into lights; the bonding pattern of the brickwork; and details such as cornices and trim.

Shed Roof - A roof with only one sloping plane.

Signage - Signs, lettered boards. or other displays used to identify or advertise a place of business.

Sill - A horizontal timber at the bottom of a wood frame structure that rests on the foundation. A sill can also be the horizontal bottom member of a window, door, or other frame.



Quions

Soffit - The exposed undersurface of an overhead building component such as a roof.

Stabilization - Work to halt deterioration of a building by making it weather tight and structurally stable while awaiting more extensive rehabilitation.

Stile - Various vertical members that frame a panel.

Storefront: The display window and entrance on the front side of a building; it does not include the second story.

Street Wall - The line formed by the facades of buildings set back a common distance from the street.

Streetscape - Includes buildings, landscaping, lighting, signage, public spaces, people, and traffic.

Texture - The visual qualities of a building's surface separate from its color and form.

Transom - A window or series of windows located above a door or display window, usually made of glass. In commercial buildings they can be seen as an extension of the display window and for this reason, provide an excellent location for signage.

Trim - Finished woodwork used to decorate, border or protect the edges of openings such as doors and entrances.

Vacuum-Formed Sign - Vacuum forming consists of heating flat plastic sheets, then pulling them down over a mold and drawing them up to the contours of the mold.

Veranda - A covered and partly enclosed porch or balcony extending along the sides of a building and used for natural ventilation and shading.

Vernacular - A style of architecture that uses the commonest building techniques that are based on the forms and materials of a particular period, region or group of people.



Soffit



Vacuum-formed  
sign

## APPENDIX C

### Benefits of Preservation

In order to qualify for any financial assistance from Federal government or Maryland state government programs, the Secretary of the Interior's Standards for the Rehabilitation of Historic Structures must be followed during restoration and rehabilitation of an historic property (see Appendix E).

#### **Federal Assistance Programs**

The Federal Historic Preservation Tax Incentives Program - this program fosters private sector rehabilitation of historic buildings and promotes economic revitalization. It also provides a strong alternative to government ownership and management of such historic properties. Properties must be income-producing and must be rehabilitated according to standards set by the Secretary of the Interior. The program is jointly managed by the National Park Service and the Internal Revenue Service in partnership with State Historic Preservation Offices. The Preservation Tax Incentives reward private investment in rehabilitating historic properties such as offices, rental housing, and retail stores. Abandoned or under-used schools, warehouses, factories, churches, retail stores, apartments, hotels, houses, and offices are all examples of buildings that can be restored to life in a manner that retains their historic character. The Preservation Tax Incentives can also help to create moderate and low-income housing in historic buildings.

There are four basic requirements for rehabilitation projects to qualify for the 20% tax credit:

- The historic building must be listed, or eligible for listing, in the National Register of Historic Places, either individually or as a contributing building within a historic district.
- After rehabilitation, the historic building must be used for an income-producing purpose for at least five years. Owner-occupied residential properties do not qualify for the federal rehabilitation tax credit.
- The project must meet the "substantial rehabilitation test." In brief, this means that the cost of rehabilitation must exceed the pre-rehabilitation value of the building. Generally, this test must be met within two years or within five years for a project completed in multiple phases.
- The rehabilitation work must be done according to the Secretary of the Interior's Standards for Rehabilitation. These are ten principles that, when followed, ensure the historic character of the building has been preserved in the rehabilitation.

There is a three-part process for applying for the tax credit: Part 1 is the Evaluation of Significance of the Property, Part 2 is the Description of Rehabilitation Work, and Part 3 is the Request for Certification of Completed Work.

Important: the credit is available only to properties rehabilitated for income-producing purposes, including commercial, industrial, agricultural, rental residential or apartment use. However, if a portion of a personal residence is used for business, such as an office or a rental apartment, in some instances the amount of rehabilitation costs spent on that portion of the residence may be eligible for the credit.

