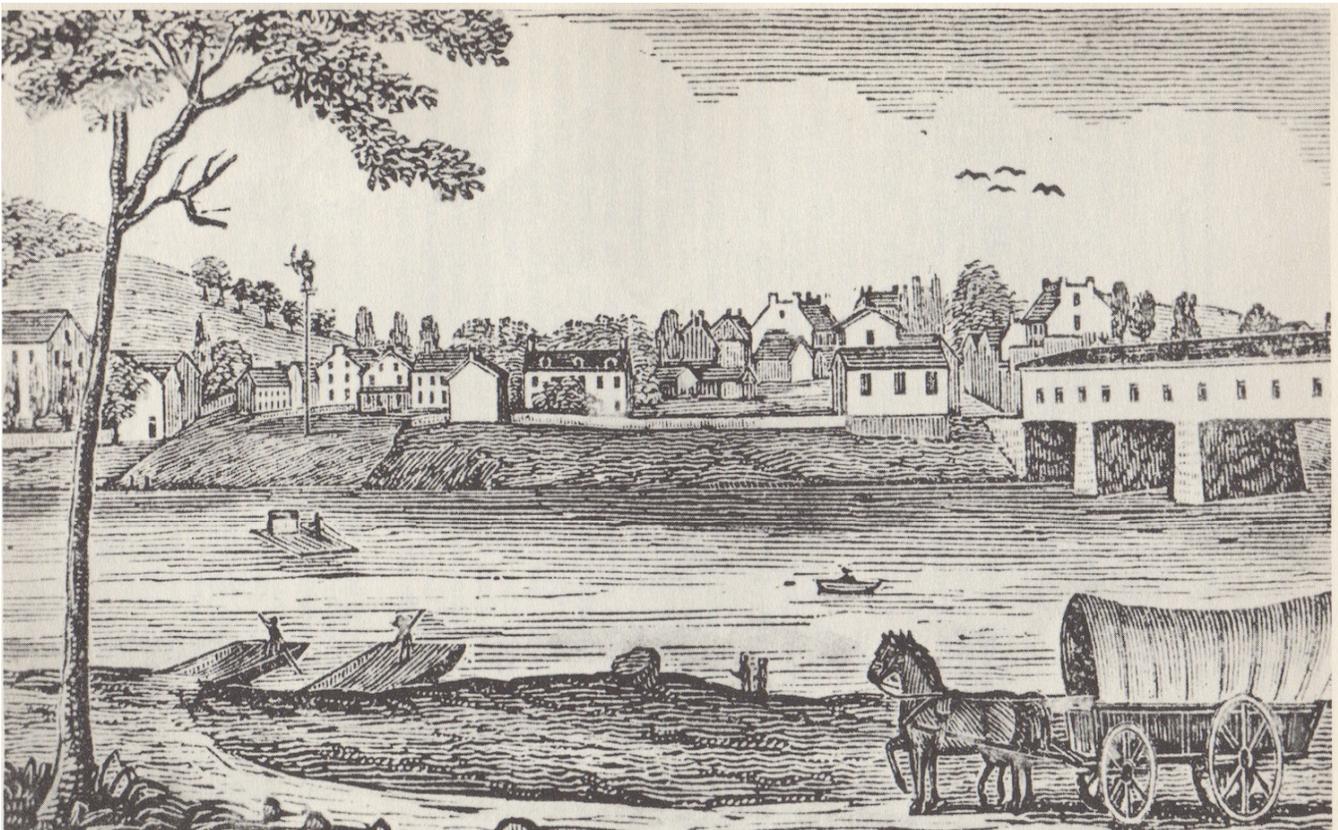


DESIGN GUIDELINES

For the

New Hope Historic District

New Hope Borough
New Hope, Pennsylvania
January 9, 2015



NEW HOPE

This old woodcut, looking across to New Hope, may have been made about 1828. That was the year the pole with the figure of Indian Chief Logan was erected. Later the figure was mounted on the Inn roof. The covered bridge had been opened in 1814 but the ferry continued to operate for a number of years. The house in the center is the present residence of Dr. John A. Flood. To the right of the bridge is the 'New Brick House', which was built in 1820-21 and was the village's second hostelry – now the home of The Solebury National Bank. In the foreground is a Conestoga wagon, much in use in this area at the time.

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Notes & Acknowledgements

These design guidelines were prepared by Kevin Joy and Carolyn Chaiko using the *Design Guidelines Writer*[™] template. Primary editors for this publication were: Carolyn Chaiko and Cherry Grubb.

Thanks go to the following individuals and organizations who helped make these Design Guidelines possible: New Hope Borough Council, John Burke, JoAnn Connell, and the New Hope Historical Society.

Reference publications include, “History of Bucks County, Pennsylvania” by William W.H. Davis; “Solebury Township, Bucks County, PA.” by John Richardson; “The Parrys of Philadelphia and New Hope” by Roy Ziegler; “Bucks County, an Illustrated History” by Terry McNealy; and “The Walking Tour of Historic New Hope” by Ann Niesen and The New Hope Historical Society.

