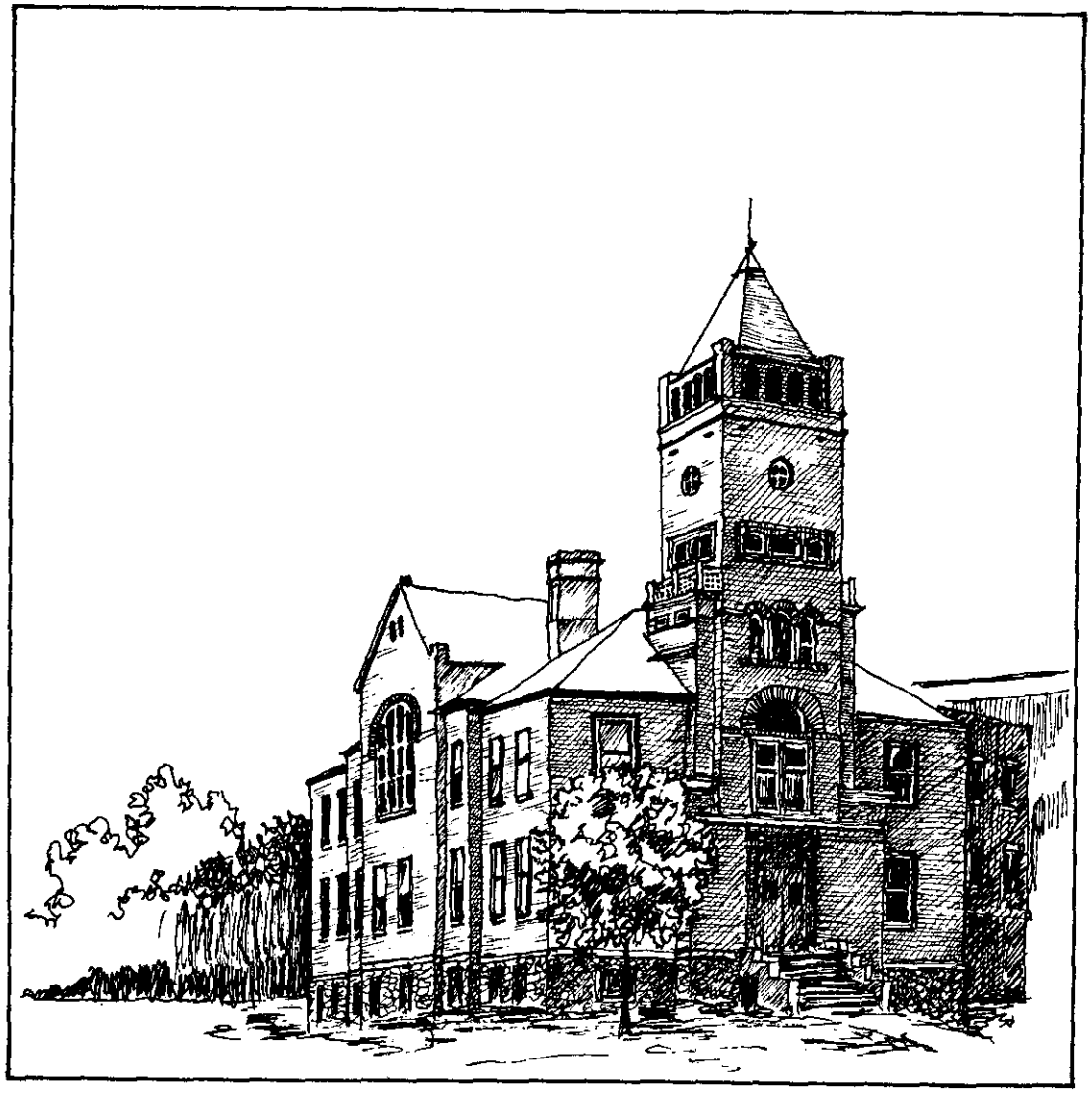
DESIGN GUIDELINES HANDBOOK

for Historic Preservation



DESIGN GUIDELINES HANDBOOK

for Historic Preservation

Montgomery County Maryland

Prepared by

KOMATSU/BROWN ARCHITECTS
Washington, DC

Published by

THE MARYLAND-NATIONAL CAPITAL PARK
AND PLANNING COMMISSION

8787 Georgia Avenue
Silver Spring, Maryland 20907

14741 Governor Oden Bowie Drive
Upper Marlboro, Maryland 20870

8022792507

Price: $5.00

THE MARYLAND-NATIONAL CAPITAL PARK AND PLANNING COMMISSION

The Maryland-National Capital Park and Planning Commission is a bi-county agency created by the General Assembly of Maryland in 1927. The Commission's geographic authority extends to the great majority of Montgomery and Prince George's Counties: the Maryland-Washington Regional District (M-NCPPC planning jurisdiction) comprises 1,001 square miles, while the Metropolitan District (parks) comprises 919 square miles, in the two Counties.

The Commission has three major functions:

(1) the preparation, adoption, and from time to time amendment or extension of the General Plan for the physical development of the Maryland-Washington Regional District;

(2) the acquisition, development, operation, and maintenance of a public park system; and

(3) in Prince George's County only, the operation of the entire County public recreation program.

The Commission operates in each county through a Planning Board appointed by and responsible to the county government. All local plans, recommendations on zoning amendments, administration of subdivision regulations, and general administration of parks are responsibilities of the Planning Boards.

THE MARYLAND-NATIONAL CAPITAL PARK AND PLANNING COMMISSION

Commissioners - Montgomery County Planning Board	Royce Hanson, Chairman Mable Granke Richmond M. Keeney George O. Kephart Helen Scharf
Commissioners - Prince George's County Planning Board	John B. Burcham,Jr., Vice-Chairman Edwin H. Brown John W. Churchill Ann Hopper
Department Heads	Thomas H. Countee, Jr., Executive Director A. Edward Navarre, Secretary-Treasurer Arthur S. Drae, General Counsel John F. Downs, Jr., Prince George's County Planning Director Richard E. Tustian, Montgomery County Planning Director Stanton G. Ernst, Montgomery County Parks Director Hugh B. Robey, Prince George's County Parks and Recreation Director Robert D. Reed, Community Relations Officer, Prince George's County John Hoover, Community Relations Officer, Montgomery County

Acknowledgements

This handbook accompanies the Master Plan and Ordinance for Historic Preservation in Montgomery County, Maryland, produced by the County Advisory Committee on Historic Sites for the Montgomery County Planning Board. Effort and time to produce the Design Guidelines Handbook has been contributed by Komatsu/Brown Architects, through Sugarloaf Regional Trails, as a public service to Montgomery County and its historic resource conservation efforts.

Ellen Olsen, an architecture student at Kent State University, served as research assistant through a volunteer program of Sugarloaf Regional Trails. She prepared research abstracts, the bibliography, and the glossary. The glossary was edited by Candy Reed, Historian.

The authors appreciate the review comments of the Advisory Committee and staff, and the support of Robert R. Fredlund, John Carter, Vinod Ghoting, Mary Ann Kephart, and Mark Papa. Special thanks are due Frederick Gutheim; and Mike Dwyer, M-NCPPC Historian, whose thorough work and development of the county's Locational Atlas & Index of Historic Sites was an essential resource for the handbook. Also, our thanks to Gail Rothrock and Eileen McGuckian of Sugarloaf Regional Trails, and to Bonnie Loper for her assistance in the production of the handbook.

Figures 1, 30, and 37 by Harry Jaecks.

Figures 13, 14, 16, 17, 18, 19, 20, and 26 by John Lederer.

Karl A. Komatsu, AIA and Dennis B. Brown, AIA
Komatsu/Brown Architects
Washington, DC March 1979

CONTENTS

INTRODUCTION

The purpose of this design guidelines booklet is to help establish a positive and informed attitude toward historic resources and their environmental context. It can serve as a basis for making intelligent decisions about adaptive changes to historic buildings and to the character of historic districts that may result from new conditions such as use, space requirements, occupancy standards, and economic land-use patterns. It provides insight toward opportunities for making new building and land development compatible with historic structures and historic areas by presenting an attitude – a visual perception – sensitive to the continuity between the past's unique character and the present and future environment of an historic resource.

The design guidelines can help provide a basis for the governmental review process between the Montgomery County Historic Preservation Commission members (its architectural review panel) and other participants such as property owners, public planners, private developers and architects. The aim of this process is to:

- Improve the quality of new design and adaptive-use of historic resources
- Increase public awareness of the value of historic resources
- Generate public concern toward the quality of the built environment and surrounding natural resources.

Rather than stifling progress and new development, this design guidelines booklet for historic resources can help highlight the economic benefit opportunities for the individual, the community, and the county in several ways. The wise use of existing resources, such as buildings and landscapes, can help diminish the effects of inflation on construction costs and provide potential tax incentives. An older facility with an architectural quality too expensive to practically produce today often attracts a more desirable use and occupant for the community than an insensitive and characterless new structure. Intangible benefits, such as visible reminders of our heritage, serve as educational resources for school children and adults and generate greater civic pride.

CONSERVATION APPROACHES

The conservation of a historic building or a historic district raises several fundamental issues concerned with whether preservation, restoration, or rehabilitation processes are required for a building or historic district. Central to these issues is the survival of the basic "integrity" of the historic resource. (Concept developed by Lee Nelson, HCRS).

Integrity of:

- Style -- although there is no pure "style" the architectural elements which together contribute to the stylistic integrity should be noted. Any modification to the structure should respect this visual context.

- Workmanship -- detailing and the level of execution should be noted. The respect and matching of this quality can determine the success of any conservation efforts.

- Setting -- the site, the structure, and often even the approach or view of the historic resource are collectively the important image. The loss or radical distortion of one of these affects the setting's character.

- Materials -- the characteristic materials and the way in which they were used should be considered along with new materials -- evaluating the overall effects concerning visual compatibility, quality, maintenance, and physical or chemical compatibility with original materials.

- Building type -- the original use, such as a train station, and evaluation of its adaptive re-use as a functioning facility, or evaluation of a compatible new use suited to the basic building type as in adaptive-use.

- Continuity -- time over history -- evaluation of the total history of an historic resource compared to a particular state of existence from the past.

- Interior Space -- the sense of volume and containment within certain historic structures should be respected. Considerations as to a sensitive use and modifications which can revert to the original condition without loss of detail elements or damage to historical materials should be evaluated.

- Age -- passage of time can have positive effects on historic structures and their materials which are difficult, if not impossible, to match -- the patina of age.

These aspects of historical integrity are interpreted through different processes of architectural conservation. These processes are Preservation, Restoration, Reconstruction, Reconstitution, and Rehabilitation. The first four are technical processes and attitudes toward the treatment of an historic resource. Rehabilitation, which is interchangeable with Renovation, actually can be more precisely defined under Recycling. Recycling is the architectural/programmatic goal for reviving an older structure for a renewed life -- thus the terms Adaptive-use and Adaptive-reuse. Within the scope of recycling, one or more of the technical processes can be used. This determination comes from the circumstances of the particular project.

RESTORATION is the process of carefully documenting a structure's/landscape's physical content and its history, and then making historical corrections (by repair

or removal) to a verified state of existence in a past period. There are two basic attitudes within the restoration approach, and both are sometimes used. One can be called a "period materials" restoration and the other a "new materials" restoration. The first one uses only materials and often period fabrications or installation methods, that exactly match the original construction. The second one allows new materials and methods to be applied, only if compatible and visually identical to the existing construction. The considerations which determine the choice of the restoration process are economy and maintenance.

RECONSTITUTION is involved when a structure can be saved only by piece-by-piece reassembly either in situ or on a new site. Reconstitution in situ generally replaces buildings damaged by disasters such as war, earthquake, or flood, where most of the constituent parts remain. Disassembly, relocation, and reassembly at a new site is more prevalent due to changes in land use and redevelopment programs.

RECONSTRUCTION differs from restoration in that a replica of a building or facility that no longer exists is recreated on its original site, based on archaeological, historical, documentary, and physical evidence. Both modern construction techniques and traditional methods may be used in a reconstruction project.

REHABILITATION or RENOVATION is a process in which the stylistic features of the exterior are retained as much as possible and the interior is altered to accomodate new requirements. Often these modifications can leave most of the original interior architectural features intact. New service requirements such as mechanical and electrical systems, loading areas, accessibility for handicapped individuals and the elderly, and parking require special consideration of their impact on the architectural character of the building and area. Only as a last resort should a structure be moved to another location.

In all approaches the accomodation of building codes and safety requirements, as well as the needs of handicapped individuals and the elderly is imperative. An important aspect in all of these approaches is the accurate documentation of any changes to the original structure and site; new alterations become part of the continually evolving historical character of the building. More than one of these approaches can be present in a conservation project.

Perhaps the most crucial issue in an adaptive-use, new construction joining an existing structure, or a new development in an historic district situation is the meeting of new construction with the old -- whether the approach should be imitation or compatibility. The most common and most often misdirected approach is imitation, that the new should follow the "style" of the old. It is rare that a quality equal to that possessed by even original mass-produced elements can be easily found, if at all. Matching the original detail and workmanship usually cannot be justified economically for a new structure. New imitations often detract from the grace of adjacent historic structures.

The other approach encourages contemporary design based on similar visual characteristics and design principles that allow for compatibility and creativity rather than mere imitation within a setting. For example, in the design of an addition to a historical structure, the visual unity of the overall structure must be considered and at the same time there should be a clarity of the original structure and subsequent additions.

These conservation guidelines are based on the last of these approaches -- rehabilitation and the goal of recycling. Success depends on their being understood by all participants in the conservation effort, particularly owners of historic properties.

Who to turn to for advise and help in a project requiring architectural conservation services is often baffling to the typical person in a community. It is felt that, with more and more people joining in the historic resource conservation movement, a brief explanation should be made regarding participants and the historic conservation team.

Preservaton Advocates -- This is the largest and most effective group. From all occupations, this group supplies the emotional, financial, and work force which has brought the public awareness of the value of historic resources to the forefront. However, even though these participants are well intentioned, they are not the source to seek technical advice or help in place of the recommendations and services of a qualified professional. The architectural conservation team is made up of such professionals. One of these people should be able to refer you to the proper, experienced expert.

Architect -- The team leader is a licensed architect with considerable experience and five to six years of education in the architectural field. This person guides the overall project direction and has responsibility for assuring that the project meets legal requirements for health, safety, and the public welfare. With additional training or experience, this person may specialize in conservation or preservation activities.

Historical or Preservation Architect -- A registered architect who is primarily concerned with the historic preservation process and who has special training in and knowledge of early building techiques. The historical architect is able to determine the original fabric and later additions of a structure, interpret findings for the client and coordinate the work of other specialists involved in a historical architecture project.

Historian -- A graduate in history with one or more degrees who may be a specialist in architectural history or the particular period of the project and who serves as a consultant in historical research.

Archaeologist -- A qualified professional with a graduate degree in archaeology, anthropology or a closely related field, with specialized experience in research, field work, and analysis of historic and cultural artifacts and structures.

Administrative Planner -- A graduate in planning whose training and experience is in legislative interpretation, organization, and administration, usually at a municipal, state, or regional level. Zoning, building and development ordinances, and the policy making functions of the administering government are the tools of the planner. With a qualified background, an administrative planner may be involved in historic conservation issues.

Architectural Conservator -- A skilled preservation technologist knowledgeable in conservation of architectural materials. Techniques of conservation require an emphasis on non-destructive investigations and the scientific applications of knowledge ranging from early building technologies to the causes of deterioration and preservation treatments for historic building materials.

Landscape Architect -- A specially trained and licensed professional, experienced in the design of land forms and gardens, who understands modern and historic plant material and landscape construction techniques, and who assists the architect with preservation of the project environment and site.

Engineers -- Licensed professionals with special qualifications in civil, structural, mechanical, electrical, or an associated field who are sensitive to the engineering requirements of the various historic conservation approaches.

Preservation Planner -- A qualified professional with one or more degrees emphasizing physical planning, as well as as an administrative background. This person specializes in the physical design and implications of an historical resource, assessing its current and potential relationship to the immediate surroundings --the setting -- and the role of the historic structure within that setting.

ORGANIZATION

This booklet is organized as follows: guidelines for individual historic buildings and for historic districts are presented as two separate parts. Each one is accompanied by a list of considerations which summarizes the topics in each part. Many of these are common to both.

The third part of the Design Guidelines is an outline of historical building style examples found in the county, providing a basic understanding of their architectural characteristics. The Appendix includes a partial list of information sources where a county resident can inquire further about historic resources, a selected bibliography, and a limited glossary of architectural terms relevant to the county's historic resources.

PART ONE

Guidelines for Historic Buildings

Site Context

Building Form

Facade/Surface Relief

Exterior Architectural Characteristics

Scale

Color

Landscaping

Accessory Buildings

Building Services

Considerations

SITE CONTEXT

Site Context can be considered as several distinct but related factors, such as building orientation, building spacing, street edges, and a hierarchy of public and private spaces. In Montgomery County, these are most evident between two basic types of sites -- homesteads and settlements. Here "homestead" refers to a farm compound or an isolated house. "Settlement" refers to a grouping of houses, and can include stores and other community structures. Settlements generally are not planned developments but have been congregated by historic, economic or cultural forces. Exceptions to this context are the early "railroad suburbs" such as Takoma Park, Woodside, Forest Glen, Kensington, and Garrett Park.

Building Orientation -- The major facade or the side with a building entrance has usually been given special attention in historical architecture. The embellishment, the symbolism, and the activity focused on the entry make its placement and orientation a significant factor not only in the architecture of the singular structure, but also in the structure's participation in the character of the street or the site -- what might be referred to as its "presence". In most settlements the front or entry elevation of a building has traditionally faced the street -- an urban concern. In a homestead situation other concerns can take priority such as access, direction of approach, desired view, and breeze orientation -- major factors which should continue to be so for new buildings.

Building Spacing -- Is the apparent visual proximity of one building to another. In a settlement careful attention must be directed toward maintaining a visual similarity of existing spacing between buildings. Related to this are lot coverage, yard limits, setbacks and density of the surrounding uses. These, along with the apparent mass or bulk, and the height of the building determine the relationship of comparative size, or scale, of the building to its site, and the site with the street.

In a homestead, building spacing occurs between the house and its accessory buildings. Here relative size and placement are important. The distance between a barn and a farmhouse establish the character and scale of the setting and is determined by functional requirements. A large farm with many buildings can visually be like a small settlement.

Building orientation and spacing are extremely important when a new suburban development (i.e., tract housing) is introduced into a rural setting. In any non-flat landscape -- such as rolling hills, where scenic vantage points exist -- the grouping of the houses needs to appear rational and not chaotic, as is often the case. What appears to be a rational subdivision of land on paper may appear as a disorganized arrangement three-dimensionally.

Street Edges -- Within a settlement or larger community the street is often the primary organizing element. Along its edges provision for pedestrian ways, property demarcations, and elements such as lighting, mail boxes (popularly known as street furniture or street-scape) create the character or sense of place evident in such day-to-day expressions as "my street" or "our block" (Also, see the section on streetscape in the Guidelines for Historic Urban and Rural Districts.) Sidewalks are generally the pedestrian path and their materials, textures, patterns, and width give distinct character to a street or neighborhood. Planted areas, tree rows, fencelines, and mailboxes act as identifiable property demarcations. The rural homestaed setting offers additional ones such as hedgerows, rubblestone walls, crop cultivation patterns, tree-lined boundaries or approach roads. Sites lying between the street ends

or corners of a block should acknowledge the general rhythm and scale of the street. The "corner" site possesses an inherent prominence that must be considered in any alterations to existing buildings or the addition of new structures. Architectural features such as towers, porches, courts, gardens and setbacks give appropriate emphasis to the corner.