Finally, by federal regulation, a rehabilitation project completed prior to submitting a request for “certified historic structure” status cannot qualify for the rehabilitation tax credit. Therefore, it is very important that owners apply for the rehabilitation tax credit before completing work, and preferably, well in advance of beginning work.

For more information on the Federal Historic Preservation Tax Incentive Program, visit the National Park Service webpage about the program: [www2.cr.nps.gov/tps/tax/incentives](http://www2.cr.nps.gov/tps/tax/incentives) or contact:

Mr. J. Rodney Little, State Historic Preservation Office  
Maryland Historical Trust  
100 Community Place, 3rd Floor  
Crownsville, MD 21032-2023  
Phone: 410-514-7600  
Fax: 410-514-7678  
E-mail: [little@dhcd.state.md.us](mailto:little@dhcd.state.md.us)

National Trust for Historic Preservation - The National Trust administers various loan and grant programs such as the National Preservation Loan Fund and the Preservation Services Fund. The former provides below-market rate loans to non-profit organizations and government agencies for acquisition and rehabilitation of historic properties (or the creation or expansion of revolving loan funds). The Preservation Services Fund provides matching grants to non-profit organizations, universities, and various public agencies for the initiation of preservation projects. These funds can be used in the realms of professional architectural service support, law and planning, economics, and educational programs, addressing subjects of importance in the world of historic preservation. In addition, the Johanna Favrot Fund is also administered by the National Trust, offering grants ranging from \$2,000-\$25,000 to non-profit organizations, government agencies, profit generating businesses, and individual projects that may contribute to preservation initiatives. These funds may be used to acquire professional expertise in various areas, such as architecture, planning, archeology, media relations, and preservation education programs.

Recent Past Initiative Tax Credits - The National Register of Historic Places defines historic buildings as those being at least fifty years old, in most cases. While the passage of time allows perspective in determining the context of a building’s place in history, there are some instances when

a property is recognized as having such exceptional significance that the National Register permits them to be listed before they are fifty years old. These properties must meet the regular criteria - important associations, distinctive characteristics, or artistic merit - and have some exceptional significance at a national, regional or local level. *Younger buildings that are integral to a registered historic district are also eligible for listing.*

Properties that are key parts of a district do not need to be individually eligible for the National Register or of individual exceptional importance, provided there is sufficient explanation of how they are integral to the district. However, an explicit explanation must be given as to how they qualify as integral parts of the district. This is demonstrated by documenting that the property dates from within the district's defined period of significance and that it is associated with one or more of the district's defined areas of significance.

Properties less than 50 years old may be integral parts of a district when there is sufficient perspective to consider the properties as historic. This is accomplished by demonstrating that:

- (a) the district's period of significance is justified as a particular period with a defined beginning and end;
- (b) the character of the district's historic resources is clearly defined and assessed;
- (c) specific resources in the district are demonstrated to date from that particular era; and,
- (d) the majority of district properties are over 50 years old.

In these instances it is not necessary to prove exceptional importance of either the district itself or of the less-than-50-year-old properties. Exceptional importance still must be demonstrated for districts where the majority of properties or the major period of significance is less than 50 years old, and for less-than 50-year-old properties that are nominated individually.

Building types that are being considered within the Recent Past Initiative tax credit program include schools, hospitals, commercial buildings, industrial facilities both large and small, gas stations, car dealerships, hotels, office buildings, municipal buildings, parking garages, and military bases. Residential properties, especially Post World War II era suburban developments, are also good candidates for rehabilitation tax credits, as well as garden apartment complexes and single-family subdivisions. In many instances, these are cohesive communities linked by design and landscaping and, though the architectural and cultural merit of these suburban communities has not been universally embraced, many have already been listed in the National Register or designated as local or state districts.