Photos by Kevin Joy and Carolyn Chaiko unless noted otherwise.

Special thanks are due to HARB members. The HARB also thanks the New Hope Historical Society for permission to reprint historic photographic images from its collections.

These Design Guidelines were funded by a 2011 grant from Landmark Towns

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Table of Contents

Title Page

Acknowledgements

1. Introduction.....	1
1.1 Introduction	1
1.2 Intent of Design Guidelines.....	2
2. Historical Overview	5
2.1 Historical Overview of the New Hope Historic District	5
2.2 Historical Styles in the New Hope Historic District.....	9
3. The Design Review Process.....	13
3.1 Introduction	13
3.2 Pre-Application Review	13
3.3 Application Submission	14
3.4 Review by The New Hope Architectural Review Board (HARB).....	14
3.5 Review by New Hope Borough Council.....	14
4. Qualities of Historic Architecture	15
4.1 Introduction	15
4.2 Building Materials	15
4.3 Massing	15
4.4 Order.....	15
4.5 Proportion.....	16
4.6 Rhythm	17
4.7 Scale	17
5. Guidelines for Preserving Historic Buildings	19
5.1 General Guidelines for Preserving Historic Buildings	19
5.1.1 Archaeological Impacts	19
5.1.2 Building Changes.....	19
5.1.3 Deteriorated and Missing Components.....	20
5.1.4 Immediate Neighborhood	20
5.1.5 Primary Façades	20
5.1.6 Precedent.....	20
5.1.7 Preserving Architectural Character.....	21
5.1.8 Reversibility.....	21
5.1.9 Repair and Restoration Versus Replacement.....	21
5.2 Specific Guidelines for the Preserving Historic Buildings.....	21
5.2.1 Anchoring Devices	21
5.2.2 Awnings	22
5.2.3 Barn Conversions.....	22
5.2.4 Doors and Door Hardware, Historic	23
5.2.5 Doors, Storms and Screens	24
5.2.6 Equipment, Banking and Vending Machines	24
5.2.7 Lighting, Exterior.....	24

5.2.8	Masonry- Cleaning.....	25
5.2.9	Masonry– Paint Removal.....	25
5.2.10	Masonry Repointing.....	25
5.2.11	Mechanical, Electrical and Communications Equipment.....	26
5.2.12	Openings (new) in Existing Walls.....	26
5.2.13	Paint Colors and Color Schemes.....	27
5.2.14	Parapets.....	28
5.2.15	Roofing - General Historic.....	28
5.2.16	Roof Features - Historic Chimneys.....	28
5.2.17	Roof Features - Historic Cornices.....	29
5.2.18	Roof Features - Historic Dormers and Cupolas.....	29
5.2.19	Roofing - Asphalt Shingles.....	29
5.2.20	Roofing - Decorative Patterned Roofs.....	30
5.2.21	Roofing - Historic Gutters and Downspouts.....	30
5.2.22	Roofing - Metal.....	31
5.2.23	Roofing - Historic Slate Shingles.....	31
5.2.24	Roofing - Substitute Materials.....	31
5.2.25	Roofing - Historic Wood Shingles.....	31
5.2.26	Windows - Shutters and Blinds.....	31
5.2.27	Simulated Brick and Stone Façades.....	32
5.2.28	Skylights in Historic Roofs.....	32
5.2.29	Storefronts - Historic.....	32
5.2.30	Storefronts - New Storefronts in Existing Buildings.....	33
5.2.31	Street Address Numerals.....	33
5.2.32	Stucco - Historic.....	33
5.2.33	Stucco - Hew Applications on Existing Buildings.....	33
5.2.34	Windows - Preservation of Historic.....	33
5.2.35	Windows - Replacement.....	34
5.2.36	Windows - Storm Windows.....	35
5.2.37	Woodwork - Exterior Cleaning.....	36
5.2.38	Wood Siding and Trim, Historic.....	36
6.	Guidelines for New Buildings and Additions.....	37
6.1	General Guidelines for New Buildings and Additions.....	37
6.1.1	Archaeological Impacts.....	37
6.1.2	Building Height and Form - Additions.....	37
6.1.3	Building Height and Form - New Buildings.....	37
6.1.4	Building Placement and Setbacks - Additions.....	37
6.1.5	Building Placement and Setbacks - New Buildings.....	37
6.1.6	Building Placement and Setbacks - Secondary Structures.....	38
6.1.7	High Rise Buildings.....	38
6.1.8	Relationship of Additions to Historic Buildings.....	38
6.1.9	Relationship of the Façade Parts to the Whole.....	39
6.1.10	Replicating Historic Buildings.....	39
6.1.11	Role of Modern Buildings.....	39
6.1.12	Scale and Massing of New Buildings.....	39
6.1.13	Visual Relationship between the Old and the New.....	39
6.1.14	Width and Rhythm.....	40
6.2	Specific Guidelines for New Buildings and Additions.....	41
6.2.1	Decks.....	41
6.2.2	Equipment, Banking and Vending Machines.....	41
6.2.3	Lighting.....	41
6.2.4	Mechanical, Electrical and Communications Equipment.....	41