Public/Private Hierarchy -- Territorial zones are created along the street or road edge, although they are not always evident or clearly defined. The recognition and proper definition of these various zones is important to the total image of a building. Their elimination removes one or more levels of separation between private places and public places. A front yard is a semi-public zone visible to all but only approachable to some; it is still private territory. Further privacy is created by a porch, veranda or doorstep. This is particularly important when a building opens directly on to a sidewalk or public way.

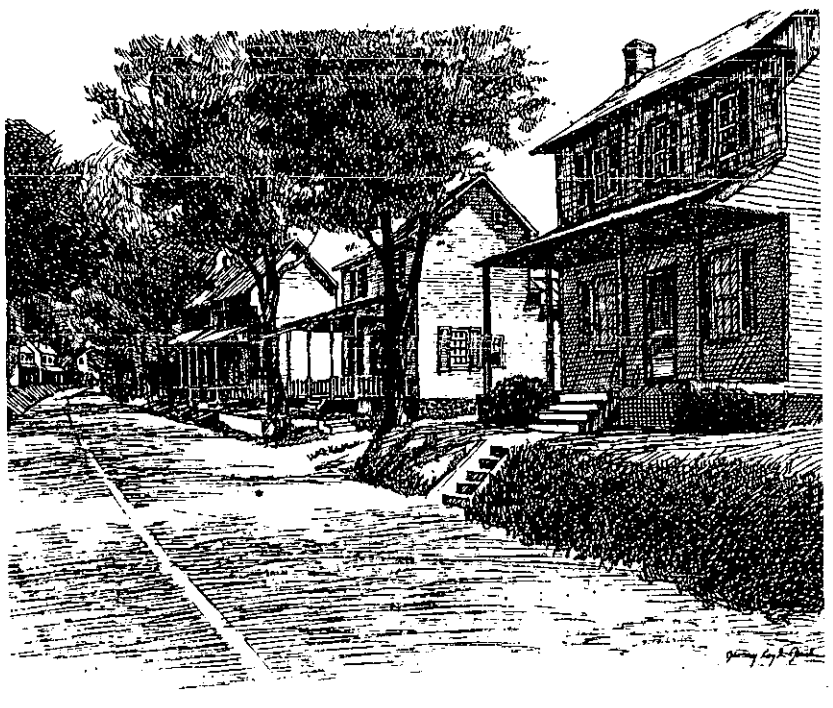


Figure 1. Streetscape (Hyattstown)

BUILDING FORM

The development of architecture from the nineteenth century to the twentieth century, shows us some very basic changes in accepted views toward a "building" image. The historical examples of facade treatments, and other architectural elements and details which evolved as adaptations, provided the necessary expression for defining the complete building image as an object -- the base or meeting at the ground plane, the treatment of the wall plane, and the assertive statement, for example, of the cornice line and the roof. In contrast, the modern architectural examples have no definite ends to their facades (no cornice line), no marked end to their verticality, no sense of the building as an object resting on the ground plane (no visible foundation). They are instead somewhat like the extruded aluminum bar shapes of which many are made; they can be cut off at any point or added to their ends with no apparent gesture of finality. Thus the often chaotic, though sometimes (ironically) ordered machine image of incomplete, expandable building form took the place of a cohesive or unified image of a complete "building style". In the context of a few simplified concepts of form to be discussed below, one can appreciate the combination of building forms possessing a unified image quality that was common in historical architecture.

Primary Roof Forms -- Traditional forms are the gable (1); hip (2); and gambrel roofs (3); with a few examples of the mansard roof (4). Sensitive interpretations of these basic forms should be acceptable for new construction, and adaptation of like forms are usually compatible in additions or modifications to existing structures.

Secondary Roof Forms -- Porches and stoops are local adaptations to the custom of using the attached outdoor space and act as moderators of the sun's effects on the heat gain and air circulation of the building.

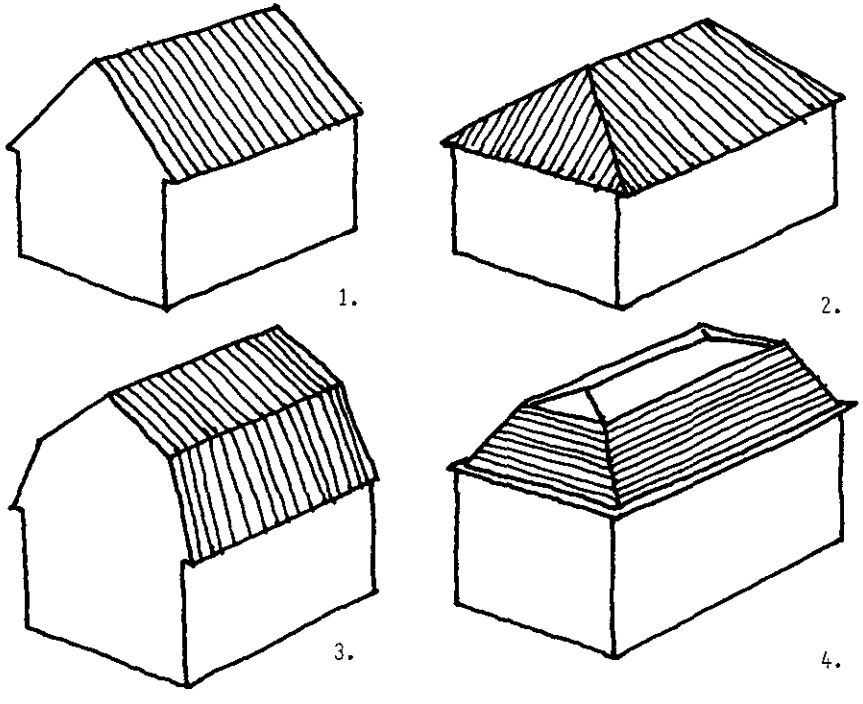


Figure 2. Primary Roof Forms

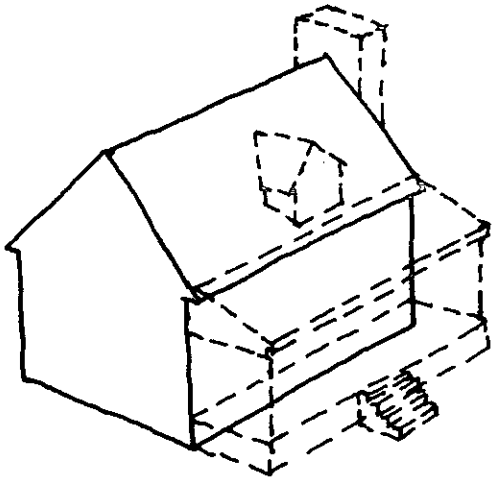


Figure 3. Secondary Roof Forms

Although some buildings in the County have additions that are not well integrated into the overall building form, new buildings and additions should possess a strong unity of primary and secondary forms. New structures need not be designed as a traditional addition in order to create a sense of authenticity, but should carefully harmonize with the original style.

FACADE/SURFACE RELIEF

The pleasing continuity and character of a variety of facade treatments can be seen in the houses lining the streets of several older communities, such as Kensington and Takoma Park. Although these characteristics also exist within a single building facade, it is mainly within the larger settlement or community setting that the following discussions are directed.

Rhythm of the Facade -- An overall pattern is made by the relative proportions of adjacent building facades. Building spacing, discussed earlier under SITE CONTEXT, contributes to this rhythm. New construction should follow this rhythmic character and not disrupt it.

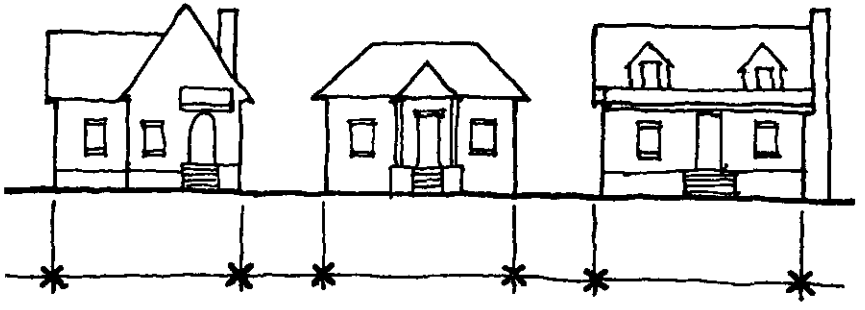


Figure 4. Rhythm of the Facade

Proportion of Openings in the Facade -- The height-to-width relationship of window and door openings, recesses, and projections in the street facade helps amplify the overall rhythmic facade pattern with adjacent structures -- the streetscape. Also, the rhythm of the solid facade with the voids of windows and doors, along with their light and shadow patterns, adds a sense of intricacy to the surface.

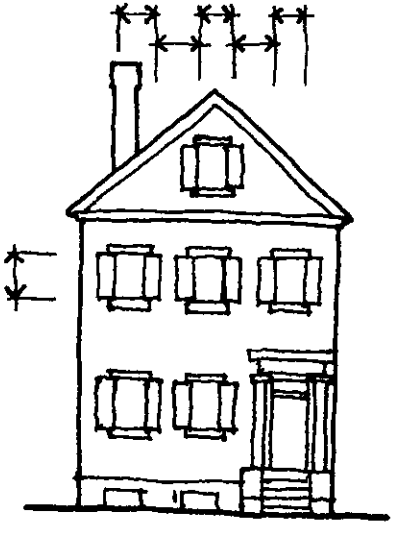


Figure 5. Proportion of Openings in the Facade

Directional Expression of Front Elevation -- The formal presence of the building front is important to the character of the street. The structural shape, roof form, proportion of the openings and the dominant direction of details and patterns produce a vertical, horizontal or non-directional character.

Fenestration Quality -- A sense of solidity or transparency is created by the nature of window and door treatment as voids or penetrations in the building mass. Care must be taken in establishing the continuity of the primary facade plane along the street edge. This continuity is created not only by the rhythm of openings in the building mass but also those penetrations that lead to or give clues to spaces that lie beyond such as rear yards, interior courts and alleys.

Figure 6. Directional Expression of the Front Elevation

Infill Surfaces -- Some structures serve as visual connectors to more major elements. Brick garden walls, wood slat fences, and landscaping, particularly evergreens, create backgrounds which give relief to the street or front yard or street elements such as ornamental planting, benches, or lighting. This is an effective means of maintaining the continuity of the street edge and primary facade line.

Figure 7. Infill Surfaces

Composition and Order -- The aspects of the facade presented above contribute to the making of an orderliness common to adjacent facades without requiring a repetitious surface treatment. The relationship of these aspects and the various architectural details to be discussed can be made into a thoughtful arrangement, or composition. A sense of degree of order can be formal or informal in a composition. Historical examples possessing clear stylistic integrity tend toward a more formal composition.

EXTERIOR ARCHITECTURAL CHARACTERISTICS

Historically developed architectural details can be thought of as a smaller scale of forms which articulate the larger scale building form. Although much of Montgomery County developed a more modest character in its architectural styles than in other regions of the country, communities such as Barnesville, Takoma Park, Kensington, and Garrett Park exhibit a somewhat richer architectural character and detail. The basic constructions, materials and details presented here are a basis for a building vocabulary within the architectural heritage of the County.

FOUNDATIONS

Two basic types of nineteenth century foundations are the perimeter wall type, the most common in the county being rubblestone, with some examples of ashlar or brick. The other is the pier type usually of masonry or wood piles on stone footings. Because of the material and color, the foundation visually helps secure the building to the ground by providing a base element.

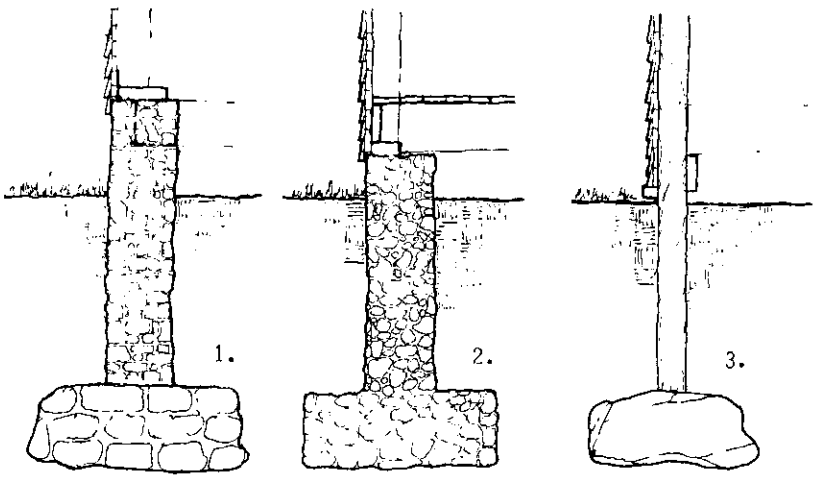


Figure 8. Foundations: Coursed Rubblestone (1); Uncoursed Rubblestone (2); and Timber Post & Stone Footing (3)

WALLS AND SIDING

The most common construction in the County surviving from the nineteenth century is the balloon frame. This was usually covered with a variety of wood sidings such as weatherboarding, clapboard, drop or novelty siding. German siding, the local name for drop siding, was not common until the late 1800's because it required a milling process not available in the County. Board and batten siding, which also appeared late in Montegomery County, uses wide boards or plants placed vertically with the joints covered by smaller wood strips called battens. Common examples of wood shingle siding existing in the County are the fish scale, imbrecated and beveled, and feathercut types.

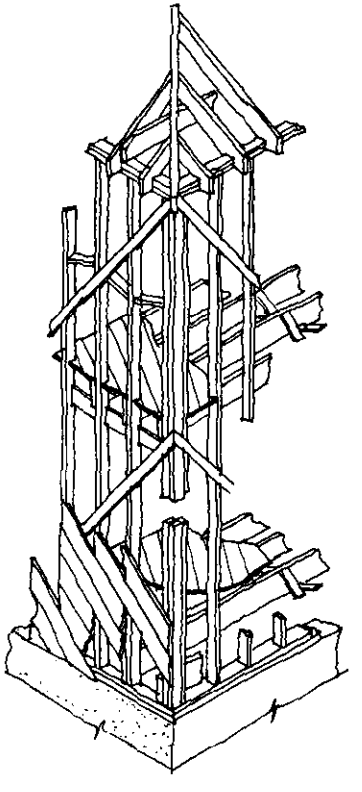


Figure 9. Balloon Framing

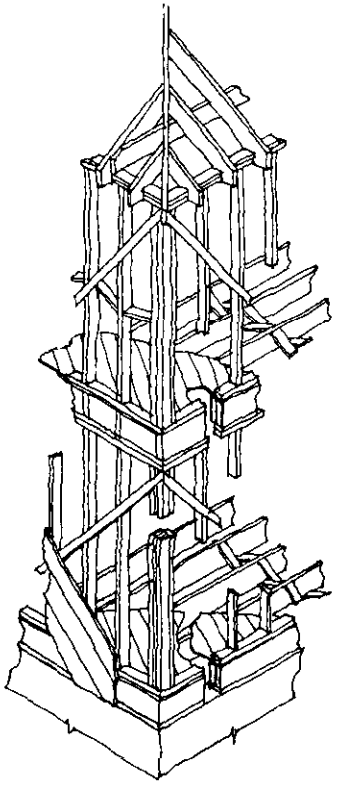


Figure 10. Platform Framing

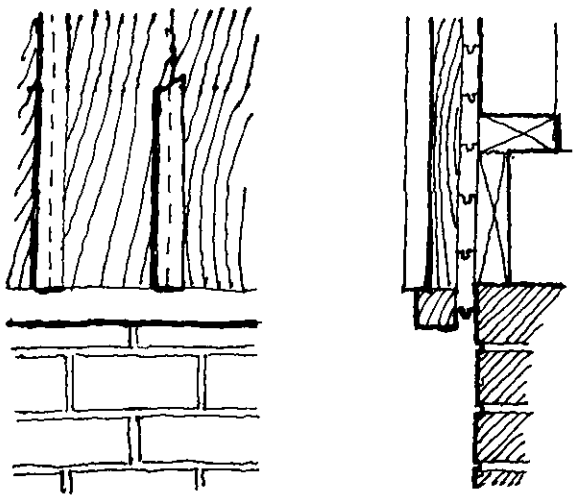


Figure 11. Board & Batten Siding

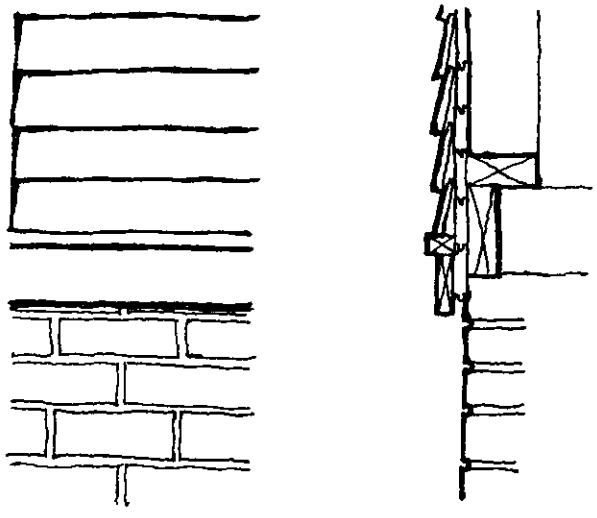


Figure 12. Clapboard Siding

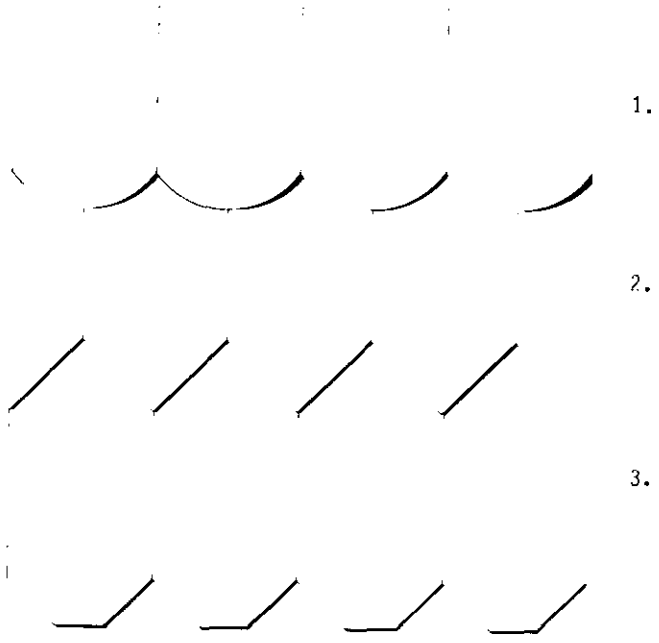


Figure 13. Wood Shingle Types : Fish-scale (1); Feathercut (2) and; Imbrecated and Beveled (3).