Another example are historic districts that include planned communities whose layout of streets and lots and original construction of homes all began more than 50 years ago. Frequently, construction of buildings continued into the less-than-50-year period, with the later resources resulting from

identical historical patterns as the earlier buildings and representing a continuation of the planned community design. In instances where these later buildings make up only a small part of the district, and reflect the architectural and historic significance of the district, they can be considered integral parts of the district (and contributing resources) without showing exceptional importance of either the district or the less-than-50-year-old buildings.

The National Park Service notes that to date there are approximately 275 historic districts listed in the National Register that are younger than 50 years old, each of which may contain many hundreds of buildings. There are also older districts that have been expanded to include younger buildings. Additionally, there are more than 2,000 properties younger than 50 years old that are individually listed in the Register. In other words, not only can younger buildings be listed, many already are. Despite the abundance of these newer resources, less than 200 buildings younger than 50 years old have been submitted for consideration for Historic Tax Credits. As the Park Service notes, clearly, many listed buildings - and many *listable* buildings - are being overlooked, most likely those buildings that are less than 50 years old but could potentially be listed in the Register due to their significance, and those that are over 50 years old but don't look historic. They recommend that communities take a second look at their buildings to determine if any of them fall into either of these categories. No matter what the age of the building a community is trying to list, there are numerous events, architectural developments, social trends and other criteria that may be applied.

### **State Assistance Programs**

The State of Maryland offers various programs designed to provide assistance to rehabilitation and heritage preservation endeavors and initiatives. Many state programs align their criteria to the *Secretary of the Interior's Standards for Rehabilitation*, following the same premise for restoration.

Maryland Rehabilitation Tax Credits - As part of the Heritage and Tourism Areas Act of 1996 (House Bill #1), a new tax credit program was created, providing incentives for the rehabilitation of historic buildings. The program was subsequently evaluated and revised, and the changes are reflected in HB 679 (Maryland Heritage Structure Rehabilitation Tax Credit Program), which was enacted during the General Assembly's 2004 Session. Under the revised program guidelines, a certified heritage structure can include structures:

- listed in the National Register of Historic Places;
- designated as a historic property under local law;
- located in a historic district listed in the National Register or in a local historic district and certified as contributing to the district's significance; or
- located in a certified heritage area and certified as contributing to the area's significance.

The tax credit is available for owner-occupied residential property as well as income-producing property. The rehabilitation expenditure in a 24-month period must be substantial, exceeding \$5,000 for owner-occupied residential property, and the greater of the adjusted basis of the structure

(generally the purchase price, minus the value of the land, minus any depreciation taken) or \$5,000 for all other property. The rehabilitation must conform with the Secretary of the Interior's Standards for Rehabilitation and must be certified by the Maryland Historical Trust. If the credit exceeds the taxpayer's tax liability, a refund may be claimed in the amount of the excess. Additionally, organizations exempt from taxation under Section 501(c)(3) of the Internal Revenue Code are also eligible for a refund.

Maryland Historical Trust Grant Fund - The MHT Grant Fund includes three programs; the Capital Historic Preservation Grant Program, the Non-Capital Historic Preservation Program, and the Historical and Cultural Museum Assistance Grant Program. This grant funds is continual and non-lapsing, consisting of funds annually appropriated by the State of Maryland. Grants to fund capital projects include acquisition, restoration, and re-use of historic properties. Non-profits, local jurisdictions, businesses and individuals may apply for grant funds but only non-profits and local jurisdictions are eligible for non-capital grants. A 50/50 matching is required from all local jurisdictions for capital and non-capital projects. The maximum grant awarded is \$40,000 for activities ranging from research and survey work to developmental educational programs and planning.

In addition, Heritage Museum Development Grants, Heritage Museum Mini Grants, and Heritage Museum Consultant Grants are administered through the Historical and Cultural Museum Assistance Program.

- Heritage Museum Grants range from \$5,000-\$40,000 and are used to bolster museums as tourist destinations.
- Heritage Museum Mini Grants range from \$500-\$5,000.
- Heritage Museum Consultant Grants provide up to \$525 for technical assistance.
- None of these grants require matching funds.