6.2.5	Outbuildings - New Construction.....	41
6.2.6	Paint Colors and Schemes	41
6.2.7	Porches and Stoops.....	41
6.2.8	Roofs-Dormers and Cupolas	42
6.2.9	Roofs-Form.....	42
6.2.10	Roof Materials - Additions.....	42
6.2.11	Roof Materials - New Buildings.....	43
6.2.12	Roof Ornaments.....	43
6.2.13	Skylights	43
6.2.14	Shutters and Blinds.....	43
6.2.15	Storefronts	43
6.2.16	Wall Materials - Additions	43
6.2.17	Wall Materials - New Buildings.....	44
6.2.18	Windows and Doors - Additions	44
6.2.19	Windows and Doors - New Buildings.....	44
7.	<i>Section Omitted</i>	--
8.	Guidelines for Historic Streetscapes and Landscapes	47
8.1	General Guidelines for Historic Streetscapes and Landscapes	47
8.1.1	General	47
8.2	Specific Guidelines for Historic Streetscapes and Landscapes.....	47
8.2.1	Accessibility	47
8.2.2	Driveways and Off-Street Parking.....	48
8.2.3	Fences	48
8.2.4	Furniture, Outdoor.....	48
8.2.5	Open Field Construction.....	49
8.2.6	Patios	50
8.2.7	Plant Materials.....	50
8.2.8	Planters and Window Boxes.....	50
8.2.9	Porches and Stoops, Historic	50
8.2.10	Retaining Walls	51
8.2.11	Setbacks.....	52
8.2.12	Sidewalks.....	52
8.2.13	Signage	52
8.2.14	Street and Yard Lighting	53
Appendices	55
A.	Glossary of Common Architectural Terms.....	55
B.	<i>Secretary of the Interior's Standards for the Rehabilitation</i> and Definitions	62
	New Hope Code - Requirements for a Certificate of Appropriateness	63
C.	Technical Resources.....	64
D	Sample Applications	65

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Introduction

1.1 INTRODUCTION TO THE NEW HOPE HISTORIC DISTRICT

The New Hope Historic District provides New Hope with a sense of stability and a tangible connection to its past. Materials, forms and architectural styles employed in buildings tell a great deal about material availability, community economics, and connections to the outside world. This heritage, experienced by residents and daily users within the district, is worthy of preservation.

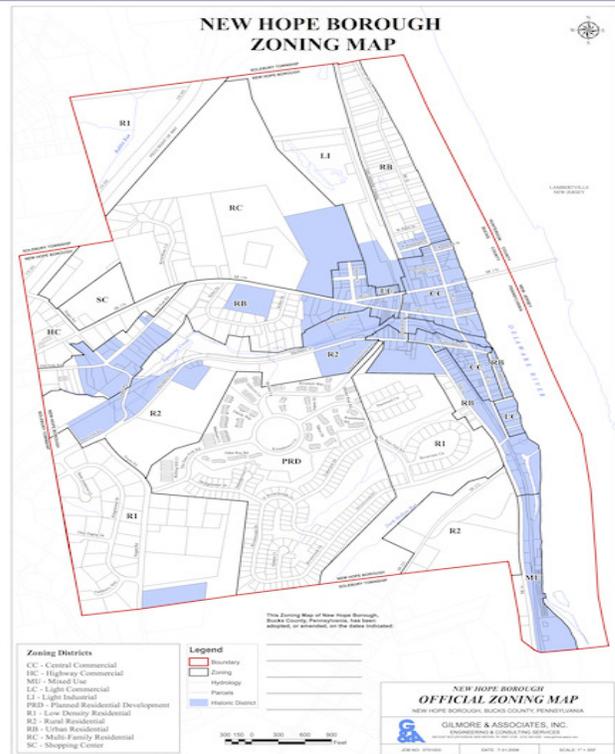
These guidelines are designed to help residents and property owners preserve the heritage and character of this historic district, while ensuring that the district continues to meet the needs of residents, property owners and visitors.



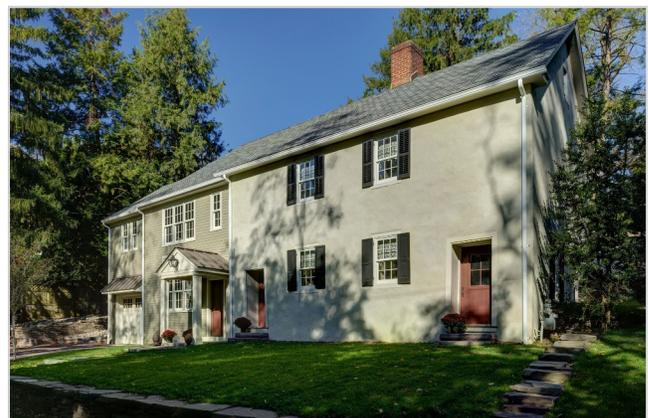
W. Ferry Street

Activity in the historic district is a sign of vitality. New construction, rehabilitation, restoration and maintenance can be guided to preserve local heritage while encouraging a vibrant economy. These guidelines create a path for change that will strengthen and protect the district.