Stone and brick wall construction can also be found. Some fieldstone structures are examples of battered wall construction. Their walls slops inwards, being wider at the bottom than at the top.

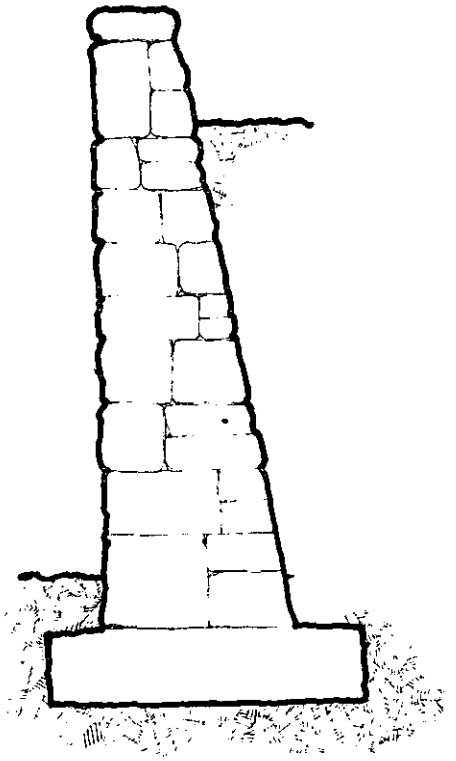
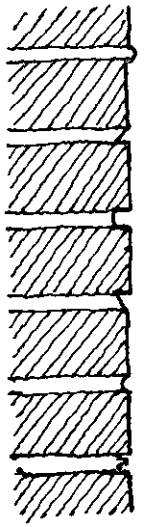


Figure 14. Battered Wall

Typical brick bonds are running bond, common bond, and flemish bond. Mortar joints commonly used are overlap or excess, tooled or struck, stripped or deep raked, weathered, flush or plain cut, and the rodded or concave joint. Of all these only the rodded or concave joint remains durable and resistant to weather and moisture deterioration. Use of the other types is discouraged because of greater maintenace, especially the overlap or excess joint which is commonly misused to give brickwork an aged or "authentic" look.



Overlap or Excess	Poor	Weathering
Struck or Tooled	Poor	"
Stripped or Deep Raked	Poor	"
Weathered	Fair	"
Concave or Rodded	Best	"
Beaded	Good	"

Figure 15. Mortar Joint types

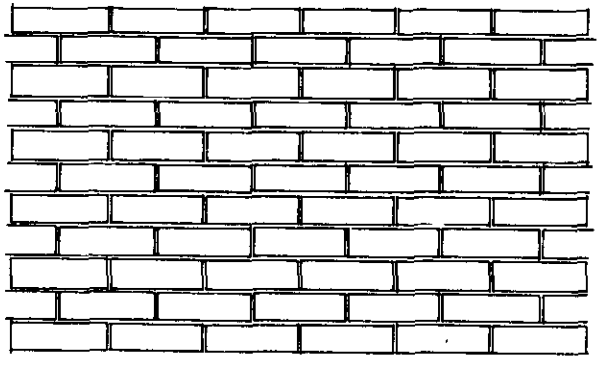


Figure 16. Running Bond

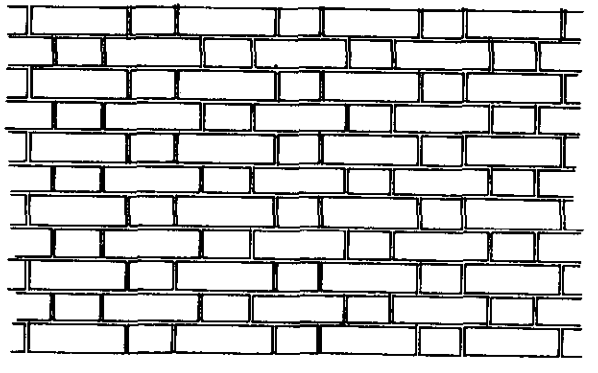


Figure 17. Flemish Bond

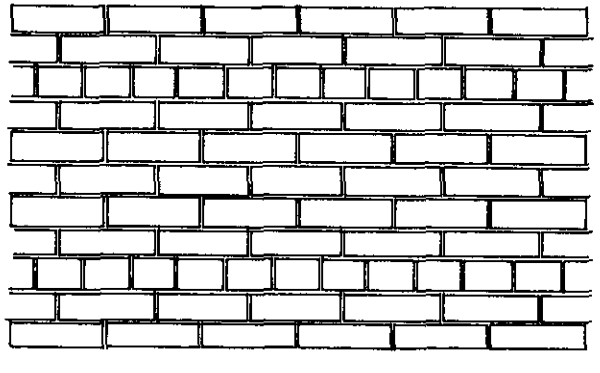


Figure 18. Common Bond

Old brick is worn and rounded at the edges, and other than very careful repointing results in filling in more than was originally intended--ending as a wall with more mortar showing than brick. Often the mistake is made of using mortar that is stronger than the original historic materials. This can cause the surface to spall or flake away. Another dangerous action is an attempt to waterproof masonry walls with "miracle" coatings such as silicone. More often than not, this can be held to be an equivalent destructive measure as sandblasting a masonry (particularly brick) surface. Water, trapped behind these coatings, migrates to points of least resistance, usually going farther into or through the wall, or toward the exterior. In normal freeze-thaw cycles of the weather the hard, fired outer surface of brick begins to fall away because of the trapped moisture, leaving the soft, inner core exposed to the weather. This can then become an almost irreversible deterioration process of the wall. Sandblasting has the more immediate effect of removing the hard, protective outer surface with the same destructive results.

Asbestos siding must be carefully evaluated. Only in certain situations and as a last resort should it be used. Sometimes asbestos siding materials can be considered an economical alternative in terms of initial cost; however, over the life of the building the traditional materials are usually more economical. If placed over existing wood siding, these newer materials can cause the wood underneath to rot because they do not allow the wall to breathe. Current health regulations on the use of asbestos materials should be consulted.

Aluminum siding is a replica of clapboard, sometimes having a wood grain texture normally not visible on good quality wood clapboard. Being factory finished, it is more difficult and usually more expensive to repaint than wood siding. Expensive polyurethane-based paints instead of ordinary house paints are required. Once dented or creased it is most difficult if not impossible to repair. Again, all of these synthetic materials do not allow the wall to breathe naturally, which can cause rotting of wood frame members underneath.

Vinyl siding like aluminium, is made to look like clapboard, and has similar maintenance problems as the aluminium. Some plastics can decompose when exposed to sunlight for a period of years, requiring replacement rather than just repainting.

Asphalt shingles as a wall covering are fairly durable and at present are relatively inexpensive, depending on grade and weight. Most often it is the chosen texture and color which makes this material acceptable or objectionable because it is a newer material that is generally not in keeping with the original character of the building.

ROOF COVERINGS

Perhaps the most important line of defense in a building's survival is the roof structure. Allowing maintenance to falter here brings on future troubles to the rest of the building. While authenticity must be a major consideration, performance of the roof is the long term concern. Wood shingles, shakes, slate, clay tile, standing seam tin and copper roofs can be considered historically correct roofing materials. Asphalt shingles, introduced in the late nineteenth century can be an acceptable alternative in certain instances. Materials such as corrugated tins and aluminums, preformed metal roofing, and cold roller mineral surfaces are discouraged for use, but are briefly discussed.

Wood Shingles -- Usually of cedar or white pine and shaped in wedge form, are mounted on open slat or shingle lath construction which provides the required ventilation or "breathing" of the material.

Wood Shakes -- Are thick, hand split shingles and usually are edgegrained, originally made by splitting a short log into tapered radial sections. New shakes and shingles are sometimes chemically treated for fire retardation. Though this is a needed safety precaution it does make the wood brittle and more difficult to install.

Mission or Spanish Tile -- Is traditionally a semicylindrical shape, although contemporary versions have other configurations. Pantiles or S-shaped tiles were introduced in the northeast and mid-Atlantic regions in the eighteenth century. They are attached with the curved side alternately facing up and down, forming rows. Depending on grade quality they range from expensive to just slightly more costly than asphalt shingle roofing, and are very durable.

Slate Shingles -- Are usually mounted on slats or heavy lath closely spaced. They are extremely durable because of slate's inert quality, although they sometimes crack from foot traffic or heavy blows. Slate roofing is relatively expensive.

Asphalt Shingles -- Are used in place of wood shingles or shakes. While not appropriate on visible roof surfaces on architecturally significant structures prior to 1890, on other surfaces not generally within public view, they can be installed. They can be appropriate on new structures where similar colors to roofs in the area are chosen. Quality depends on the composition and weight rating of the shingle, with the higher quality and more durable being the heaviest. Asphalt transmits heat readily whereas wood shingles increase the insulation rating of the structure.

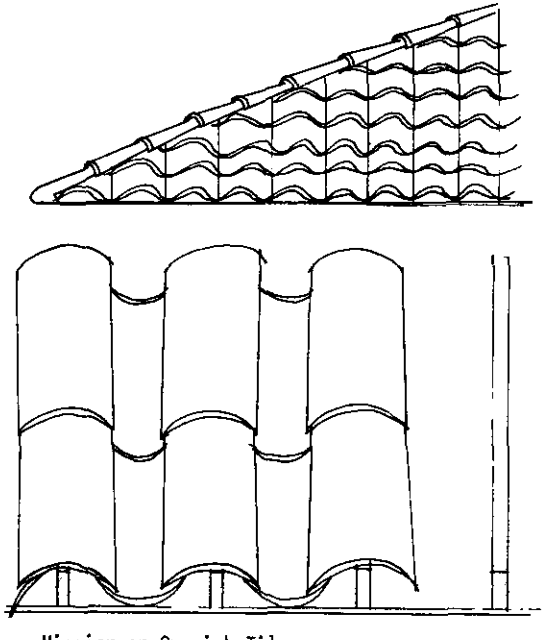


Figure 19. Mission or Spanish Tile

Standing Seam Tin and Copper Roofs -- Found on late nineteenth or early twentieth century roof construction in Montgomery County. Copper oxidizes and forms a protective green coat or patina; tin roofs require frequent painting to prevent rust. A dull red color is traditional because originally the primer or rust-inhibiting paint used was manufactured only in that pigment. All roofs should be inspected at least once a year on historic structures.

If properly maintained both roof metals will have long service, with copper the more costly to install. In using different metals on a roof, care must be taken to avoid deterioration from galvanic action. When metals that are incompatible, such as aluminum and copper, are in contact with each other or when water runoff of say, copper, drips on aluminum flashing, the resulting chemical action can destroy the aluminum in a very short time period.

Corrugated Tin -- And more recently, corrugated aluminum have been used for roofing materials since the mid-nineteenth century. Some pre-formed metal roofing and cold-rolled mineral surfaces should never be used as replacement materials on an historic structure where they are visible. Pre-formed standing, flat, and batten seam metal roofing, usually of terneplate or the older terne metal, are acceptable on new structures, given the precedent of metal roofs existing in the general area.

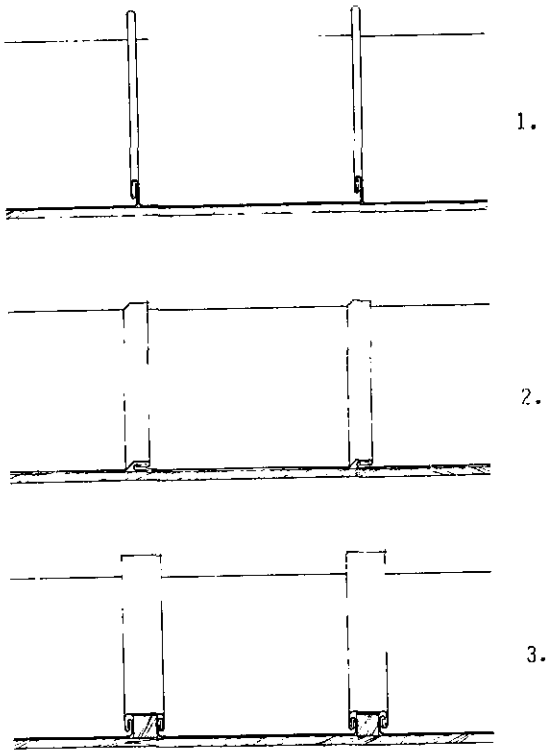


Figure 20. Metal Seam Roofs: Standing Seam (1); Flat Seam (2); and Batten Seam (3)

PROJECTING ROOF ELEMENTS

These include dormers, and skylights, roof projection, chimneys, gutters and downspouts, and architectural details such as weather vanes, finials, and lightning rods.

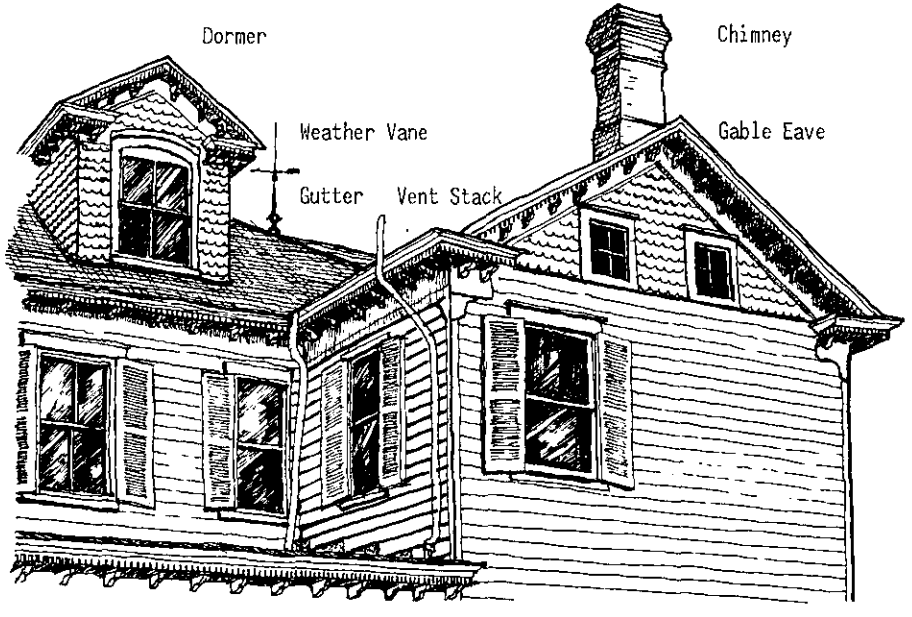


Figure 21. Projecting Roof Elements (note that gutter and stack vent pipe might be more sensitively positioned)

Dormers — Are secondary roof forms. They let light into the attic areas and assist the natural ventilation of the building. Conceptually, dormers precede the skylight in residential architecture. The common, local technology available on waterproofing methods determined its historical development. Existing dormers should not be removed, particularly without investigating the effects on what is an historically developed passive system of climatic control.

Roof Projections -- Such as stack vent pipes should be routed so as not to be visible on the major elevations, and should be painted to match the roof color. New flashing also should be inconspicuous and treated in a similar manner.

Chimneys -- Are prominent elements in rooflines and they are a possible source for water damage from faulty flashing. They are also hazardous without spark arrestors or caps to restrain flying sparks. Original materials should be replaced with like materials. Some existing fireplaces and chimneys can be rehabilitated with new premanufactured flue liners and fireboxes, avoiding the expensive process of rebuilding the chimney with possible loss of architectural detail and materials. Addition of new fireplaces and chimneys to existing historic buildings is not recommended.

Gutters and Downspouts — Are key elements which can affect the performance of the entire building. If a gutter becomes clogged, water could spill over, run down the wall and enter window areas, deteriorate woodwork and plaster, and possibly cause decay in structural elements common to the wall such as rafters or floor joists. Interior drainage systems should be avoided because of the risk of pipe leakage. Existing interior systems should be maintained frequently. Downspouts should never be removed unless equivalent drainage for the same area is provided. These should discharge the water away from the building to prevent damage to the foundation or water seepage into the basement. Sections of repaired or replaced roof drain systems should match the existing color, and if practical, the material.

Skylights -- Skylights are a valid historical concept; however, their placement and shape has been abused in recent adaptations of older buildings. Historically,

skylights were integrated into the roof form to be unseen or a minor element from the exterior. Often, because of limited technology in waterproofing, a second inner-glazed layer called a laylight was added in order to catch the dust, debris and water that filtered in. The laylight was often made into a decorative element using diffused, etched, or stained glass panels.

Introducing visible skylights into an existing roof, particularly where they did not previously exist, is discouraged because it destroys the overall unity of the building form. If they are installed, a flat, low profile should be selected, rather than the currently popular bubble or dome type which is incongruous with historic architectural styles. Only where a skylight is not visible from public spaces should other types be considered. If feasible, existing skylight structures should be reused with new glazing materials such as insulated glass or the less expensive acrylic, polycarbonate, or other insulated plastic panels. Often this can be less expensive than replacing the entire original structure, with obvious restoration benefits. Consultation with the local fire chief and of the local building codes should be made to determine the restrictions on the use of tempered or wire glass, and the various plastics.

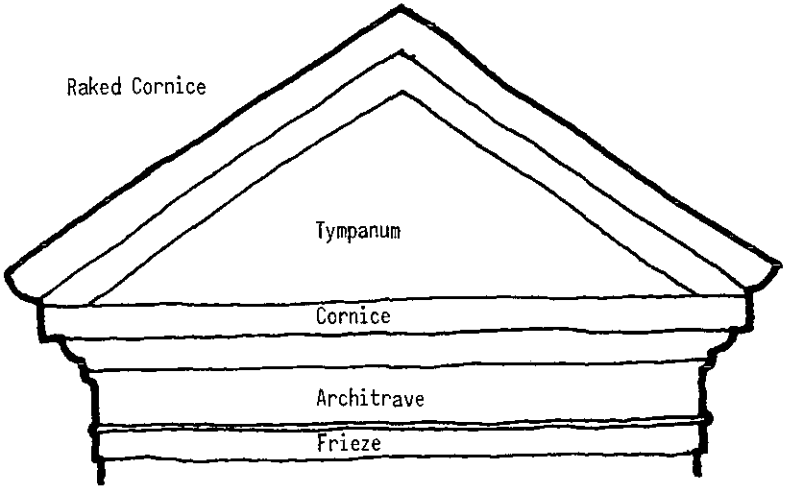


Figure 22. Pediment

ARCHITECTURAL DETAILS

Architectural details such as trim, brackets, and cornice molding should be retained, as they are functional as well as decorative. For example, the cornice at the roof edge or over a window or door generally has a profile perfectly adapted to form a drip line or drip point for water runoff; this ensures that water does not run down the frieze or fascia panel causing deterioration, or then run along the soffit or down the wall to penetrate into the structure.

Regular maintenance is important for the survival of historic details as well as for new construction. Where painting is appropriate, the repainting procedure should include scraping or cleaning in order to preserve the surface relief or configuration of the ornament. Steam cleaning or scrubbing with low velocity water by soft bristle brushes is effective for maintaining brick and stone details. Sandblasting not only erodes the ornamental details, it also can remove the hard, protective outer surface on brick, and sometimes stone, that allows water penetration which in freezing and thawing cycles decomposes the material rapidly.

WINDOW AND DOOR TREATMENT

Double-Hung Sash Window -- Is the most common type in Montgomery County. Wood has been the traditional material for window and window frame construction, possessing a natural insulating quality, and with some moisture content in the air, the wood swells to act as a partial seal against air infiltration. Traditional light or muntin patterns are two over two, four over four, six over one, six over six, nine over nine and twelve over twelve.