Historic Preservation Loan Program - this program provides loans to nonprofit organizations, local jurisdictions, business entities, and individuals to assist in the protection of historic property. Loan funds can be used to acquire, rehabilitate, or restore historic property listed on, or eligible for, the National Register of Historic Places. They may also be used for short-term financing of studies, surveys, plans and specifications, and architectural, engineering, or other special services directly related to pre-construction work required or recommended by the Trust or the State Historic Preservation Officer on projects being funded with federal or state monies. The average loan has been in the amount of \$100,000, with loans as large as \$300,000 having been settled. The low interest loans are available on a first-come, first-served basis throughout the year. Successful applicants must convey a perpetual historic preservation easement to the Trust. For more information, contact Richard Brand, Office of Preservation Services, at (410) 514-7634.

Maryland Historical Trust Grants - The Historic Preservation Grant Fund includes both Capital and Non-Capital projects. Capital grant monies are available to non-profit organizations, local jurisdictions, business entities and individual citizens for acquisition, rehabilitation, or restoration

of eligible projects. Non-capital grants are available to nonprofit organizations and local jurisdictions for a wide array of preservation activities ranging from research and survey work to the development of educational programs and planning documents



## APPENDIX D

### National Park Service Technical Assistance and Guidelines for Conducting a Design Review Meeting

The National Park Service offers the following working tips for design review boards to assist them in the design review process:

(Excerpted from the National Park Service's "*Creating and Using Design Guidelines*")

There are four basic factors that influence the quality of the review process:

- The clarity of the design guidelines
- The operating style of the review committee
- Consistent review procedures
- Documentation of decisions and their rationale

Within that framework, here are some excellent tips - presented as a series of steps - for making sure the meeting is clearly presented and that the design criteria in the ordinance and local design guidelines that have been adopted are precisely followed.

1. Remember that the purpose of the meeting is to make a decision. Keep this objective paramount. Not only that, the decision should be made in a timely manner, and it should be stated clearly. The commission or review board should enter the review meeting with a willingness to discuss, but always within the context of the design review criteria and guidelines.
2. Focus on the big issues, not on personal biases or petty details. This means that reviewers must distinguish between a design concept that they may dislike personally, but that meets the design criteria and guidelines, and a design that is objectively inappropriate because it clearly violates the design criteria and guidelines.
3. Remember that the ordinance and guidelines that were adopted represent a consensus of residents, professionals, and political leaders, and that the commission's role is to administer them, not to draft new guidelines at every meeting.
4. Listen to the presentation by the applicant and his representatives. This provides the applicant with the opportunity to describe the project objectives and to show the intended design.
5. Ask for clarity of presentation content. Withhold design criticisms. First determine that everyone understands what has been presented. Ask questions about what the drawings mean, if necessary. Don't be embarrassed if technical information is not clear. It is your responsibility to be certain that you understand what has been presented.

6. Check to see that documentation for the proposal is complete. If important drawings, models, or photographs are missing that are essential for the commission to make a determination, cut the review short before getting into design criticism. Reviewing an incomplete application is a waste of time for everyone. It may also be a disservice to an applicant if a proposal is denied, simply because it is misunderstood.
7. If the documentation is complete, critique the proposal following the design criteria and guidelines. Use a checklist (see below) to see that you covered all the items, and ask for public comments as well. You should allow open discussion among the commission, applicant, and public, but keep it on track and avoid tangential issues that may be emotionally charged, but do not have direct bearing on the appropriateness of the design in terms of the criteria and guidelines.
8. When the discussions seem to be over, ask these questions of yourselves. First: “Have the criteria and guidelines been sufficiently met to merit an approval?” You have two choices for an answer: “Yes” or “No.” Second: “Which criteria and guidelines give you the basis for making this decision?” An approval or disapproval should be based on specific criteria in the ordinance, and you should be able to identify the critical ones. If you can answer these questions, you are ready for a vote.
9. Once you have voted, summarize the outcome clearly. Remember, you are not finished until you have a summary. Do not let the applicant leave without understanding what you have decided - approval, denial, a conditional approval, re-submission of a new design, etc.
10. Finally, thank the applicant for participating in the process. A successful design review meeting means that you have treated the applicant fairly by basing your decision - either way - squarely on the design guidelines written and adopted by your community.