This New Hope Historic District was created for the following purposes: Article I, Section 27 of the Pennsylvania Constitution states: “The people have a right to clean air, pure water, and to the preservation of the natural, scenic, historic and aesthetic values of



the environment. Pennsylvania’s public natural resources are the common property of all the people, including generations yet to come. As trustees of these resources, the Commonwealth shall conserve and maintain them for the benefit of all the people.”



Old Mill Road

To preserve and protect New Hope's historical and architectural resources, New Hope Borough Council created the New Hope Historic District through the Act of June 13, 1961 enactment of Public Law 282, No. 167 (hereafter referred to as the "Act") , pursuant to state enabling legislation. This chapter shall be known and may be cited as the "New Hope Borough HARB Ordinance." Consistent with the state enabling legislation, the Ordinance contains provisions for regulating alterations, additions, new construction, and the demolition of buildings within the District. The Historic District is an overlay to various underlying districts shown on the zoning map. The Ordinance establishes the New Hope HARB that reviews applications for exterior alterations, new construction, demolition, and sign permits within the Historic District, and makes recommendations to New Hope Borough Council for the issuance of a Certificate of Appropriateness for each application.

Property owners are required to obtain a Certificate of Appropriateness prior to commencing work on projects in the district.

1.2 INTENT OF THE DESIGN GUIDELINES

The Design Guidelines for the New Hope Historic District are intended to assist property owners and New Hope HARB members to protect the historical character of the New Hope Historic District in an informed, cooperative effort. The guidelines provide an analysis of what is special about the Historic District, and offer specific direction for preserving those qualities. The Design Guidelines may also be used as a technical resource for property owners outside of the Historic District.

This document is not meant to be used as a strict and rigid rule book. Ord. No. 2004-08 of the New Hope



W. Mechanic Street



The Bucks County Playhouse.

Zoning Code will continue to be the legal basis for design review within the New Hope Historic District. Pursuant to Section 10-9 of the Zoning Code, the New Hope HARB may issue design guidelines for the Historic District. Pursuant to the Ordinance, the New Hope Borough Council unanimously approved the Design Guidelines by resolution at its 11-4-2009 meeting, Ord. No. 2009-06.

The Design Guidelines are a flexible tool for ensuring the thoughtful preservation of the New Hope Historic District. As such, they advocate two primary goals for every proposed change:

- To minimize harm to historic fabric
- To enhance the historic character of the district

To achieve these goals, the guidelines strive to meet the following objectives:

- To assist property owners in planning for the acquisition of property, alterations to historic structures, and new buildings and additions in the historic district.
- To provide property owners and reviewers with the criteria that will be used to evaluate applications.

- To ensure that reviews of applications are consistent, minimizing the influence of individual tastes and arbitrary preferences.
- To augment the *Secretary of the Interior's Standards for the Rehabilitation*.

The Guidelines highlight the unique character of the district and help establish a process for accommodating change over time in a manner that enhances the district, encourages pride, fosters stewardship, increases property values, supports local businesses, and generally improves the quality of life in the community.

Now Therefore, it is the purpose and intent of the New Hope Borough:



W. Mechanic Street

1.) To promote, protect, enhance, perpetuate, and preserve historic districts for the educational, cultural, economic and general welfare of the public through the preservation, protection and regulation of buildings, structures and areas of historic interest or importance within New Hope Borough;

2.) To safeguard the heritage of New Hope Borough by preserving and regulating historic districts which reflect elements of its cultural, social, economic, political, and architectural history;

3.) To preserve and enhance the environmental quality of neighborhoods;

4.) To strengthen the Borough's economic base by the stimulation of the tourist industry and to establish and improve property values and foster economic development;

5.) To foster civic pride in the beauty and accomplishments of New Hope Borough's past;

6.) To preserve and protect the cultural, historical and architectural assets of New Hope Borough that have been determined to be of significance.

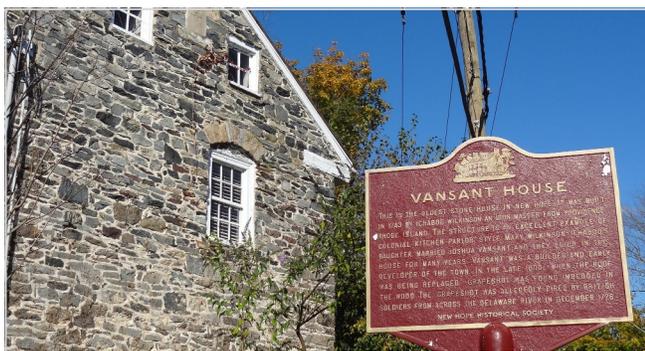


The Parry Mansion c.1784

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Historical Overview

2.1 HISTORICAL OVERVIEW OF THE NEW HOPE HISTORIC DISTRICT



The Wilkinson -Vansant House c.1743



Map of New Hope, 1798 from “History of Bucks County, Pennsylvania”, by William W.H. Davis.