In replacing windows the same window size should be kept; reduction or enlargement of the window area destroys the architectural character of the facade. The same muntin configuration should also be retained. Modern-double hung windows are generally manufactured as a one-over-one light pattern, although some manufacturers make them in a variety of patterns, many of which are not historically correct. New wood windows should be used to replace defective existing wood windows. Others such as aluminum, steel, and vinyl-cased wood windows are available, and if used, care should be taken to have an appropriate finish and color. Storm windows should have the same coloring as the windows and frame trim. Other alternatives for improving thermal performance are installing insulated glass or weatherstripping existing windows.

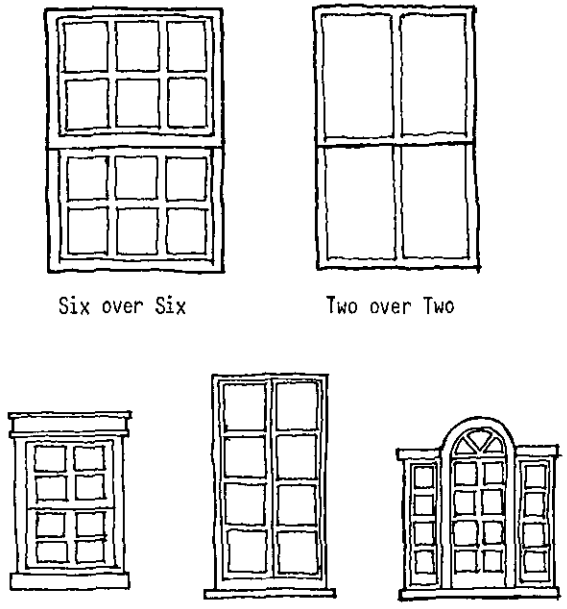
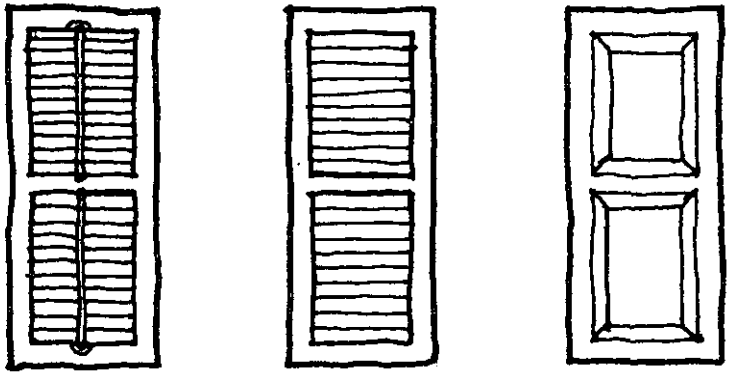


Figure 23. Window Types

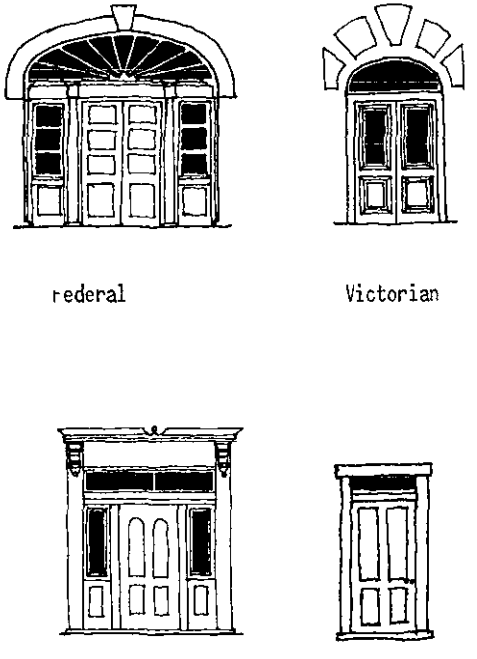
Blinds and Shutters -- Blinds are often referred to as shutters, the difference being that blinds are louvered to allow air circulation while adding protection from the sun. Shutters, which are solid and sometimes paneled, protect against the cold by reducing the heat loss as a thermal barrier and also reducing the wind velocity at the glass surface. Shutters or blinds can be appropriate on new construction and should be rehung on buildings which originally had them as part of the facade treatment. In both instances their appropriateness can be determined by the building's stylistic type, and the type and size of the shutter or blind to the window. Even where the shutters or blinds are not operational, they should appear to be able to properly cover the window. The spacing between windows should allow them to lay flat and not interfere visually with adjacent window sets.



Adjustable Blind Fixed Blind Shutter

Figure 24. Blinds and Shutters

Door and Doorway -- The entrance or primary door and doorway of a building is one of the most important elements to its form character as well as to the major facade. The entire assembly gives direction and scale to the design element -- entry. The embellishment of the entrance symbolizes its role as the threshold of the private realm in the public/private hierarchy of zones. Original hardware such as doorknobs, hinges, and pulls should be retained if possible. Storm doors and other items such as porch lighting fixtures and mail box slots or boxes should be subdued Their addition is discouraged on historically significant facades.



rederal Victorian

Italianate Early Gothic Revival

Figure 25. Door Types

Porches, Steps and Verandas -- The main entrance or front door is often articulated by a porch, steps, or both, and reinforces, the presence of the building on the street. Removal or alteration could be detrimental to the composition of the facade and interrupt the rhythm of the street. The addition of a porch of steps could have the same effect if not originally provided in the design or sensitively added. Verandas, besides their enhancement to the building form and facade, are also an integral part of the building's natural ventilation system, or "weather-conditioning". Their presence reflects a regional adaptation to the environment -- a significant feature, which should not be removed or altered significantly.

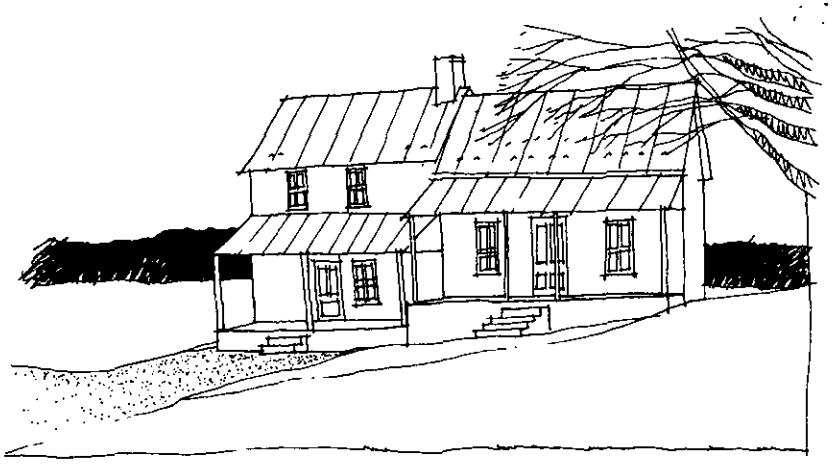


Figure 26. Local adaptation of porches (Burdette House)

SCALE

The perception of human size in relation to a structure's size and its architectural detail is referred to as the scale of that structure; it may be monumental or intimate, large or small. We can see a scale relationship from one structure to another. Site Context, Building Form, and Facade/Surface Relief all participate in our perception of what is big or little to us. Patterns, textures and colors of materials also affect our visual impression of a structure's scale.

COLOR

The use of color, like the built form and its formal content, has evolved and has been historically defined in philosophical and aesthetic concepts of architecture. Until the mid-nineteenth century the larger surfaces of the building were generally light neutral tones with the trim in slightly darker tones defining the form and elements. Exceptions were the Georgian, Federal and Colonial color schemes having white or very light neutral trim tones. Since the beginning of the twentieth century a less disciplined use of color became common; although fewer colors were seen on a single structure. The trim either took on a secondary role using tones lighter than the body of the building -- or the opposite occurred -- high contrast. Still prevalent was a general concern for continuity of color in adjacent structures. This attitude should be continued since color harmony is an important aspect of local character.

Most earlier paint compositions contained lead so duplication of original paint make-up is impractical. Both of the two basic paints, oil and water base, are durable. Original exterior paint finishes generally are the equivalent of our semi-gloss finish paints, although this should be verified. Appropriate color schemes for the particular stylistic type and time should be examined. Well researched and easily found guides are available.

The color treatment for an historic building should be approached differently than that for an alternation or new addition. The original colors should be the goal for the conservation effort. Ideally there should not be any speculation as to conformity to historic painting trends of the time, rather each building should be examined individually.

LANDSCAPING

Landscape design situations vary from the individual structure or homestead setting to the larger setting of a settlement or community. The landscaping of the individual structure and its immediate surrounding in both of the above contexts will be discussed here, leaving the broader issues of the general land form for discussion under historic districts and natural open spaces.

Landscape in terms of plant material or vegetation as presented here is divided into two categories -- plant form and the landscape's environmental effects.

Plant Form -- Often plays a significant part in articulating the homestead within the casual landscape of the country or within the more structured agrarian landscape. Large trees with full spread can surround the structure, creating a focal point along the tree-lined or hedge-lined approach road and boundaries mentioned under "Street Edges". Shrubs and hedges were not placed at the base of houses and other structures commonly until the mid-nineteenth century. Planting in this manner can compensate for a weak architectural base to visually attach the structure to the ground. A so-called two dimensional plant is ground-cover planting. This type of plant material can be used to maintain remote or difficult areas, such as slopes or along building perimeters, and to reinforce edges to be walked around.

Environmental Effects -- From landscaping occur with seasonal changes. Areas with generous planting are usually cooler than areas around parking lots or buildings which radiate or reflect heat. Trees and shrubs can set up wind currents which supplement the cross-ventilation available to well-sited structures. Placement of evergreen and deciduous trees can provide shade from summer sun and allow the winter sun to penetrate and warm the structure. The foliage of trees and shrubs also act as pollution filters. Often more resilient than rigid structures and their coverings, trees and shrubs can act as wind breaks from damanging storms.

ACCESSORY BUILDINGS

Homesteads, and particularly farm complexes, had a natural development of accessory buildings as a result of expanded living needs such as farm production. Mostly for utilitarian purposes, these structures were relatively austere compared to the main building. Their form, highly determined by their assigned function, would still resemble the main building in general character, with the exception of the more specialized farm buildings such as the barn and storage structures. When new outbuildings or accessory buildings must be added to existing settings, they should not detract from the original plan or interfere with the existing prominent features of the layout of a structure and the landscape. They should conform with the general material and color of the existing structure, and where possible reflect the form and architectural detail of the main structure, or be located so as not to conflict with the major views.

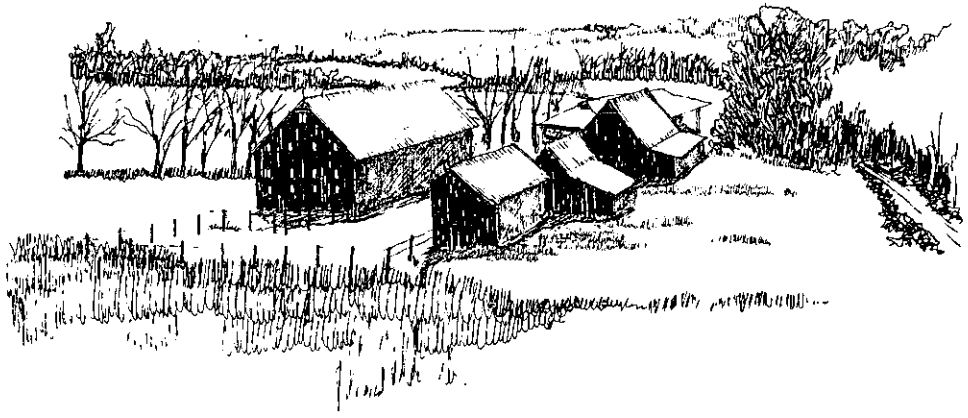


Figure 27. Accessory Buildings (Ingalls Farm)

BUILDING SERVICES

New uses generally require new capabilities of the existing structure. New service drives, parking, and electric power are a few of the requirements. Service drives and unloading areas should be located so as not to detract from the major facades or should be appropriately screened. Parking should be assigned to any existing spaces such as alleys, side roads, or on-street parking if possible. If provided on the site, it should be located away from the main entrance and facades for existing buildings and located near the entrance only if well planned for in a new design. Parking areas can be effectively screened with low walls or shrubs. If possible, new power service lines should be placed underground in historic areas or for an existing structure. An alternative is to route the lines to the rear of the structure so as not to detract from the building. Meters should also be strategically located or screened.

Another important consideration in the rehabilitation of historic and older buildings is the accessibility by handicapped individuals and elderly individuals. Physical disability includes anyone who is physically handicapped, visually or hearing impaired, mentally or emotionally handicapped, learning disabled or suffers from alcohol or drug abuse. Under Maryland's codes all public facilities are to be accessible and useable by handicapped individuals. Section 504 of the Rehabilitation Act (Public Law 93-112) will require all federally assisted programs and their respective facilities to be accessible to handicapped individuals. Rather than taken as an extra burden on the building rehabilitation program, these requirements should be considered part of the necessary and normal considerations of historic resource conservation. Careful evaluation and exhaustive alternative studies must be conducted in determining the physical impact of these positive requirements on a historic structure for both the exterior and the interior. Public safety design should account for the various physical disabilities such as: blinking fire alarms for deaf individuals; large type for information and warning labels for elderly and visually impaired individuals; special textured surfaces and knurled knobs/handles indicating emergency exits for blind individuals; accessible toilets, water fountains, telephones, and elevator controls for paraplegic and quadraplegic handicapped individuals; and other design aspects listed under such guidelines as the American National Standards Institute's (ANSI) Making Buildings and Facilities Accessible and Useable by Handicapped Individuals.

CONSIDERATIONS

The following information provides a point-by-point summary of the concepts from the guidelines for individual historic buildings and for urban and rural historic districts. The next six pages dealing with individual historic buildings, are reproduced from Guidelines for Rehabilitating Old Buildings, U.S. Department of Housing and Urban Development, January 1977.

CONSIDER	AVOID
The Environment	
In new construction, retaining distinctive features of the neighborhood's existing architecture, such as the distinguishing size, scale, mass, color, materials, and details, including roofs, porches and stairways, that give a neighborhood its special character.	Introducing new construction into neighborhoods that is incompatible with the character of the district's architecture because of obvious differences in size, scale, color and detailing.
Using new plant materials, fencing, walkways, and street lights, signs, and benches that are compatible with the character of the neighborhood in size, scale, material and color.	Introducing signs, street lighting, street furniture, new plant materials fencing, walkways and paving materials which are out of scale or inappropriate to the neighborhood.
Retaining existing landscape features such as parks, gardens, street lights, signs, benches, walkways, streets, alleys, and building set-backs that have traditionally linked buildings to their environment.	Destroying the relationship of buildings and their environment by widening existing street, changing paving material, or by introducing poorly designed and inappropriately located new streets and parking lots or introducing new construction incompatible with the character of the neighborhood.
Existing Buildings: Lot	
Inspecting the lot carefully to locate and identify plants, trees, fencing, walkways, outbuildings and other elements that might be an important part of the property's history and development.	
Retaining plants, trees, fencing, walkways, and street lights, signs, and benches that reflect the property's history and development	Making changes to the appearance of the site by removing old plants, trees, fencing, walkways, and street lights, signs, and benches before evaluating their importance in the property's history and development.
Basing decisions for new work on actual knowledge of the past appearance of the property found in photographs, drawings, newspapers, and tax records. If changes are made they should be carefully evaluated in light of the past appearance of the site.	Giving the site an appearance it never had.

Existing Buildings: Exterior Features

MASONRY BUILDINGS

CONSIDER	AVOID
Retaining original masonry and mortar, whenever possible, without the application of any surface treatment.	Applying waterproof or water repellent coatings or other treatments unless required to solve a specific technical problem that has been studied and identified. Coatings are frequently unnecessary, expensive, and can accelerate deterioration of the masonry.
Duplicating old mortar in composition, color, and textures.	Repointing with mortar of high Portland cement content which can create a bond that is often stronger than the building material. This can cause deterioration as a result of the different coefficient of expansion and the differing porosity of the material and the mortar.
Duplicating old mortar in joint size, method of application, and joint profile.	Repointing with mortar joints of a different size or joint profile, texture, or color.
Reparing stucco with a stucco mixture duplicating the original as closely as possible in appearance and texture.	
Cleaning masonry only when necessary to halt deterioration and always with the gentlest method possible, such as low pressure water and soft natural bristle brushes.	Sandblasting brick or stone surfaces; this method of cleaning erodes the surface of the material and accelerates deterioration.
	Using chemical cleaning products which could have an adverse chemical reaction with the masonry materials, i.e., acid on limestone or marble.
Repairing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.	Applying new material which is inappropriate or was unavailable when the building was constructed, such as artificial brick siding, artificial cast stone or brick veneer.
Replacing missing architectural features, such as cornices, brackets, railings, and shutters.	Removing architectural features, such as cornices, brackets, railings, shutters, window architraves, and doorway pediments. These are usually an essential part of a building's character and appearance.
Retaining the original or early color and texture of masonry surfaces, wherever possible. Brick or stone surfaces may have been painted or whitewashed for practical and aesthetic reasons.	Indiscriminate removal of paint from masonry surfaces. This may be historically incorrect and may also subject the building to harmful damage.

CONSIDER	AVOID
FRAME BUILDINGS	
Retaining original material, whenever possible.	Removing architectural features such as siding, cornices, brackets, window architraves, and doorway pediments. These are, in most cases, an essential part of a building's character and appearance.
Reparing or replacing, where necessary, deteriorated material with new material that duplicates the old as closely as possible.	Resurfacing frame buildings with new material which is inappropriate or was unavailable when the building was constructed such as artificial stone, brick veneer, asbestos or asphalt shingles, plastic or aluminum siding. Such materials also can contribute to the deterioration of the structure from moisture and insect attack.
ROOFS	
Preserving the original roof shape.	Changing the original roof shape or adding features inappropriate to the essential character of the roof such as oversized dormer windows or picture windows.
Retaining the original roofing material, whenever possible.	Applying new roofing material that is inapprorpiate to the style and period of the building and neighborhood.
Replacing deteriorated roof coverings with new material that matches the old in composition, size, shape, color, and texture.	Replacing deteriorated roof coverings with new materials which differ to such an extent from the old in composition, size, shape, color, and texture that the appearance of the building is altered.
Preserving or replacing, where necessary, all architectural features which give the roof its essential character, such as dormer windows, cupolas, cornices, brackets, chimneys, cresting and weather vanes.	Stripping the roof of architectural features important to its character.
Placing television antennae and mechanical equipment, such as air conditioners, in an inconspicuous location.	Placing television antennae and mechanical equipment, such as air conditioners, where they can be seen from the street.
WINDOWS AND DOORS	
Retaining existing window and door openings including window sash, glass, lintels, sills, architraves, shutters, doors, pediments, hoods, steps, and all hardware.	Introducing new window and door openings into the principal elevations, or enlarging or reducing window or door openings to fit new stock window sash or new stock door sizes.