Adapted from Making Judgements in the Review Process: A Guide for the Design Review Committee by Noré V. Winter, 1986.

## DESIGN REVIEW CHECKLIST

This checklist is to assist Historic and Architectural Review Commission members in the review of proposed projects. It is intended to ensure that, to the great degree possible, a full review is conducted and to minimize the possibility of something "slipping through the cracks."

### **1. Site Planning**

- ✓ Siting of the Building: Is the setback, facade width, and spacing between buildings consistent with the historic pattern in the district?
- ✓ Delineation of Street Space: Is the continuity of the street edge maintained? Is the separation of public, semi-public, and private areas consistent with the historic pattern? Do fences obscure historic the resource? Are fence materials historically consistent?
- ✓ Garage: Is any carport or garage located appropriately? For example, is the garage placed even with, or in front of, the house in a neighborhood that historically has garages in the rear?
- ✓ Site improvements: Are walkways consistent with the historic location and pattern? Are driveways cut in such a way that they do not hamper historic resources (located at the property edge instead of the middle)? Are retaining walls of the same or similar material and height as the historic pattern?

### **2. Bulk, Proportion and Size**

- ✓ Is the building height consistent with other buildings in the neighborhood (despite what the current zoning allow? Are the facade proportions consistent with the neighborhood (are the horizontal and vertical emphases compatible)? Is the overall scale of the project consistent (neither too large and imposing nor underscaled and inappropriate)?

### **3. Massing**

- ✓ Building Shape: Is the form of the building compatible with the neighborhood? Is the roof shape consistent? For example, are flat roofs proposed in an area of hips and gables? Is the orientation of the building consistent?
- ✓ Additions: Is the placement, form, and bulk of any addition consistent with the neighborhood and other buildings on the lot?

### **4. Roof**

- ✓ Is the roof shape consistent with the neighborhood? Is the roof shape of any additions consistent or complementary to the existing building? Is the roof pitch (slope) compatible? Is the overhang consistent? Do dormers, skylights and other appurtenances exist elsewhere in the district? Are they sensitively designed for this project? Are chimneys designed to be consistent with others in the district?

## 5. Windows

- ✓ Is the window type or style consistent (double-hung, casement, etc.)? Are the shape and proportions of the windows compatible? Is the rhythm and balance of the window pattern complementary to the district? Are there any awnings or other shade structures consistent with the district?

## 6. Doorways

- ✓ Is the placement and orientation of the door consistent with the district? For example, is the door placed to the side of the building when the historic pattern is on the front? Is the type of door consistent?

## 7. Exterior Architectural Elements

- ✓ Are door platforms and steps consistent with the district? Is the use of stem walls compatible? Are porches and decks used and treated in a manner consistent with the area? Do any architectural elements block or obscure historic resources?

## 8. Materials

- ✓ Consistency and compatibility of materials is critical. Be sure to review all elements, including walls surfaces, foundations, and roofs. Other less obvious, but still important items include trim, gutter and downspouts, louvers and vents, lighting, and public utilities.

## 9. Color

- ✓ Has a color palette been established for this public? Is so, do proposed colors conform? Would any other proposed colors be compatible with the historic district?

## 10. Landscape

- ✓ Is there an effort to preserve mature trees? Is the pattern of any street plantings maintained? Is the proposed landscape consistent with the district?