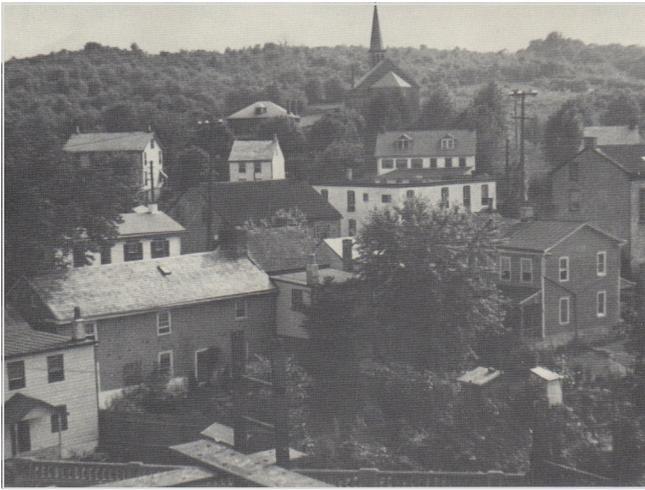
Present day New Hope began as a terminus between Philadelphia and a Delaware River crossing. The path between the two, through low, rolling hills was called the Old York Road, built along a Lenni Lenape Indian Trail and established around 1703.

William Penn warranted one thousand acres of the surrounding land to Robert Heath in 1700 under stipulation that he “Build and Keep in Repair a water corn mill for the use of the neighborhood”. Heath built his mill in 1707, the first in this section of the country. The ruins of Heath’s Mill can still be seen on the western edge of New Hope along Aquetong (aka Ingham) Creek. Subsequently, the 1000-acre tract was divided into two 500-acre parcels; one being the Mill Tract, the other the Ferry Tract.

As the new highway from Philadelphia ended at the Delaware, there was need for a Ferry to cross the river and accommodate passage through the Jerseys and on to New York. John Wells, a carpenter, bought the Ferry Tract in 1717. Two years later, he was granted a license to operate both the ferry and tavern on the site. The tavern eventually became the Logan Inn, a notable landmark.



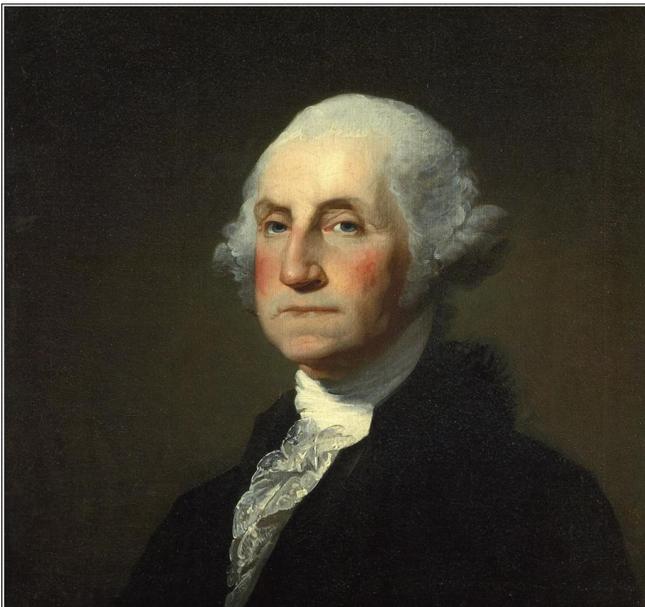
The Logan Inn today, originally known as The Ferry Inn, built by John Wells in 1727.



Mechanic Street, New Hope in the 19th Century.
Courtesy New Hope Historical Society

As was the custom of the time, the tiny village at the crossing place was named after whoever was running the ferry service, so until 1748 it was known as Wells' Ferry.

At the time of the American Revolution, the ferries and taverns on both sides of the Delaware were owned and named by the Coryell family, and Coryell's Ferry witnessed several key events that shaped the history of the Revolution.



Washington and his troops arrived in the New Hope area in 1776.
Portrait of George Washington by Gilbert Stuart

In 1776, Washington and his troops arrived in the area from New York. There, after several military encounters, they had suffered defeat at the hands of the British forces and sought refuge on the Pennsylvania side of Coryell's Ferry. They spent three weeks bivouacked here in December, and with the help of ferry and tavern keeper John Coryell, they managed to collect all the available boats on the west bank of the river to help thwart attempts by the British to cross from the Jersey side. Tradition states that these British fired across the river in frustration, and that cannon balls and other ordinance were found imbedded in some structures here. It is also rumored that Washington planned his attack on Trenton while lodging at Coryell's Ferry. What is known is that he camped here at least three times and that the American Army, with it's troops, messengers and supplies crossed the river here several times between 1776 and 1778. The little village was witness to destiny in the making.



The Parry Mansion built by Benjamin Parry in 1784.

Around 1781, entrepreneur and businessman Benjamin Parry arrived. With finances from an inheritance, and help from his brothers, he set about developing the village. He purchased much land and many businesses, including mills on both sides of the Delaware, a fishery, stores and most importantly, water rights to Aquetong Creek, whose water powered his mills on the west bank.