CONSIDER	AVOID
	Altering the size of window panes or sash. Such changes destroy the scale and proportion of the building.
	Discarding original doors and door hardware when they can be repaired and reused in place.
Respecting the stylistic period or periods a building represent. If replacement of window sash or doors is necessary, the replacement should duplicate the material, design, and the hardware of the older window sash or door.	Inappropriate new window or door features such as aluminum storm and screen window combinations that require the removal of original windows and doors or the installation of plastic or metal strip awnings or fake shutters that disturb the character and appearance of the building.
PORCHES AND STEPS	
Retaining porches and steps which are appropriate to the building and its development. Porches or additions reflecting later architectural styles are often important to the building's historical integrity and, wherever possible, should be retained.	Removing or altering porches and steps which are appropriate to the building and its development and the style it represents.
Repairing or replacing, where necessary, deteriorated architectural features of wood, iron, cast iron, terra-cotta, tile, and brick.	Stripping porches and steps of original material and architectural features, such as hand rails, balusters, columns, brackets, and roof decorations of wood, iron, cast iron, terra-cotta, tile, and brick.
Repairing or replacing where necessary,deteriorated material with new material that duplicates the old as closely as possible.	Applying new material which is inappropriate or was unavailable when the building was constructed, such as artificial cast stone, brick veneer asbestos or asphalt shingles, or plastic or aluminum siding.
	Enclosing porches and steps in a manner that destroys their intended appearance.
Existing Buildings: Exterior Finishes	
Discovering the retaining original paint colors, or repainting with colors based on the original to illustrate the distinctive character of the property.	Repainting with colors that are not appropriate to the building and neighborhood.

CONSIDER	AVOID
Existing Buildings: Plan and Function	
Using a building for its intended purposes.	
Finding an adaptive use, when necessary, which is compatible with the plan, structure, and appearance of the building.	Altering a building to accommodate an incompatible use requiring extensive alterations to the plan, materials, and appearance of the building.
Retaining the basic plan of a building, whenever possible.	Altering the basic plan of a building by demolishing principal walls, partitions, and stairways.
New Construction	
Making new additions and new buildings compatible in scale, building materials, and texture.	Making incompatible new additons or new construction.
Designing new work to be compatible in materials, size, scale, color, and texture with the earlier building and the neighborhood.	Designing new work that is incompatible with the earlier building and the neighborhood in materials, size, scale, and texture.
Using contemporary designs compatible with the character and mood of the building or the neighborhood.	Imitating an earlier style or period of architecture in new construction, except in rare cases where a contemporary design would detract from the architectural unity of an ensemble or group. Especially avoid imitating an earlier style of architecture in new construction that has a completely contemporary function such as a drive-in bank or garage.
Mechanical Services in Existing Buildings: Heating, Electrical, and Plumbing	
Installing necessary building services in areas and spaces that will require the least possible alteration to the plan, materials, and appearance of the building.	Causing unnecessary damage to the plan, materials, and appearance of the building when installing mechanical services.
Installing the vertical runs of ducts, pipes, and cables in closets, service rooms, and wall cavities.	Installing vertical runs of ducts, pipes, and cables in places where they will be a visual intrusion.
	Cutting holes in important architectural features, such as cornices, decorative ceilings, and paneling.

CONSIDER

Selecting mechanical systems that best suit the building.

Rewiring early lighting fixtures

Having exterior electrical and telephone cables installed underground.

AVOID

Installing "dropped" acoustical ceilings to hide inappropriate mechanical systems. This destroys the proportions and character of the rooms.

Having exterior electrical and telephone cables attached to the principal elevations of the building.

Safety and Code Requirements

Complying with code requirements in such a manner that the essential character of a building is preserved intact.

Investigating variances for historic properties under local codes.

Installing adequate fire prevention equipment in a manner that does minimal damage to the appearance or fabric of a property.

Providing access for the handicappped without damaging the essential character of a property.

PART TWO

Guidelines for Urban and Rural Districts

Elements
Images
Context

Site Planning Considerations

General Considerations

GUIDELINES FOR URBAN AND RURAL HISTORIC DISTRICTS

A "district" has a recognizable and identifiable character: an urban historic district is usually identifiable by its architectural character or its ethnic character. Rural areas of districts are usually identified by their patterns of open space within the relationship of farmland, woodland, waterways, marshland, roads, roadside commercial and residential clusters and solitary homesteads. The recognizable qualities of each district support its "sense of place". A district can be thought of as a two dimensional area, that the observer mentally enters "inside of" and where certain landmarks are identifiable from within but can also be used as exterior references if visible from outside the district. The idea of an "historic district" implies an historical development of continuity, which may be its architecture, its economic aspects such as an industrial district, or its epoch aspects such as a community's traditional celebration recognized by a broader local area of people. The more distinct a district's boundaries, the stronger is the impression of entering and leaving.

A review of existing design guidelines literature revealed that until now design guidelines have been developed only for relatively small, compact districts located in older well-developed urban or suburban communities. Design guidelines for rural areas do not exist, thus there was little precedent and few relevant examples on which to base the development of this section.

Controlling architectural design in historic landscapes is similar to the urban design process that physical and administrative planners use for new development. The use of these guidelines should promote a positive attitude towards conservation as a basis for all planning activities.

The following discussion on districts is organized into two categories: (1) the definition of elements, images, and contexts that establish the identity of a district and (2) site planning considerations for historic districts and rural areas.

ELEMENTS

There are several basic elements that help us define our surroundings and aid us in forming an image of an historic district or rural area. Along with events and memory associations which provide a personal attachment, are the elements of path, gateway, edge, landmark, and activity center that help make a "place" meaningful, familiar, and desireable. From an understanding of how these elements help define existing districts and rural areas, steps can be taken to ensure their preservation and to understand the consequences of altering their settings.

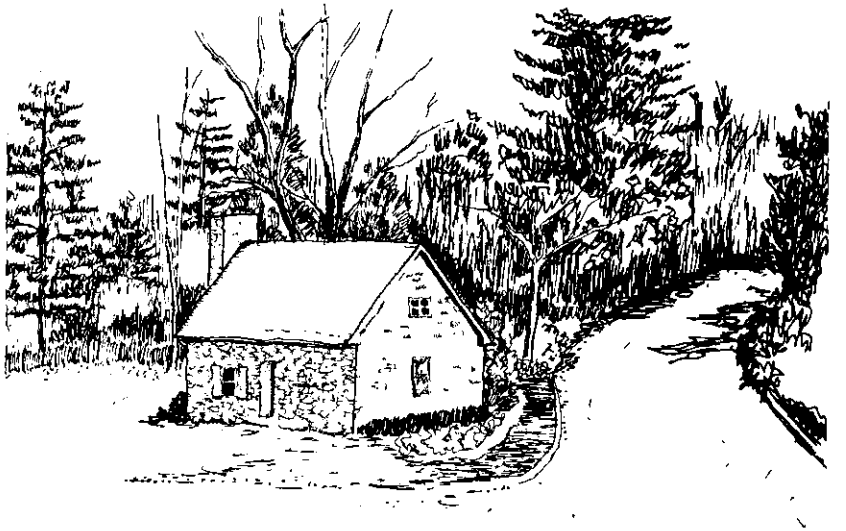


Figure 28. Path (Magruder's Blacksmith Shop)

Paths -- Are the lines of movement we take by automobile, walking, bicycling or boating. From the most familiar and frequently travelled paths we receive our impressions of the area we call our "home ground". Paths lead from one place to another and the changes along them give us the notion of arriving and leaving a place. Scenic roads are a special kind of path travelled mostly for their natural beauty and panoramic vistas of the surrounding country.

Gateways -- Make a key point along a path. Today we can sense the concept of gateway as marking the entrance of one's property (even a driveway), entrance into a neighborhood, district, or city. They help establish a sense of being inside or outside of these areas.

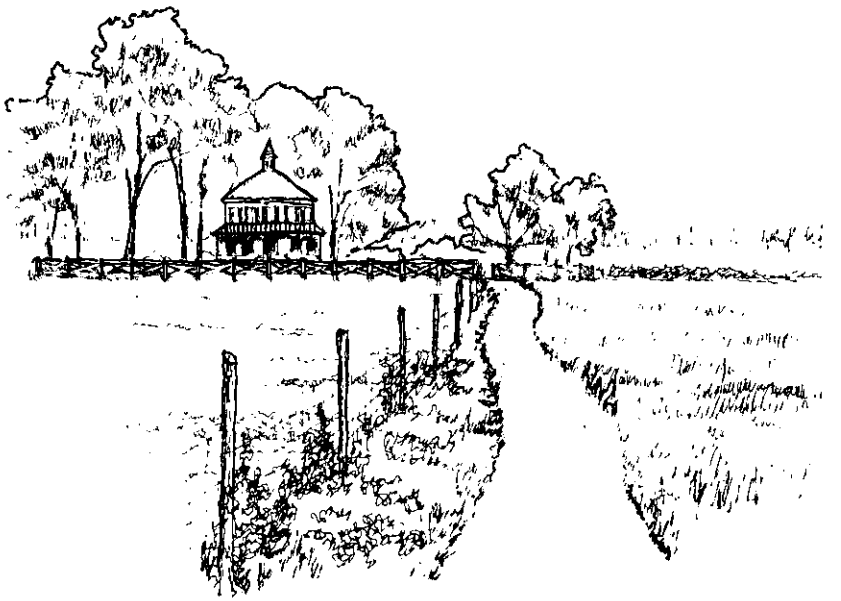


Figure 29. Gateway (Parker House)

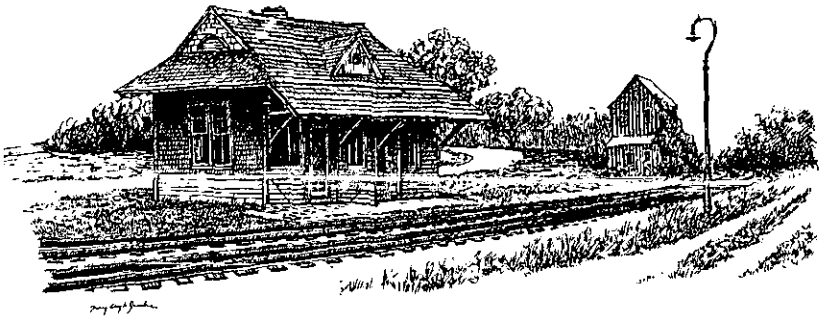


Figure 30. Edge (railroad tracks at Dickerson Station)

Edges -- Can be physical or mental boundaries, such as paths, streets, sidewalks, a high-speed freeway, or dramatic drop of a ravine. In rural areas, hills, woods, waterways, and cultivated fields define the edges, open spaces and vistas. Sometimes groups of buildings such as isolated housing developments or industrial complexes will form an edge, contrasting with the softer forms of a rural landscape. By establishing an imagined inside and outside, gateways form a mental edge or boundary.

Landmarks -- Are features which serve as point references and as a means of orientation for both local citizens and strangers. They can be seemingly insignificant features or visual elements of local identify -- as simple as "Turn at the big ol' oak tree just past Miller's Grocery" -- as well as significant historic structures or obtrusive objects.

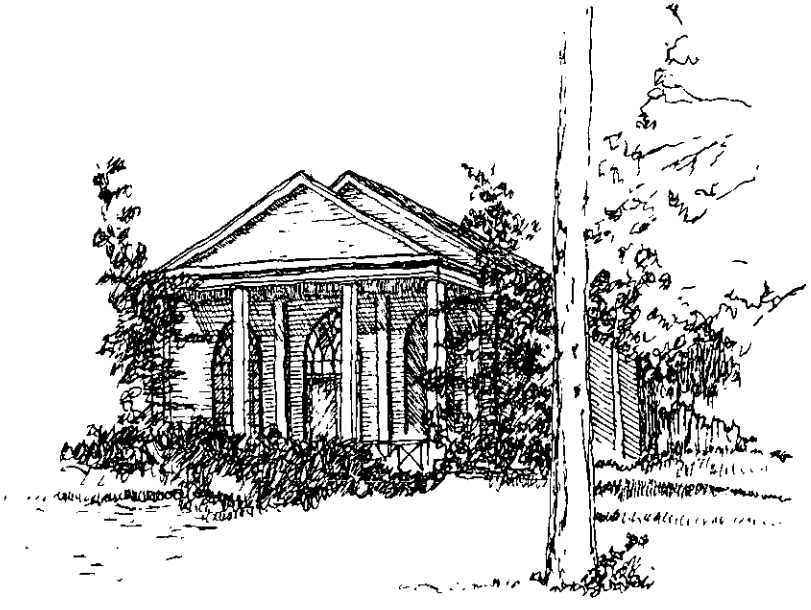


Figure 31. Landmark (Bethesda Meeting House)

Activity Centers -- Are natural gathering points for people or focal points. They may consist of a single homestead on the horizon in a farming landscape, a settlement along a country road, some corner stores within a neighborhood of a larger community, or recreational areas such as lakes, canals, streams and woods.

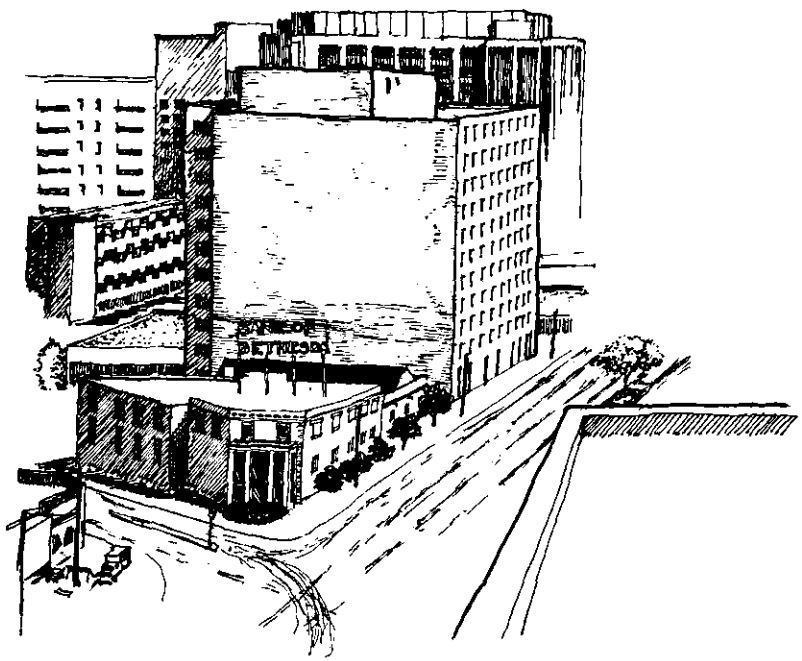


Figure 32. Activity Center (Bank of Bethesda intersection)

IMAGES

An examination of some common images of historic urban and rural districts will make clear their tenuous and delicate nature which we identify as desirable places.

Images form the basis for the identity of an area. Sacred places, shopping streets, social center, park, workplace and home all have different meanings which we assign to them. Rural images might be of farmland, waterways, hills or forests. If we wish to preserve the image we have of a particular place, then we need to know what this image is and what affects it positively and adversly.

Sacred Places -- The sanctity of a place can have a religious and secular form. Places of worship and gravesites are important as sources of local history and local memory. A hidden garden or a small remote park also have the quality of sanctity and solitude. These places reinforce the identity of a district. They should have a point of entry and have distinct boundaries so as to underscore the import of their inner "sanctum".

Shopping Streets -- In communities and smaller settlements commercial activities can form a district, or an activity point along the main street. In a rural setting this may be created by a gas station, a grocery store, or post office all lining the road. These traditional commercial pockets are very important to the rural land use patterns and their visual qualities.

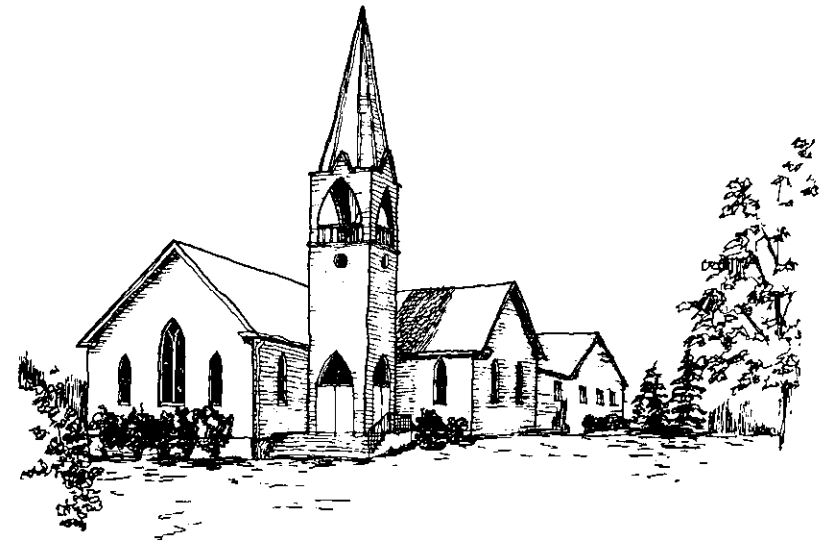


Figure 33. Sacred Place (Clarksburg M.E. Church)

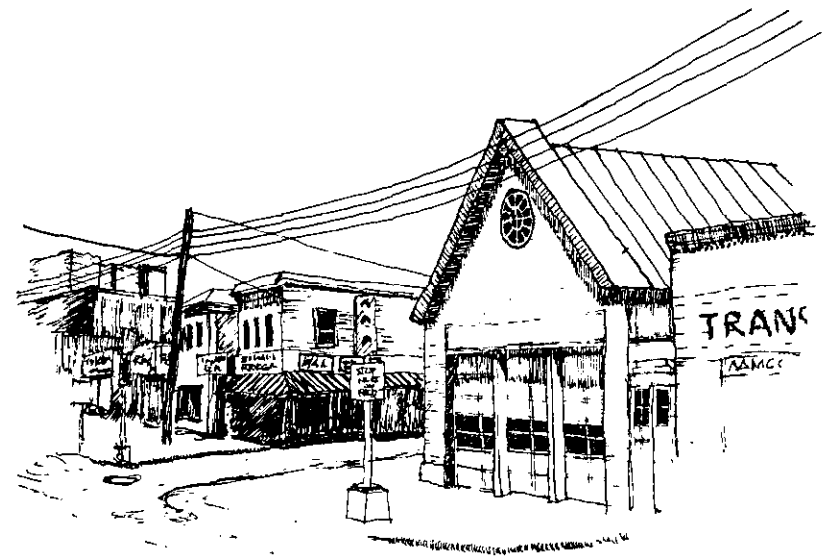


Figure 34. Shopping Streets (Silver Spring)

Social Center -- Is a focal point of a community or settlement. Often it serves as both a civic and visually symbolic image such as a town hall or community center building. It can also be a defined space such as a park or "village green" or "town square". In rural areas the social center is usually the church, school, or local supply store.