## NOTES AND COMMENTS

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Source: This checklist has been excerpted from the City of Prescott Arizona's Historic Preservation Master Plan, December, 1997. The Plan was prepared by Adams Architecture & Planning, Inc. The project manager for the City of Prescott was Nancy Burgess. The project manager for Adams Architecture & Planning was Steven C. Adams, AIA.

## Technical Assistance

Technical Preservation Services - this National Park Service program helps home owners, preservation professionals, organizations, and government agencies preserve and protect the nation's heritage by providing readily available materials--guidance pamphlets and books, videos, and our Web home page--on preserving, restoring, and rehabilitating historic buildings. Technical Preservation Services (TPS) promote the long-term preservation of historic buildings and fosters the responsible use of both traditional and innovative techniques in their care and maintenance. The program provides information and guidance on the ongoing maintenance of historic buildings, the revitalization of older communities and historic districts, and the retention of craftsmanship and artistry exhibited in the built environment. Information on topics ranging from historic masonry and window repairs to lead paint abatement to accessibility to historic buildings for people with disabilities is provided in over 100 TBS publications and through TPS consultation services.

TPS Preservation Briefs are illustrated, easy-to-read pamphlets that provide guidance on preserving, rehabilitating and restoring historic buildings. Preservation Briefs 1-42 are available free online at [www2.cr.nps.gov/tps/briefs/presbhom.htm](http://www2.cr.nps.gov/tps/briefs/presbhom.htm). Preservation Briefs may also be ordered directly from the Government Printing Office (GPO) using a major credit card by calling TOLL-FREE 866-512-1800.

A variety of other free publications are available through the National Park Service's website at [www2.cr.nps.gov/freepubs.htm](http://www2.cr.nps.gov/freepubs.htm). These publications cover topics such as community heritage preservation, preservation planning, and mapping historic resources.

Other publications may be purchased directly from the GPO Online Bookstore at <http://bookstore.gpo.gov/index.html>. Browse a topic, "Buildings, Landmarks, and Historic Sites," scroll down to "Preservation Methods" and find Standards and Guidelines, Preservation Briefs, and books. To order by telephone, call 866-512-1800 (toll-free); DC Area 202-512-1800.

The Historic American Buildings Survey and the Historic American Engineering Record are divisions of the National Park Service. Information and guidelines on the documentation of historic sites and structures can be obtained from them by contacting HABS/HAER/HALS Division, National Park Service, Department of the Interior, 1849 C Street, NW, 2270, Washington, DC 20240. Telephone: (202) 354-2135 / 2136; Fax: (202) 371-6473; WorldWide Web: <http://www.cr.nps.gov/habshaer/>

Maryland Historical Trust Office of Heritage Planning and Outreach: In an effort to make source materials more widely available to the historic preservation community, MHT's website, [www.marylandhistoricaltrust.net](http://www.marylandhistoricaltrust.net), now provides electronic copies of useful documents and links to other web sites where many preservation tools and resources may be found. These tools promote a more complete understanding of local historic preservation programs, how these programs are implemented, and where to turn for assistance.

## APPENDIX E

### The Secretary of the Interior's Standards For Rehabilitation

Rehabilitation is defined as the act or process of making possible a compatible use for a property through repair, alterations, and additions while preserving those portions or features which convey its historical, cultural, or architectural values. The *Secretary of the Interior's Standards for Rehabilitation* (36 CFR Part 67) are ten basic principles created to help preserve the distinctive character of an historic building and its site, while allowing for reasonable change to meet new needs.

The Standards apply to the exterior and interior of historic buildings of all periods, styles, types, materials and sizes (in most cases, historic buildings, as defined by the National Register of Historic Places, must be at least 50 years old). The Standards also encompass related landscape features and the building's site and environment, as well as attached, adjacent, or related new construction.

Revised in 1992, the current *Secretary of the Interior's Standards for Rehabilitation* are:

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

compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.

10. New additions or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.