In 1784 he built a fine Georgian style "mansion" that is still extant in the Borough and open for guided tours. Many people in the area were employed at or benefited by Parry's Mill operations, including Millworkers, mechanics, suppliers, laborers, haulers and blacksmiths. It can be said that the town prospered largely due to Parry's operations, and he is considered by many to be "The Father of New Hope".

In 1790 the gristmill and oil mill of Parry's Prime Hope Mills caught fire and burned to the ground. Undaunted, Parry rebuilt the mills and had the words "New Hope Mills" painted on the new gristmill. The name evidently resonated with the townsfolk, who soon began to refer to the town as New Hope. In 1837, the Borough was officially incorporated under that name.

Benjamin Parry was also a key facilitator, along with Samuel Ingham, to the petition for and construction of the New Hope-Lambertville Toll Bridge. He was the chairman of its first board of managers and was the first to sign a financial commitment to its construction, and invested \$7200 for that purpose. The six-span covered wooden bridge was begun in 1812 and completed in 1814 at a cost of \$68,000.



The Delaware Canal and Tow Path provides a unique glimpse into New Hope's past.

In 1827, construction began on the Delaware Canal, a division of the Pennsylvania Canal System. It was completed in 1832 and was in continuous operation until 1931. These were boom years for New Hope, as boatyards, stables, stores and hotels thrived. The canal traversed the town, which was the important intermediate point on that stretch of the canal. Along its route through town were 4 locks and the only toll station between Bristol and Easton. Here also was a dam and water wheel built in the Delaware to raise water from the river and canal, and here in 1854, an outlet lock was constructed to allow boats to cross the river and enter the Delaware and Raritan Canal at Lambertville. Although coal was the major commodity transported, lumber, lime, ore, stone, dry goods, fish and hardware were also transferred to market. The canal boats were towed by mules or

horses and the towpaths were busy avenues of day-to-day activity. The canal and its products and upkeep sustained entire villages for nearly 100 years. Today, though ravaged by floods and neglect, public concern prevails and organizations such as the Friends of the Delaware Canal strive to support and maintain the waterway. With help, it will continue to provide a unique glimpse into New Hope's past, and its towpath provides many recreational opportunities including jogging, bird watching and biking.



**Charles Child "Study for the Bucks County Playhouse Stage Curtain", ca 1939.
James A. Michener Art Museum**

The turn of the 20th century saw the canals succumb to the railroads, and the canal became outmoded and ignored. Although a rail line opened in New Hope in 1893, it was not a major route, and did little to transform the sleepy, if industrious Borough, thereby preserving mill and canal era architecture that can still be seen today. This period also witnessed an influx of several noted artists and sculptors. The area's great beauty attracted such notable landscape painters as Edward Redfield, William Lathrop, Daniel Garber, Robert Spencer, Fern Coppedge, George Sotter and many others. Their collective style was known as Pennsylvania or Bucks County Impressionism, and they were referred to as part of the New Hope School of painting. By 1915, New Hope and the surrounding area was known as a full-blown Impressionistic Art Colony, centered around Phillips Mill.

Improvements in transportation made access from New York manageable, so soon to follow were literary, show business, and musical luminaries including Pearl Buck, Oscar Hammerstein, James Michener, Margaret Mead, Moss Hart, Odette Myrtle



The Bucks County Playhouse was saved in 1939 from demolition by the efforts of Moss Hart and local artists.

and Dorothy Parker. The local newspapers in the 1930's often referred to this influx as the "Bucks County Invasion". By 1939, having been saved from demolition by the efforts of Moss Hart and local artists, Benjamin Parry's Gristmill was transformed into the Bucks County Playhouse and launched its first production—"Spring Time For Henry". Known as "America's Most Famous Summer Theater", the Playhouse became the launch pad for trial runs of many of Broadway's most successful productions, and was the starting point for numerous well known actors and actresses. Today it continues to thrive following an extensive 2012 renovation.

Like a magnet, New Hope continues to attract. Its small town, bucolic riverside setting appeals to visitors and homebuyers alike. Tourism is its primary industry today, and the Borough offers unique



43 Old Mill Rd. c. 1825

shopping, art galleries, fine dining, entertainment and a vibrant nightlife. Its open-minded, open-armed attitudes encourage diverse life styles and all are made welcome. Our Colonial history and built environment are also major draws. Having survived the ravages of The Industrial Revolution and over-development, New Hope enjoys an assorted inventory of unique architectural styles that reflect the cultural, economic and social structure of the Borough throughout several periods of development.

Our architecture is considered an important resource, and one we strive to preserve and maintain. To that end, The New Hope Historic District was created, and the New Hope Historic Architectural Review Board (HARB) established.



W. Mechanic Street

The complete New Hope Borough HARB Ordinance can be found online at newhopeborough.org or by contacting the New Hope Borough offices.

Understanding the historical development of New Hope is essential to the thoughtful application of the Design Guidelines.