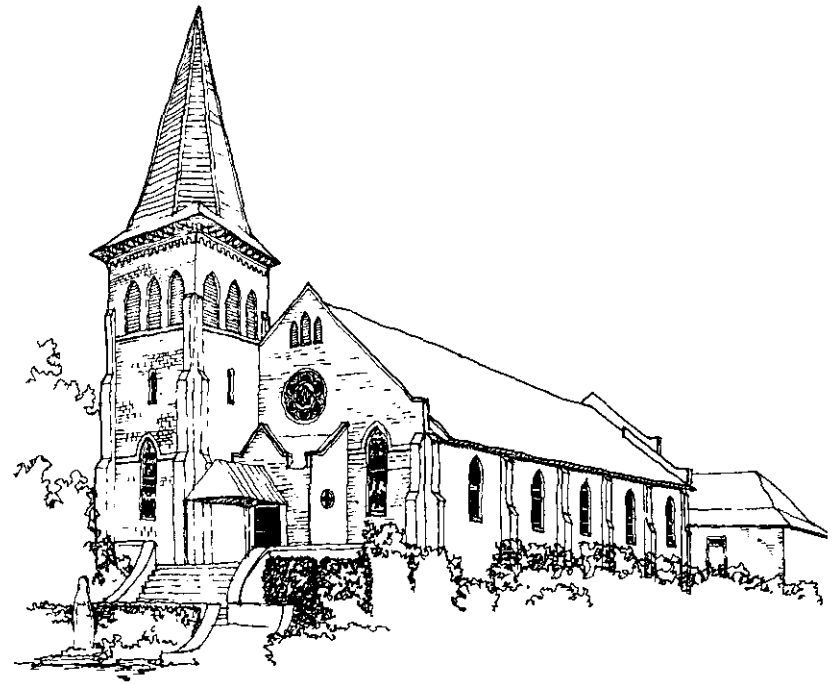


Figure 35. Social Center (St. Mary's Catholic Church)

Park -- Represents the community's common outdoor space. The more defined it is in terms of boundaries, vistas and focal points the more likely it will be used for civic festivities. These large open spaces can serve as a reminder of the community's early surroundings and provide relief from more specific and functionally rigid areas such as the high density residential developments and workplaces. They also provide easy access to nature.

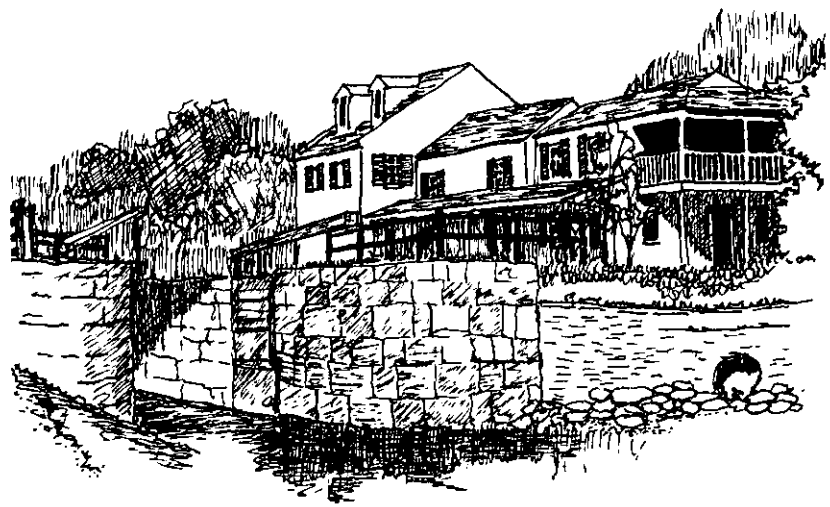


Figure 36. Park (Great Falls National Historic Park)

Quiet Backs -- Are the backyards, alleys, or the immediate left-over spaces behind buildings in a settlement along a road or near the shopping street. They provide a contrast to the busy activity of the street and yet are complementary to it by providing relief similar to the park.

Workplace -- This imagery is often associated with the shopping street and often referred to as the "business district". Its activity period is more specific than other image areas. The visibility of the workplace often indicates whether a community has a balance of self-sufficient activities, or contributes to a larger community in the role of a residential district. The image of the workplace can also represent the center or focal point of the district. In rural areas workplaces are the fields and farms or isolated industry. Orchards and vineyards are workplaces that provide distinctive scenery to parts of Montgomery County. The rural image also focuses on symbols of work such as a barn, dairy, smokehouse, or warehouse.

Home -- The original American image, the homestead, was the solitary and private place for the individual. Today it is retained in suburban miniatures of that image. Residential districts can be highly defined areas, if they follow site planning principles sympathetic to the integrity of the "neighborhood" image. They are also very vulnerable to subtle but unsympathetic changes, such as building on existing open space, that are detrimental to the historic and visual character of the district image.

Figure 37. Quiet Backs (Street, Boyds)

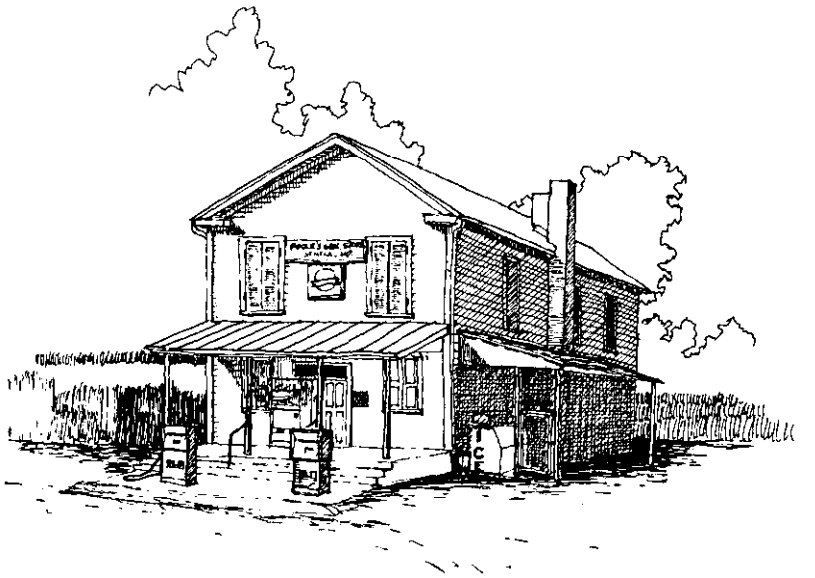


Figure 38. Workplace (Poole's General Store)

CONTEXT

The images and elements which help create cohesive visual impressions of a district or a site, occur within a particular type of setting or context of the physical environment that ranges from rural to urban. Both extremes can possess the same elements with similar types of imagery. Downtown Poolesville and downtown Bethesda are both shopping streets. It is the intensity and the extent of the district that gives it a completely different context.

Rural Context -- Can be defined as having a dominant land form. Here the landscape provides the setting which contains the buildings and their immediate exterior space. The solitary farm embraced by trees and set in the midst of "wide open rolling fields", is a traditional rural image. Important aspects of the rural context are the agricultural pattern, large and small scale farm activities, scenic roads, and vistas that reinforce the open, dominant land features.

Urban Context -- Can be defined as a predominantly built environment. Here the buildings enclose the exterior space. Buildings are placed close together and the density of people activity is usually intense. This spatial concept is in clear contrast to the rural context, and becomes obscured in many suburban settings.

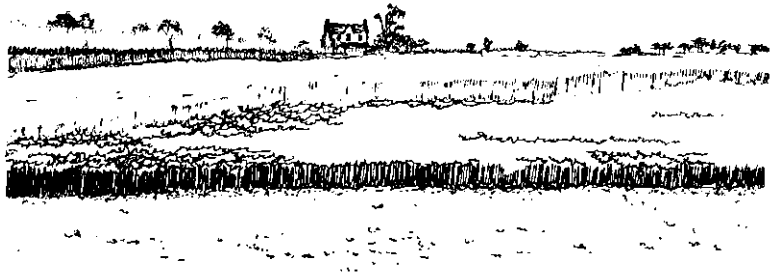


Figure 39. Rural Context (Damascus)

Figure 40. Urban Context (Bethesda)

Suburban Context -- Is the range between the rural and urban centers. Many suburban developments lie in the middle of this range -- amorphous, undefined and sprawling buildings spread haphazardly and uniformly over the landscape without any thought of its visual order. They lack the strong image-making elements inherent in the rural and urban context -- focal points. Other suburban developments have been created as informal parks with winding roads and houses set on large lots with numerous trees, where the landscape still visually dominates the buildings. The more common and formal suburban landscaping approach uses rows of trees and shrubs to line the street, similar to the urban street which is enclosed by the built form. The landscape still attempts to dominate the buildings as rows of formal massing.

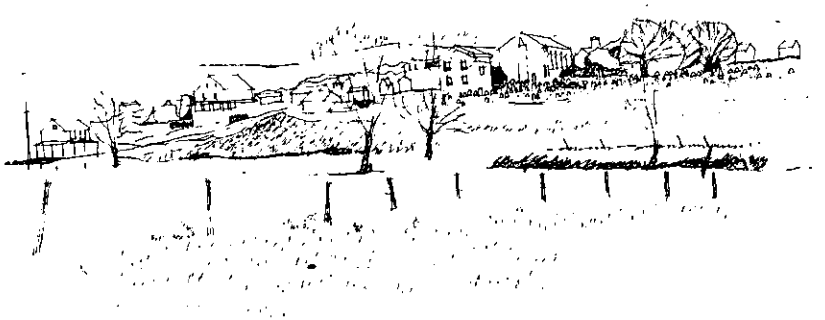


Figure 41. Suburban Context

Open Spaces -- Controlling the integrity of open spaces in rural areas is more difficult than in urban areas in several respects. One is the large expanse involved in in distant vistas. Another is the control of addition or subtraction of buildings within open landscapes. The existing open spaces can include historical structures and objects. Efforts must be made, however, to judiciously locate new features within the open landscape so that its dominance remains.

Informal and Formal Landscapes -- Are two basic landscape situations that are described here within the context of a settlement or community. These two landscape situations seek to create the illusion of a rural environment within a suburban or urban residential context; the earlier models were based on the belief that the presence of a strong rural character had a beneficial effect on the morals of those who lived within this landscape. Informal landscaping evolved from the pastoral urban parks created during the nineteenth century, such as Central Park in New York City, with meandering walks that framed scenic vistas, gazebos, statuary and other focal points along the way in an embracing and dominating landscape. In a community of low density, winding roads with secluded drives offer glimpses of houses set back from the road and surrounded by dense planting.

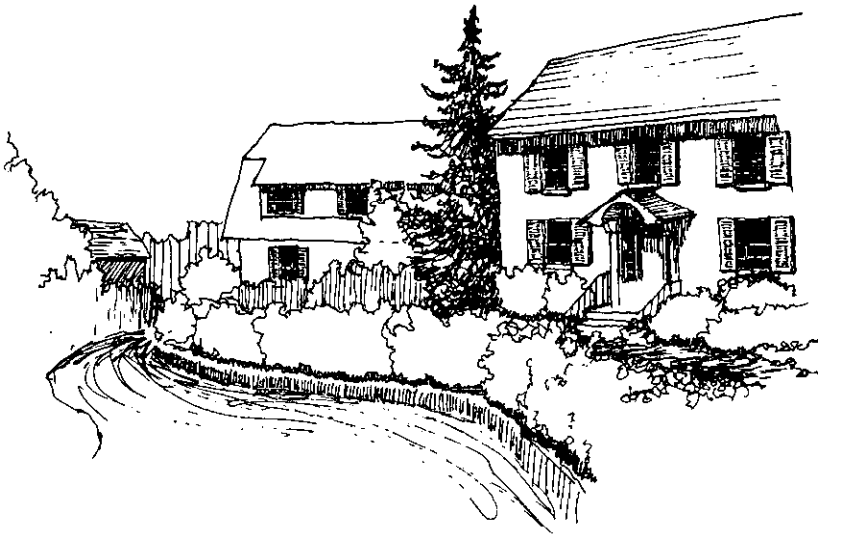


Figure 42. Informal Landscape (Suburban Setting)

The formal landscape setting is similar in its intent, but is instead a precise geometrical organization. The dominant landscape feature is usually characterized by rows of trees lining the street edge. More casually placed trees and shrubs line the base of the house creating the impression of the building isolated from its neighbor and surrounded by the landscape. Higher density can be achieved with this type of landscape and street plan because of its ordered, more efficient land use. The continuity established by this type of landscaping can provide a sense of place -- an essential part of the charm of the County's older suburban communities.

Figure 43. Formal Landscape (Rte 108, Damascus)

Scenic Byways -- The study by Sugarloaf Regional Trails lists five major criteria -- scenic value, road aesthetics, natural character, man-made features and negative factors -- that are used to evaluate the quality of existing country roads and vistas in the County. As suburban development encroaches on historic rural areas, more tools to protect scenic roads and vistas must be adopted.

Figure 44. Scenic Byway (Meeting House Road, Sandy Spring)

SITE PLANNING CONSIDERATIONS

Lay of the Land -- Many valleys and lowlands in Montgomery County should be kept clear of future development. Often these areas are the best agricultural lands and have the most panoramic vistas. Continued use like farming keeps the land open, and the variety of the land form stays visible.

New development sites should be located on slopes that face away from major views and scenic roads to lessen their visual intrusion upon the landscape. If located directly on top of ridges or hills, the silhouette of a new house tends to disrupt the landscape. However, if located well down the hillside the new building takes the most advantage of the sun orientation, natural wind currents, and natural drainage.

Land Use Patterns -- The "grain" or texture of the surroundings is determined by the type of use, the density, and the dominant spatial context of the natural and built environments. Consistent or similar land use and density, such as in a suburban or urban residential context, possess a fine grain in the built form patterns. Religious, educational, or commercial uses within a residential area can produce more distinction or a coarse grain pattern. Care must be taken in avoiding a disruption of this existing texture, except where historical precedent would allow a positive deviation such as an activity center that would reinforce the sense of local identity and use. The existing integrity of urban or rural spatial definition should be maintained, and can be, with the introduction of different as well as similar uses.

Linkages -- May be established by the movement of people or objects between places, traditional or symbolic communication points, or even the visibility of one point from another -- vistas. The appropriateness of linking activities of similar and disparate natures must be evaluated. The conflict of cars, pedestrians, bicycles and other vehicles must be minimized in establishing new linkages as well as in reinforcing existing ones. The creation or abandonment of visual connections must be evaluated for historical importance as well as other functional objectives.

Orientation -- This "sense of direction" is a dominant factor which establishes an impression of our surroundings. Visual linkages, particularly towards landmark features, help us determine our position within an area, along with familiar land use patterns such as shopping streets and residential districts. If boundaries are distinct, the sense of direction at the edge of a district can also be enhanced.

Buffer Zones -- Transition areas are not used as frequently as they should be used. They screen parking areas, trash collection receptacles, and other negative visual elements from view. Rows of trees can serve as pollution filters. Generous setbacks can act as buffers to preserve an historic site's integrity and prevent new development from competing visually. They can also be a transition space from one use to another.

Landscape -- Imagination and foresight are required to plan new planting and earth forms resulting as a mature landscape some years ahead. Existing plant types, mixes, and patterns should be observed, and if possible included in new proposals. Any re-shaping of the ground should blend in and enhance the fit of the building to its site and the overall setting.

Approaches -- Whether approaching a place by car or walking, four distinct actions should occur: visual contact, preparation for arrival, entry and arrival. For example, a view of the house, from the road, driveway, the sidewalk leading to the entry, and a front porch provide these actions.

Streetscape -- This includes the appropriate accommodation of the elements discussed under SITE CONTEXT, BUILDING FORM and FACADE/SURFACE RELIEF, and their relation in the larger visual frame -- that of the district image. The character of a street can be individually distinctive yet fit into a common image with nearby or connecting streets. Pedestrian furniture such as benches, streetlighting, trash receptacles, and street signs with landscape features assist the scale transitions between buildings, people and vehicles.

Signage -- Should have a scale adjusted to the needs of the user. In an historic district vehicular speed is normally less than on freeways and other high-speed arteries because of street scale. The same signage can be used by both vehicles and pedestrians, reducing the amount of signs. This means a smaller scale can apply to commercial advertisement, directional, and information signage. Similarity of signage in a particular district is an effective identifying element for that area.

Parking -- Is an arrival and storage place for automobiles. If possible this area should be screened from the street and surrounding buildings, enhancing pedestrian views and access. Buffer zones between streets, parking areas, and buildings help create a more pleasant transition from car to building.

CONSIDERATIONS for HISTORIC DISTRICTS and RURAL AREAS

IDENTIFY	AVOID
District or Area Elements	
PATHS that are essential to getting to scenic areas or places considered important. They may be foot paths, country lanes, canals, or paved roads.	Disrupting scenic paths by widening them for additional traffic or permitting development that will destroy their character, especially rural paths.
GATEWAYS that are important markers or visual clues for access to a destination. These may be a gate house, trees designating an entrance, or other natural and built landmarks.	Needlessly removing gateways. Their loss will make a path more uniform and monotonous.
EDGES between distinctive areas. They may be a road, a natural landform, or a change of use. Unpleasant edges should be screened or a transition made with buffer zone elements.	Destroying important visual edges such as landscaping strips or introducing new harsh edges such as a wider roadway which limits access and may be an inappropriate scale to the rural setting.
ACTIVITY CENTERS that represent important events or activities along paths. These can be as simple as a roadside fruit stand or a country store at a rural crossroads. Scale and appropriateness within a rural setting are essential in maintaining the character of the area.	Eliminating these centers which help to identify areas or places and serve as markers along a path. In rural areas they are part of the scenery. Large commercial shopping centers with parking lots lining a rural path are an inappropriate scale and image. Continuous strip development destroys the rural aspect of activity centers as small focal points in the landscape.
Images	
SACRED PLACES that are important places of local history. In built-up areas they are valuable sites of open space. In rural areas they can serve as gateways or focal points of local identity along a country road.	Indiscriminately removing these places to permit new development. Consider incorporating them as distinctive landmarks.
SHOPPING STREETS that are important visual features of the area. They need have only one or two stores to have local meaning.	Forcing all commercial uses into shopping centers. The small scale of a roadside store is better suited to the feeling of a rural area.
SOCIAL CENTERS that are important features of an area such as a church, school, or town meeting hall.	Tearing these places down even if the original use should change. They can be visual reminders of a past social era - of meaning to the local residents. Many of these structures are excellent for adaptive use.
PARKS that are needed to fulfill requirements for additonal recreation or to protect important open spaces. Parks represent permanent controls, ensuring that important, large landscapes will not be destroyed.	

IDENTIFY	AVOID
WORKPLACES that are especially important to the character and charm of an area. These include mills, old craft shops, railroad facilities, mines, quarries, storehouses, and farm structures.	Indiscriminately tearing down old shops or industrial buildings. Often these are in the heart of a community and can easily be adapted to other uses at less cost than new construction.
Context	
RURAL, SUBURBAN, or URBAN: Determine the general type of context and then plan design elements and images that are appropriate for each.	Indiscriminate mixing of context settings. This lessens the distinction between different visual contexts and obscures historic land use patterns.
SCENIC BYWAYS that are important features as scenery and recreation.	Significantly changing these country roads and lanes. Their charm is delicate and can easily be dominated by new suburban development or other encroachments.
OPEN SPACES that are important features of an area. When plans are made for placement of buildings in a setting, consider whether they enhance or detract from the openness of the landscape.	
Site Planning Considerations	
LAND FORMS that are essential to the character of an area. These can be hills, valleys, woods, or fields. Ridge lines are particularly important because they form the "silhouette" of the land.	Building in visually disruptive areas such as on ridges or the tops of hills. Except in rare cases, such building location ruins the appearance of the landscape. There are appropriate and effective ways to site buildings so that they enhance the landscape.
LAND USE PATTERNS that have a distinctive character and seem to be appropriate. Note inappropriate land uses and try to mitigate their bad effects.	Abruptly changing an existing land use pattern by inserting a new and different land use into it, and dominating the overall, original use.
LINKAGES that should be preserved. These are usually paths and scenic vistas.	Introducing new structures such as wide roads or power lines that disrupt these linkages.
ORIENTING FEATURES of an area that are essential to finding one's way around or locating oneself in the area. These are similar to "three-dimensional maps.	
BUFFER ZONES or areas that require transition. Buffer zones enhance the quality of an area by visually screening or separating incompatible uses.	
APPROACHES that seem especially important. These could be long winding drives or a picturaesque entrance into an estate, neighborhood, or settlement.	Destroying these approaches by permitting excessive development, road widening or the improper placement of new construction.

IDENTIFY

SIGNAGE that seems to visually disrupt the landscape scene should be re-planned. Signage shold be of a size and style appropriate to its setting and located so as not to crowd or block views. Like new construction and the inappropriateness of imitating historic styles, signage should consider the appropriateness of "old style" lettering and phrasing such as "Ye Olde Auto Repair Center".

PARKING LOTS that need buffer zones or dominate the landscape or setting. Well prepared siting priorities can actually improve the image of the new use – a corporation occupying a new building or an adaptive use project would rather project the image of their headquarters than their cars and parking facilities.

AVOID

Making parking lots too large. Break up their area with trees and planting, or other screening elements. Place parking lots behind buildings if possible where they are out of sight from major vistas of the landscape or the building itself.

PART THREE

Historical Styles in Montgomery County

Early Settlement
Georgian
Federal
Greek Revival
Gothic Revival
Romanesque Revival
Italianate
Second Empire
Stick
Queen Anne
Colonial Revival

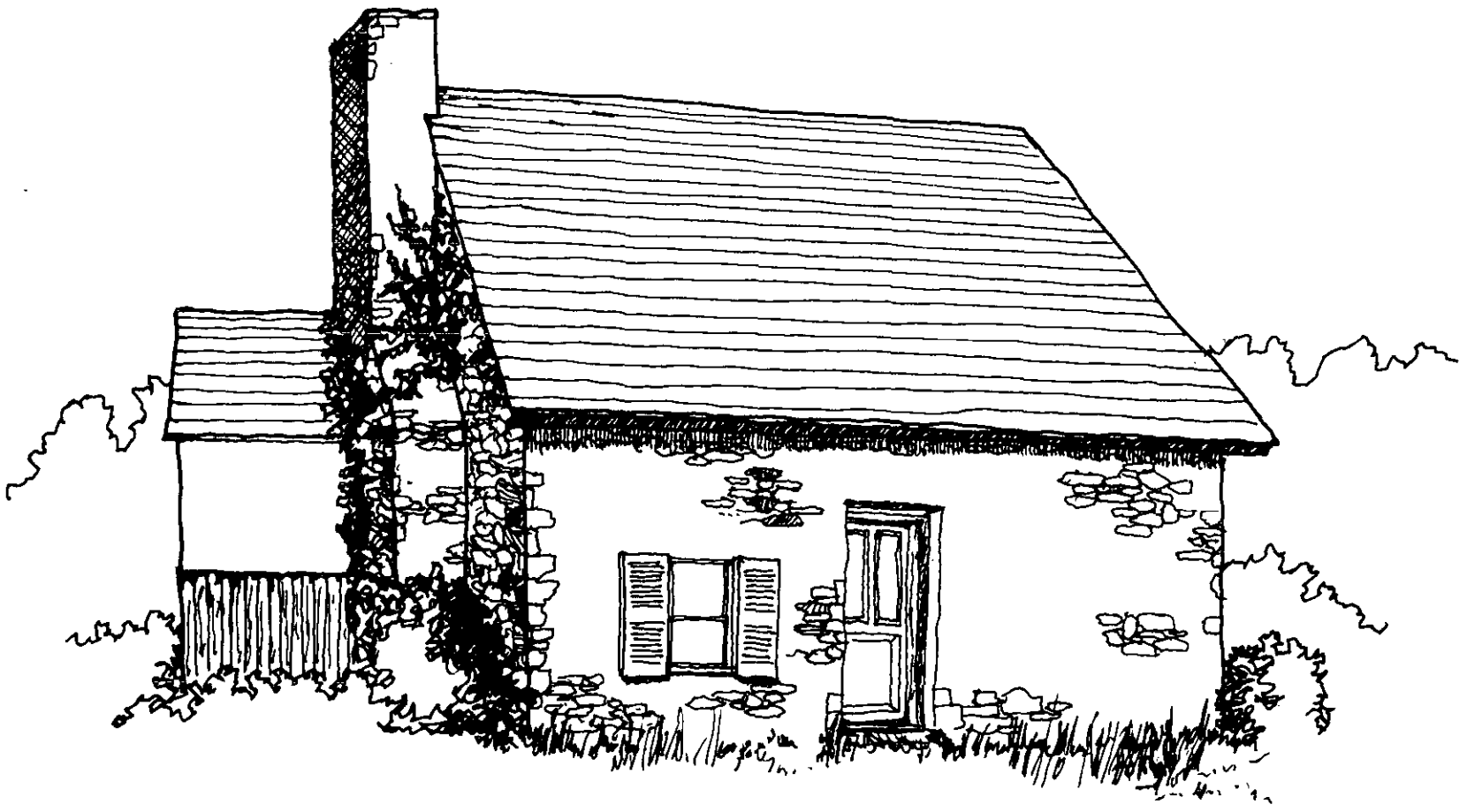


Figure 45. Early Settlement (Magruder's Blacksmith Shop)

EARLY SETTLEMENT (prior to 1850)

More properly a chronological designation than a style, these structures can be considered an American vernacular form. The earlier examples are generally log houses. This is the most prevalent type in Montgomery County.

- Rubble stone foundation
- Simple, unbroken rectangular form
- Frequently log construction or log frame
- Weatherboarding
- Steep gabled roof with exposed rafters at eaves
- Stone/brick chimney
- Six-over-six double-hung windows
- Usually one or two rooms with auxillary buildings.

Figure 46. Georgian (Woodlawn House)

GEORGIAN (1750 - 1700's)

The Georgian style reflects Renaissance ideals made popular in England by architect Sir Christopher Wren. It is a classical style based on the work by sixteenth century Italian architects such as Palladio, who in turn had freely adapted Roman Classical forms. Montgomery County's examples are mostly adaptations

- Stone foundation
- Simple symmetrical rectangular form
- Usually brick construction
- Center entrance with pediment, entablature and flanked by pilasters or columns
- Gabled roofs (hipped adaptation)
- Six-over-six double-hung windows
- Classic detail elements, especially roof cornice.

Figure 47. Federal (Montevideo)

FEDERAL (1770 - 1840's)

The Federal style was one of the earliest formal styles in American architecture. It is noted for the lightness and delicacy of its detail and proportions -- derived from the early Georgian.

- Stone foundations
- Rectilinear form
- Low pitch roof angles
- Door and windows of slender proportions often with fan oval transoms
- Mainly six-over-six double-hung windows, slender glazing bar
- Exterior ornament confined to porch or entrance and cornice.

Figure 48. Greek Revival (Sugarloaf Mountain Chapel)

GREEK REVIVAL (1840's - 1860's)

This style was an early stylistic manifestation of the nation's identity with the Greek Republic. Used for public buildings, churches and banks in the County, although few examples are residential structures.

- Stone foundations
- Rectilinear form
- Low gable roof with pediment and gable end over entrance
- Heavy cornice or eave
- No arched openings
- Porch or portico
- White or light-colored stone facades.

Figure 49. Gothic Revival (Mendelssohn Terrace)

GOTHIC REVIVAL (1840 - 1890's)

Early Gothic appeared in the County in the mid-to-late nineteenth century, later than in other regions. Jig-saw techniques made wooden decorative elements economically feasible in fascia boards, barge boards (vergeboards), finials and railings. As pattern books became available more variations of ornamentation appeared through theVictorian Gothic period. By the late nineteenth century, many houses in the county being rebuilt or remodeled featured a center gable if not with decorated detail elements as well.

- Rubble stone foundation
- Rectangular house form with planes broken by projections and gables, one-and-one-half story
- Steeply pitched roof with center gables
- Emphasis on verticality
- Asymmetrical and symmetrical forms
- Frequent use of pointed arch, especially in windows
- Decorated detail elements

Figure 50. Romanesque Revival (Montgomery County Courthouse)

ROMANESQUE REVIVAL (1840 - 1900's)

A heavy and imposing style, the Romanesque Revival was used mostly in urban areas for public buildings and churches, with very few residences represented. Victorian Romanesque introduced combinations of materials, adding varied textures and colors.

- Asymmetrical plan
- Steeply pitched roof
- Towers frequently used
- Semi-circular or Norman arches over door and window openings
- Built of brick or smooth finish stone
- Wall butresses
- Belt courses.

Figure 51. Italianate (Rocklands)

ITALIANATE (1860 - 1880's)

This stylistic type had as its model the Italian Renaissance architecture. Four adaptations emerged -- the Villa, the Renaissance Revival, the Italianate, and the American Bracketed Villa or Second Renaissance Revival.

- Stone foundation
- Square or rectangular house form, two story
- Center entrance with symmetrical window arrangement
- Frame or masonry construction
- Emphasis on cornices, bracketed cornices, lintels and sills
- Porch
- Hipped roof, with cupolas, paired chimneys and round-headed windows at attic level of of gable
- Sometimes with tower.

Figure 52. Second Empire (Bordley's Choice)

SECOND EMPIRE (1860 - 1880's)

This style received its name from Napoleon's grand plans in Paris (1850 - 1870's). It was popular in this country for public buildings and other "grand" structures, including some of the larger residences.

- Stone foundation
- Square or rectangular house form
- Mansard roof
- Masonry construction
- Heavy window and door moldings
- Heavy quoins or corner boards
- Round-headed dormer windows.

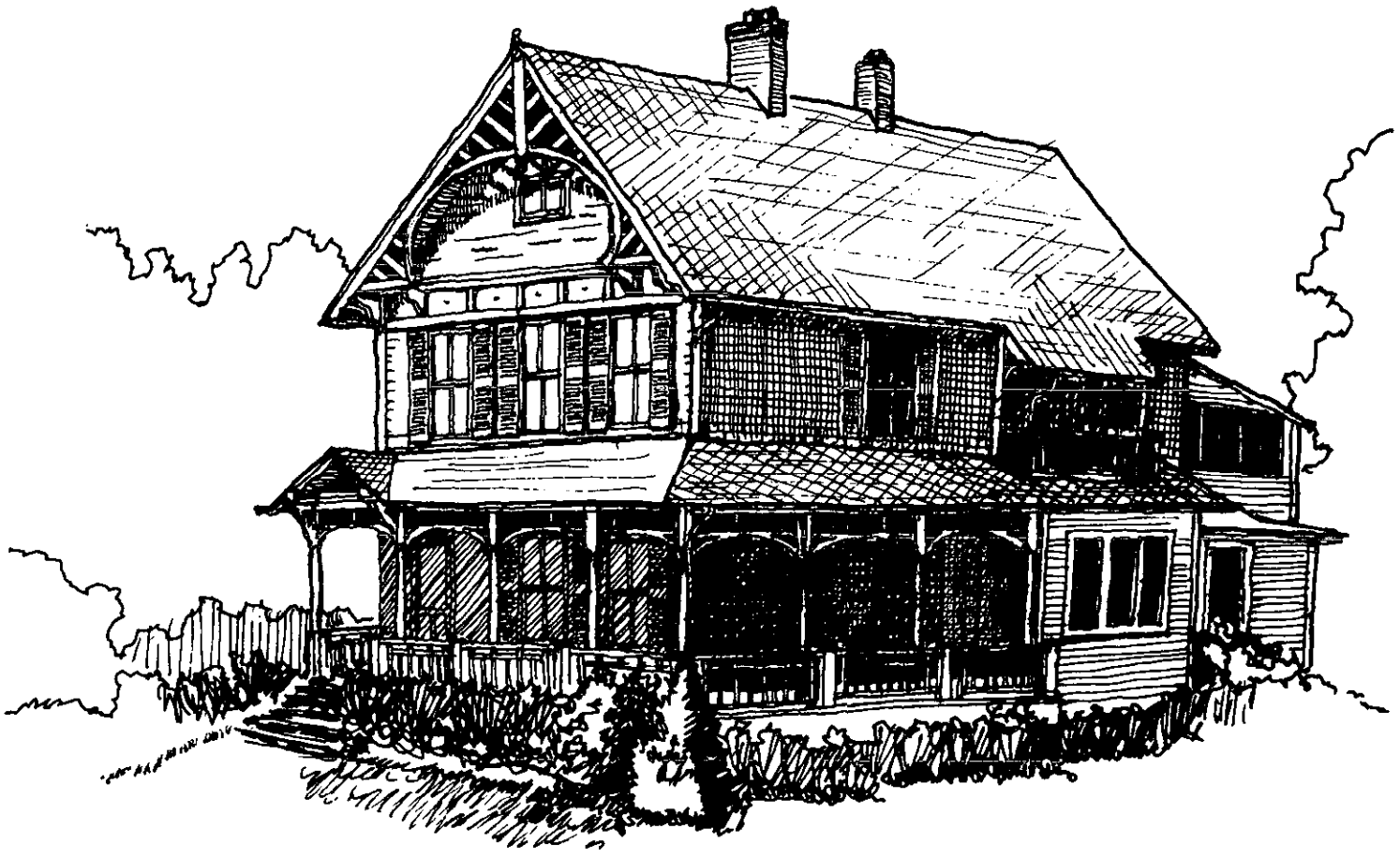


Figure 53. Stick (House at Forest Glen)

STICK (1860 - 1880's)

Deriving its formal characteristics from the Gothic model, this stylistic type anticipated the development of the Queen Anne type.

- Stone foundation
- Frame construction using structural system as a decorative device
- Characterized by angularity, verticality, and asymmetry
- Steep intersecting gable roofs
- Verandas and porches
- Ornate or corbelled chimneys
- Projecting bays
- Towers
- Right-angled boards applied over exterior clapboard surface
- Large two-over-two sash windows.

Figure 54. Queen Anne (Sante House)

QUEEN ANNE (1875 - 1890's)

Examples of this eclectic style, used mostly for residential buildings, became more common after the 1876 centennial. The basic form of the preceding stylistic models is obscured. It takes on an asymmetrical form with an irregular roof line. Elements and details are highly ornate such as bracketed cornices and decorative window openings and window lights.

- Brick foundation
- Irregular house form with additive elements such as turrets, corner bays, gables, and complicated intersections of forms
- Frame construction with more than one wood siding pattern used (i.e., clapboard and shingles)
- Towers, turrets, tall chimneys, porches, bay, and encircling verandas, balconies
- Variety and contrast of forms, textures, materials, and colors.

Figure 55. Colonial Revival (Stone Ridge)

COLONIAL REVIVAL (1900 - 1940's)

This style, based on Colonial Georgian and Federal models, retains a rectangular and symmetrical formal plan. Usually the number, size, and proportion of openings in the facade are repeated on the first and second stories.

- Stone (sometimes cast) foundations
- Regular, five bay, symmetrical house form (typical)
- Hipped or gable roof with dormers
- Georgian details, often enlarged and exaggerated; columned one-story front porch
- Round-headeddormers, Palladian windows, denticulated cornice and symmetrical chimneys are common.

APPENDIX

Information Sources/Organizations

A Selected Bibliography

A Limited Glossary

INFORMATION SOURCES

ORGANIZATIONS

The American Institute of Architects (AIA)
1735 New York Avenue, N.W.
Washington, D.C. 20006

The Association for Preservation Technology
P.O. Box 2487 Station D
Ottawa, Ontario K1P 5W6
CANADA

The Office of Archaeology and Historic Preservation (OAHP)
Department of the Interior
Washington, D.C. 20240

Heritage Conservation and Recreation Service (HCRS)
Department of the Interior
Washington, D.C. 20240

Maryland Historical Trust/State Historic Preservation Officer
John Shaw House
21 State Circle
Annapolis, MD 21401

Maryland National Capital Park & Planning Commission
County Historian
6700 Needwood Road
Rockville, MD 20855

Maryland National Capital Park & Planning Commission
Montgomery County Offices
Regional Office Building
8787 Georgia Avenue
Silver Spring, MD 20907

National Park Service
National Capital Region
1100 Ohio Drive, S.W.
Washington, D.C. 20242

National Turst for Historic Preservation
740 Jackson Place, N.W.
Washington, D.C. 20006

A SELECTED BIBLIOGRAPHY

Ellen Olsen, research assistant for Komatsu/Brown Architects, reviewed over 100 publications related to design guidelines. She used the resources in the libraries of the National Trust for Historic Preservation, the National Register of Historic Places, the National Endowment for the Arts, the American Institute of Architects, and the Maryland Historical Trust. The following publications were selected as very useful for the purposes of developing comprehensive local design guidelines - the next step beyond this handbook. Table of contents are listed, followed by the reviewer's comments.

1. City of Lowell and Anderson Notter Associates. Lowell; The Building Book 1977

   Houses
   - Architectural styles
   - Design Guidelines (Facades, Design Features, Streetscapes)

   Commercial Buildings
   - Architectural styles
   - Design Guidelines (Facades, Store fronts, Signs, New Buildings, Streetscapes)

   Mills

   Technical Information (Siding Materials, Masonry, Painting, Color, Roofing, Flashing, Gutters, Details)

Comments: Paperback, excellent, eye-catching layout. Nice freehand drawings. Also photos (b/w) of specific elements and older photos. Same approach as Rockville Design Guidelines for what/how to present (yes/no) encourages/discourages. Houses section similar to The Salem Handbook: a renovation guide for homeowners.

2. Community Planning Division of the Houston-Galveston Area Council. Historic Preservation

   Why Historic Preservation?
   Preservation Planning
   - Local Activities
   - Formulation of Objectives
   - Action Program — History, Inventory, Evaluation, Implementation
   - Conclusion

Comments: A "how-to" kind of booklet.

3. Land Design Research, Inc. Otterbein Homestead Area: Guidelines for Exterior Restoration (Columbia, Md: Land Design Research, Inc., 1976)

   Neighborhood Plan
   - Discussion of homesteading

   Architectural Considerations
   - (block considerations, unit considerations

   Guidelines for Exterior Restoration

front facade	roof area
side facade	entrances
rear facade	contemporary conveniences
walls/brick	energy conservation
windows	

   Site Considerations

planting	railings
fences	paving
walls	outdoor lighting

   Glossary

Comments: Hardback, good material and illustrations — b/w photo, freehand line drawings of site plans, elevations, perspective. Also talks about proportion, rhythm, form. Mainly deals with row houses.

4. John Milner Assoc. A Community Preservation and Revitalization Plan for the Village of East Davenport, Iowa (West Chester, Pa: John Milner Assoc., 1977)

History
Architecture
  Architecture Overview
  Glossary of Architectural styles
  Examples of Appropriate Building Treatment — b/w photos, site plan and freehand suggested renovation
Architectural Guidelines for Historic Preservation Planning
  Images of East Davenport: existing conditions (routes, edges, neighborhoods, landmarks, nodes, gateways)
Preservation Planning Recommendations (circulation, traffic alternatives, parking, zoning and use, environmental considerations, site amenities)
Design Proposals for Critical Areas (inner block site improvements, waterfront development)
Implementation and Programming
Bibliography

Comments: Definitive and descriptive, paperback (99 pp), b/w photos, site plan drawings, maps included, proposed improvement freehand drawings and renderings, does not deal w/specific architectural details.