New Hope Ivyland Train Station

2.2 ARCHITECTURAL STYLES IN THE NEW HOPE HISTORIC DISTRICT

The following architectural styles are represented in the historic district: **Georgian, Colonial Vernacular, Federal, (or New Republic) Italianate, Gothic Revival, French Second Empire, Queen Anne, Colonial Revival, Tudor Revival, American Four-Square, and Vernacular.**

GEORGIAN (1700-1780)

The high style of the English colonies in North America, Georgian architecture was manifest on many levels ranging from the mansions of southern planters to townhouses in Charlestown, Boston and Philadelphia, to decorative elements and forms found in houses and churches throughout the colonies. Brought to North America by means of building manuals, the style is an extension of the English Renaissance, and embodies classical forms, proportions, and moldings. Style characteristics include symmetrical façades, prominent cornices, deeply sculptured doorways and moldings, and a horizontal emphasis (Figure 1).

COLONIAL VERNACULAR (1700-1776)

“The earliest dwellings in New Hope were built following the basic English vernacular plan-types that were used in the Atlantic colonies (Figure 2). Because they were built during the Georgian period and because they utilized wood molding profiles found in the formal Georgian style, they are sometimes described as “a simple Georgian farmhouse,” or other such name, modified by “Georgian.”

FEDERAL STYLE (NATIONALLY 1780-1820, VERNACULAR EXAMPLES TO MID-CENTURY)

The Federal style became popular after the American Revolution, and the style is found in abundance in several communities that developed during the first half of the nineteenth century. Federal style buildings are relatively plain, rectilinear and box-like. They are generally oriented with side-gables, with their ridge lines parallel to the street. Windows, aligned vertically and horizontally, are double-hung, typically with six-over-six pane sashes. In Federal style buildings, cornices generally have a modest projection, and the principal ornamentation is lavished on the door surround, which often features pilasters, full classical entablature, and transom window (Figure 3).



Figure 1. *The Parry Mansion c.1784, a fine example of Federal-Era Georgian architecture.*



Figure 2. *Wilkinson-Vansant House c.1743, an example of Colonial Vernacular architecture.*



Figure 3. *48 W. Bridge Street, Federal Style (Vernacular).*

MID-NINETEENTH CENTURY REVIVALS

After 1830, America's interest in diverse revival styles produced a range of building designs. Motifs from European architecture were studied and adopted to create new forms of expression appropriate to different types of buildings. New Hope contains several buildings representative of these various styles:

GREEK REVIVAL (NATIONALLY 1818-1860)

The Greek Revival Style came into fashion in 1818, with the Second Bank of the United States in Philadelphia. Modeled after the ancient Greek temple and introduced from Great Britain, the most distinguishing feature of the Greek Revival in America was the temple form with its pedimented (triangular) gable front, 30-degree pitch roof, and large classical columns supporting a portico roof. When applied on a residential scale, the Greek Revival was often manifest as distinctive door surrounds, pedimented porches or front gables, and trim profiles.

ITALIANATE STYLE (NATIONALLY 1837-1890)

The Italianate style appeared in America circa 1837 as a residential style. Although high-style examples of Italianate "villas" are uncommon, the vocabulary of the Italianate is everywhere in American cities, towns, and villages from the second half of the nineteenth century (Figure 4). Italianate exterior woodwork was applied to earlier buildings at times, and was blended with other styles on a single building.

GOthic REVIVAL (NATIONALLY 1800-1880)

The Gothic Revival style was a favored style for religious buildings. Residentially, the Gothic Revival style featured steeply pitched roofs with deep overhangs, centered or paired cross gables, decorated barge boards and ornamental trusses at the gables, and elaborate one-story porches (Figure 5).

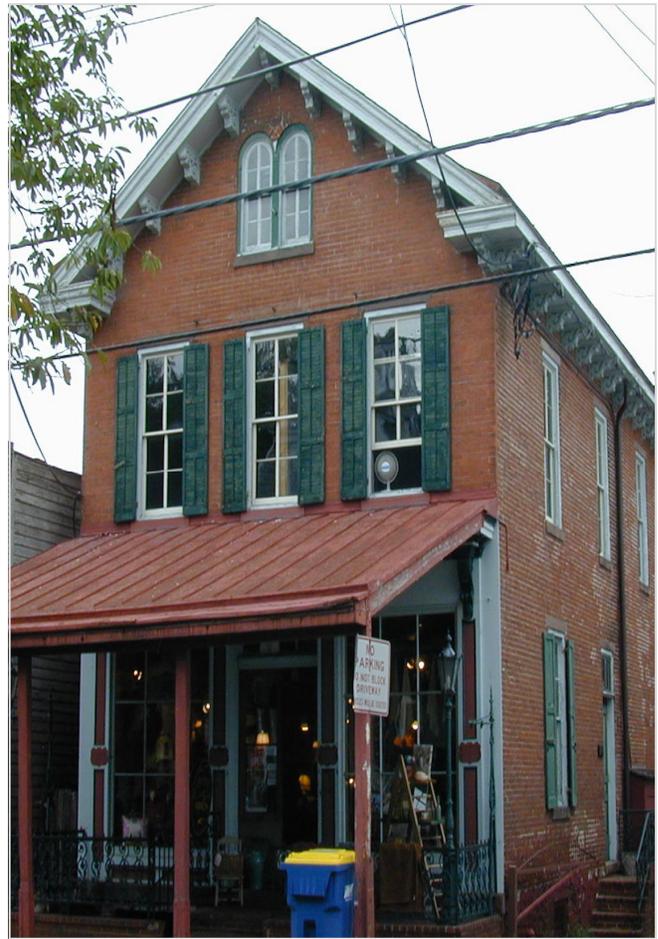


Figure 4. *Cryer's Hardware, 20 S. Main Street, Italianate Style.*



Figure 5. *96 W. Bridge Street, Gothic Revival (Vernacular).*

ROMANESQUE REVIVAL (NATIONALLY 1850-1890)