5. Ohio State University, Dept. of Architecture. Guidelines for Aesthetic Enhancement of the Downtown Environment of Small Mid-Western Public Square Centered Towns with Case Study Applications to Byron, Ohio (Columbus, Ohio: Ohio State University, Dept. of Architecture, 1976)

Front facade
Rear and side facade
Street furniture and paving
Alternate building use

Comments: Spiral bound, good illustrations: line and freehand drawings, renderings.

6. Pitts, Carolyn; Michael Fish; Hugh J. McCauley, AIA; Trina Vaux. The Cape May Handbook (Philadelphia: The Athenaeum of Philadelphia, 1977)

History
19th Century Architectural styles
Maintenance and Restoration
Streetscape
  Buildings-exterior
  Buildings-interior
  General guidelines
Tools for Preservation
Procedures
Appendix
Glossary
Bibliography

7. Preservation Urban Design, Inc. Edgefield, Nashville, Tenn: A Neighborhood Design Study for Historic Edgefield, Inc. and the Metropolitan Historic Commission of Nashville and Davidson County, Tenn. (Ann Arbor, Mich: Preservation Urban Design, Inc., 1977)

Components of the Edgefield Neighborhood
  (description of various parts of the total neighborhood)
Analysis of the Edgefield Neighborhood
  (a detailed overview of the entire neighborhood, in order to analyze the effects of a variety of factors and conditions upon neighborhood character and environmental quality)
Approaches to Change
  (nature of changes to several components necessary for conservation of its historic features and improvement in quality of neighborhood)
Recommendations/Guidelines for Neighborhood Improvement
  (specific recommendations preservation/improvement of each component)
Process of Accomplishment
  (information on procedures and aids to implementation of private and neighborhood-wide improvement programs)
Data Process

Comments: Included are: neighborhood public spaces and areas, traffic patterns and controls, neighborhood entrances, sidewalks, street lighting, fences/edges, street trees, street furniture, rear yard elements, alleys, multi-family residential, church, school and commercial buildings, intrusions, zoning, guidelines for landscape planting, renovation or repair, infill construction. Spiral bound (81 pp) simple drawings, some a little too small. Hand written — a little difficult to read.

8. Senkevitch, Anatole, Jr. School of Architecture, University of Maryland, City of Rockville, Dept. of Planning, Architectural Design Guidelines for the Exterior Rehabilitation of Buildings in Rockville's Historic Districts. (Rockville, Md: Dept. of Planning, 1977)

Streetscape
- buildings
- building placement
- vegetation
- transitional zones
- street furniture

The Individual Houses
- siding
- windows
- shutters
- doorways
- porches

Design Review Guidelines
- site orientation
- scale
- form and modeling of the facade
- roof form
- materials and colors
- landscaping
- demolition
- signs
- necessary buildings
- mechanical equipment
- public actions

9. University of North Carolina - Chapel Hill. Tarboro Historic District Study: Tarboro, North Carolina (Tarboro, NC: Town of Tarboro, 1976)

Preservation in America
Historic Preservation Policy
Why Preserve Tarboro?
Tarboro Historic District
Study Chronology
Architectural Inventory Forms
Descriptive Analysis of Map Data
Public Facilities and Urban Design Plan
Transportation Planning
Guidelines for Architectural Review
Recommendations for Future Growth
Glossary of Architectural Terminology (physical)
Historic District Ordinance
Summary of Questionnaire Responses
• Public Awareness Questions

Comments: Architectural Inventory Forms discusses what is to be taken into consideration, how inventories, how the information is used. Definition information for brick bonds, other materials, roof types, windows. This information was compiled and transcribed onto maps, summarizing different categories of information (land use, color facade, front yard setback, building to lot coverage, structural conditions, yard conditions environmental contribution, architectural description, preservation priority, transportation, urban design plan and details).

Public Facilities and Urban Design Plan (streets, curbs, sidewalks, traffic intersection and district entrances, lighting, street furnishing, landscaping).

Guidelines for Architectural Review (lot coverage, setback spacing of buildings, architectural design components, proportion, roof form and pitch in relation to facade, shape and form. Environmental relationships: orientation of building to street, scale, proportion). This section contains simple easy to understand freehand drawings.

Useful for the ordinary citizen.

Hardback (62 pp) Manilla colored paper, black/white photos between sections are good but would be better used if described or referred to as examples.

10. Urban Design Studio. Whittier East Design Study (Minneapolis: Urban Design Studio, 1976)

    Analysis of Design Study Area
    Design Object
    Design Proposal
      Design Recommendations
        Building Recommendations
        Open Space Recommendations
        Streetscape Recommendations
      General Planning Recommendations
        Planning
        Neighborhood Action
      District

Comments: Planning oriented, good illustrations: b/w photos, freehand and line drawings.

11. Vision, Inc. A First Look: Plymouth Townscape Improvement Project (Plymouth, Mass: Vision, Inc., 1975) for the Town of Plymouth, Mass. — Plymouth Bicentennial Commission

    Community Involvement
    Improvement Areas
      Individual Building Facades
      Continuous Block Facades
      Street Furnishings
      Town Wide Issues
    Recommendations for Improvement

Comments: Filled with good, simple, freehand drawings of recommendations. Paperbound, brief. Similar to Warren Townscape Project by same.

12. Vision, Inc. Process: A Handbook for Community visual Quality, York, Maine (Cambridge, Mass: Vision, Inc. 1975) for York Bicentennial Commission

    General Process
      goals
      visual structure
      guidelines (in a chart) village commercial, roadside commercial, scenic roadside areas, signs, buildings, open space, auto-oriented facilities
      organization of guidelines
      legal tools
      political process

Comments: Good; small drawings of examples w/color for emphasis. Paperbound, brief.

LIMITED GLOSSARY

The terms selected for this glossary were compiled from several sources and were chosen because these elements are commonly found in Montgomery County's buildings.

When numbers follow the glossary of definitions, they refer to reference sources listed after the glossary.

Apex — The highest point of any structure. Source #1.

Architrave — In the classical orders, the lowest member of the entablature. An architrave is sometimes used by itself; for example, as an enframement around a window. Source 2.

Ashlar — Squared building units of stone.

Balloon framing, balloon frame — A system of framing a wooden building; all vertical structural elements of the exterior bearing walls and partitions consist of single studs which extend the full heights of the frame and all floor joists are fastened by nails to studs. Source #1.

Baluster — One of a number of short vertical members, often circular in section, used to support a stair handrail. Source #1.

Balustrade — An entire railing system including a top rail and its balusters, and sometimes a bottom rail. Source #1.

Bank Barn — Built into a hillside, with entrances to lower and upper levels.

Barge Board, gableboard, vergeboard — A decorative board covering the face of a projecting rafter. Source #2.

Bay — One unit of a building that consists of a series of similar units commonly defined by the number of window and door openings per floor or by the space between columns or piers. Source #10.

Bay Window — The window of a protruded bay. Source #1

Beltcourse — A flat, horizontal member of relatively slight projection extending across the facade or around the building, marking a division in the wall plane.

Board and batten — A type of wall cladding for wood-frame structures; closely spaced, applied boards or sheets of plywood, the joints of which are covered by battens, narrow wood strips. Source #1.

Bond — The physical arrangement and placement of either brick or stone to strengthen a wall and/or create a wall pattern. Source #3.

Boxed eaves — Eaves which are hidden from view by boarding.

Bracket — A support element under eaves, shelves or other overhangs, often more decorative than functional. Source #10.

Brick veneer, brick facing — A facing of brick laid against a wall and not structurally bonded to the wall. Source #1.

Broken pediment — A pediment that has been divided at the center; the gap is often filled by a decorative ornament. Source #1.

Buttress — An abutting pier which strengthens or supports; a wall sometimes absorbing the lateral thrust of an inner arch. Source #11.

Capital — The topmost member, usually decorated, of a column or pilaster. Source #1.

Chamfer — a 90 degree corner cut to reduce it to two 45 degree edges. A bias cut. Source #7.

Chink — In a wall, a crack or fissure of greater length than breadth. Source #1. To fill cracks as between logs or stones of a wall. Source #11.

Clapboard, bevel siding, lap siding — A long narrow board with one edge thicker than the other, overlapped to cover the outer walls of frame structures, known as weatherboard. Source #10.

Column - A vertical support of round section. In classical architecture, the column has three parts: base, shaft and capital. There are thre orders of columns in classical architecture: Doric, Ionic, and Corinthian. Source #2.

Common bond, American bond — The pattern of laying bricks in which several horizontal rows, usually an odd number, three, five or seven, of stretchers are placed between every row of headers. Source #2.

Corbel — A slightly projecting architectural element, usually in masonry such as a block of stone or brick cantilevered from upper facade walls; called corbel tables if in series; usually topped by a cornice or coping. Source #3.

Cornice — In classical architecture, the upper projecting section of an entablature; also projecting ornamental molding along the top of a building or wall. Source #10.

Cornice, Return — A cornice which partially "returns" into a gable formed by a peak roof. A return cornice thus "begins" to enclose a pediment. Source #2.

Cresting — Roof ornament, such as cast iron along the roof ridge.

Cupola — A small structure, square or round, in plan rising above a main roof.

Dentil — One of a band of small, square, toothlike blocks forming part of the characteristic ornamentation of the Ionic, Corinthian, and Composite orders, and sometimes the Doric. Source #1.

Dogleg stair, doglegged stair — A half turn stair which has no wellhole between successive flights. Source #1.

Dormer — A structure projecting from a sloping roof with a window or ventilating louvers. Source #1.

Eaves — The edge of a roof that projects over an outside wall. Source #1.

Engaged column, attached column — A column partially built into a wall, not free-standing. Source #1.

English bond — Brickwork with alternate courses of headers and stretchers; a strong bond, easy to lay. Source #1.

Entablature — In classical architecture, the part of a structure between column capital and the roof of pediment, comprised of the architrave, frieze and cornice. Source #10.

Fanlight — A semicircular window over the opening of a door, with radiating bars in the form of an open fan. Also called sunburst light. Source #1.

Fieldstone — Slab units, flat in the direction of bedding or lineation of the rock, and suitable for setting as dry-wall masonry. Source #1.

Finial — An ornament which terminates the point of spire, gable, pinnacle. Source #1.

Fish-scale shingles — Shingles with rounded edges, which when placed in rows are reminiscent of fish scales. Source #2.

Flat arch — A horizontal span with little or no curvature.

Flemish bond — The pattern of laying bricks in which every horizontal row is characterized by alternating headers and stretchers. Source #2.

Fluted — Regularly spaced vertical parallel grooves or flutes as on the shaft of a column or pilaster.

Frame construction — Frame structure, wood-frame construction: Any building primarily supported by wood structural members. Source #1.

Frieze — The middle horizontal member of a classical entablature, sometimes decorated with sculpture relief.

Gable — Triangular wall segments at the end of a double pitch or gable roof. Source #10.

Gambrel roof — A ridged roof with two slopes on each side, the lower slope having the steeper pitch. Source #10.

Gingerbread — A pierced wooden curvilinear ornament, executed with a jigsaw or scroll saw and located under the eaves of the roof. Named after the sugar frosting on German gingerbread houses. Source #2

Grillwork — A grating, or openwork barrier, usually of metal but sometimes of wood, stone or reinforced concrete; used to cover, conceal, decorate or protect an opening as in a wall, floor, or outdoor paving Source #1.

Ha-ha — a barrier in the form of a trench; usually used to prevent livestock from crossing; a sunken fence. Source #1.

Header — In masonry, a stone, brick, or tile presenting its end in the front surface. Source #11.

Herringbone — Masonry or tile work in which the units are laid slantwise; reversing the angle in alternate rows forms a zigzag effect.

Hipped roof, hip roof — A roof with slopes on all four sides. Source #2

Housekeeping — That form of maintenance which removes soil deposits from the surface of building elements. The goal of historic building housekeeping is to remove soil at frequent, regular intervals with the least amount of harm to the surface treated.

Jerkenhead roof, clipped gable, hipped gable shreadhead — A roof form in which the top of a gable is cut off by a secondary slope forming a hip. Source #1.

Lancet, lancet window — A narrow window with a sharp pointed arch. Soure #1.

Lath — A thin narrow strip of wood or metal used in building as a base for walls and ceilings on which plaster is applied.

Light — A pane of glass, a window, or a compartment of window.

Lintel — A horizontal structural member (similar to a beam) over an opening which carries the weight of the wall above it; usually of steel, stone or wood. Source #1.

Maintenance — Part architecture, part physical chemistry, part management. Maintenance in historic buildings terms consists of all those activities necessary to prolong the life of an historic property. Source #5.

Mansard roof, mansard — A roof having a double slope on all four sides, the lower slope being much steeper. Source #1.

Mullion — A vertical member separating (and often supporting) windows, doors or panels set in series. Source #1.

Muntin — A secondary framing member to hold panes within a window, window wall, or glazed door; also called a glazing bar or sash bar.

Newel post — A tall and more or less ornamental post at the head or foot of a stair, supporting the handrail. Source #1.

Novelty siding, drop siding, German siding — An exterior wall cladding, of wooden boards (or strips or other material such as aluminum or vinyl) which are tongued and grooved (or rabbeted and overlapped) so that the lower edge of each board interlocks with a groove in the board immediately below it. Source #1.

Oriel — A window unit corbelled or cantilevered from the face of a wall. Source #3.

Open-string stair — A stair whose treads are visible on one or both sides. Source #1.

Palladian window — A three part window opening with a large central light, usually arched, and flanked by two smaller lights.

Pebble dash, rough cast, slap dash — A stucco exterior finish, formed by crushed rock, large pebbles or shells into unset stucco. Source #1.

Pediment — A wide low-pitched gable surmounting the facade of a building in a classical style; any similar crowning element used over doors, windows and niches. Source #10.

Pendant — A suspended feature or hanging ornament used in the vaults and timber roofs of Gothic architecture. Source #1.

Pent roof — See shed roof.

Pilaster — An engaged pier or pillar often with capital and base. Source #1.

Portico — A large porch or covered walk having a roof, often with a pediment, supported by columns or pillars. Source #2.

Quoin — Units of stone or brick used to reinforce and/or accentuate the corners of a building. Source #10.

Raking cornice — A cornice following the slope of a gable, pediment or roof. Source #1.

Repairs — To replace deteriorated materials which it is impractical to save. Repair activities also include the rehabilitation, strengthening or reclamation of items worn to the point that they can no longer perform their intended function. In historic buildings, stock used for repairs should be as close as possible to the original in composition of materials, in method of fabrication and in manner of erection. Source #5.

Roundel — A small circular panel or window. Source #1.

Rubble — Rough stones of irregular shapes and sizes; used in rough, uncoursed work in the construction of walls, foundations, and paving. Source #1.

Sawtooth shingles — Shingles with pointed edges, which when placed in rows are reminiscent of sawteeth. Source #2.

Scale — The apparent size, and mass of a building's facade and form relative to other buildings within the general area. 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, brick, cornices, trim, etc., are important in establishing the scale of a facade.

Segmental arch — A circular arch in which the curved underside of the arch is less than a semicircle. Source #1.

Shed dormer — A dormer window whose eave line is parallel to the eave line of the main roof. Source #1.

Shed roof, pent roof — A roof shape having only one sloping plane. Source #1.

Side light — A framed area of fixed glass alongside a door or window opening. Source #1.

Sill — a horizontal timber, at the bottom of the frame of a wood structure, which rests on the foundation. A doorsill. The horizontal bottom member of a window frame or other frame. Source #1.

Soffit — The exposed undersurface of an overhead component of a building, such as an arch, balcony, cornice, lintel or vault. Source #1.

Stained glass — Glass given a desired color in its molten state, or by firing a stain into the surface of the glass after forming; used in decorative windows or transparent mosaics. Source #1.

Stretcher bond, running bond, stretching bond — The pattern of laying brick in which only stretchers are visible. It is also called "mechanical bond". Source #2.

Stringcourse — A plain or molded horizontal continuous band on an exterior wall (see beltcourse).

Stucco — An exterior finish, usually textured; composed of portland cement, lime, and sand, which are mixed with water. Source #1.

Surround — An encircling border or decorative frame. Source #1.

Transom — A window immediately above a door, containing a horizontal divider; usually hinged or sashed.

Turret — a diminutive tower, characteristically corbelled from a corner. Source #1.

Tympanum — The traingular or semental space enclosed by a pediment or arch. Source #1.

Veranda, verandah — A covered porch or balcony, extending along the outside of a building, planned for natural ventilation, shading, and summer leisure.

Volute — A spiral scroll, as on Ionic, Corinthian, or Composite capitals, or on consoles, etc. Source #1.

Wainscot — A decorative or protective facing applied to lower portion of an interior partition wall, such as wood paneling, tile, or other facing material.

Weatherboarding — A horizontal exterior wallboard laid with lower edge overlapping the next board below. Source #1.

Winder- wheel step — A wedge-shaped step, with its tread wider at one end than the other, occurring at a turn in the stairway.

SOURCES

1. Harris, Cyril M. Ed. Dictionary of Architecture and Construction (New York: McGraw-Hill Book Company, 1975).

2. Tarboro, Town of. Tarboro Historic District Study: Tarboro, North Carolina (Tarboro, North Carolina: 1976).

3. Hodne Associates, Inc. Gelena Feasibility Study: Preliminary Report (Minneapolis: Hodne Associates, Inc. 1968).

4. Guidelines for Rehabilitating Old Buildings: Principles to Consider When Planning Rehabilitation and New Construction projects in Old Neighborhoods (Washington, D.C.: U.S. Department of Housing and Urban Development, 1977).

5. Chambers, J. Henry. Cyclical Maintenance for Historic Buildings (Washington, D.C.: Interagency Historic Architectural Services Program, Office of Archaeology and Historic Preservation, National Park Service, U.S. Dept. of the Interior, 1976).

6. Ohio State University, Department of Architecture. Guidelines (Columbus, Ohio: Ohio State University, Department of Architecture 1976 — here taken from the American Institute of Architects Handbook, Washington, D.C., 1971).

7. Pitts, Carolyn, Michael Fish, Hugh J. McCauley AIA, Trina Vaux. The Cape May Handbook (Philadelphia, Pennsylvania: Atlantic Richfield Foundation, 1977 — here taken from a History of Architecture, Banister Fletcher, New York: Charles Scribner's Sons 1976).

8. Preservation Urban Design, Inc. Edgefield, Nashville, Tenn.: A Neighborhood Design Study (Ann Arbor, Mich.: Preservation Urban Design, Inc. 1977).

9. Land Design Research, Inc. Otterbein Homestead Area: Guidelines for Exterior Restoration (Columbia, Md.: Land Design Research, Inc., 1976).

10. Poppeliers, John, S. Allen Chambers, Nancy B. Schwartz. What Style Is It? (Washington, D.C.: The Preservation Press, 1977).

11. Saylor, Henry. Dictionary of Architecture (New York: John Wiley & Sons, Inc. 1952).