Romanesque Revival architecture is identified by its use of the semi-circular arch for window and door openings. Walls are typically masonry and façades are often flanked by square or polygonal towers of different heights. Examples are often ecclesiastical buildings.

FRENCH SECOND EMPIRE (NATIONALLY 1865-1890)

The French Second Empire emulated forms developed during Napoleon III's reign (1852-1879). The primary feature of American versions of this robust style was the "Mansard" roof which makes full use of the attic space. It does this by wrapping the attic floor height with a short, steep, vertical or curved, hip roof, capped by a flat or near-flat central roof. Sizable window dormers open the attic for air and light. French Second Empire structures sometimes shared the general proportions of the Italianate style and the use of the larger window panes available after the Civil War, notably 1-over-1, double-hung sash. Buildings were often decorated with brackets and other ornamental forms cut out of flat wood. The French Second Empire style became popular in New Hope as seen in the appearance of the Leiby Mansion (Figure 6).

QUEEN ANNE REVIVAL (NATIONALLY 1875-1890)

The Queen Anne Revival started in England as a highly imaginative adaption of the late seventeenth century, into larger, richly textured, highly decorated houses of complex shapes. The American examples were perhaps less literal and more fluid, but used similar methods to achieve the overall picturesque effect. An example in New Hope is the Wedgwood Inn (Figure 7).



Figure 6. *The Leiby Mansion, ca. 1865, French Second Empire.*



Figure 7. *The Wedgwood Inn, Queen Anne Revival.*

SHINGLE STYLE (NATIONALLY 1880-1900)

The Shingle style is an indigenous American style that unified early traditional house shapes into a balanced and picturesque silhouette wrapped with a warm texture of wood shingles. The Shingle style was at first used widely for informal, summer houses with porches inset within the overall building mass.

COLONIAL REVIVAL STYLE (NATIONALLY 1880-1955, ARGUABLY TO THE PRESENT)

The Colonial Revival Style grew out of the Centennial Exhibition of 1876, and flourished for numerous building types in the first half of the twentieth century. The style was based on colonial building forms, but elements were enlarged, accentuated, and combined in new ways. An example in New Hope is 123 N. Main Street (Figures 8 and 9).



Figure 8. *123 N. Main Street, Colonial Revival.*



Figure 9. 114 N. Main Street, American Four-Square, Colonial Revival style.

TUDOR REVIVAL (1890-1940)

The Tudor revival style was largely a residential style. It employed steeply pitched roofs, and prominent end gables, and often featured cross gables. Exterior walls were sometimes decorated with applied half-timbering, and windows were typically casement (and often steel), sometimes with leaded glass panels. The style also featured prominent chimneys, and rustic board doors with wrought iron hardware. An example in New Hope is 93 W. Bridge Street (Figure 10).

BUNGALOW (1905-1930)

The bungalow style, also called the craftsman style, was exclusively a residential design. Characterized by a low-pitched, gable roof with deep overhangs and ornamental projecting eave brackets or rafter extensions, bungalows typically featured deep porches with heavy columns.

ART DECO (1925-1940)

In the late 1920's, "Art Deco" (so called after the 1925 Paris Exposition of Decorative Arts) reached the United States, appearing in everything from jewelry to skyscrapers. The Art Deco style is most commonly seen in storefronts, movie houses, and other commercial buildings that employ abstract, geometric patterning in wall surfaces, and long, sleek lines of metal moldings.

20TH CENTURY COMMERCIAL (1900-1940)

Generally following the eclectic designs of large office and other commercial buildings from the first half of the twentieth century, this style features large metal-and-glass storefront windows and wide office windows above.

MODERN VERNACULAR (1945 – PRESENT)

This catch-all style includes a wide range of residential and commercial buildings. Residentially, the style includes ranch houses, split-level houses, shed-roofed houses, "Cape Cod" houses, and 1950's "California" contemporary styles. Roofs are typically shallow-pitched or nearly flat, and proportions of façades and façade elements tend to be horizontal. Exterior materials are usually factory-made, and include synthetic siding, metal or plastic windows, and asphalt shingle or membrane roofs. Rarely contributing to a historic district, these houses were typically built as infill houses on vacant or subdivided lots. In commercial buildings, the style refers to the various undefined contemporary building forms, such as drive-in banks, gasoline stations, fast-food restaurants, small office buildings with Mansard roofs, and numerous other undistinguished building types and forms (Figure 11).



Figure 10. 93 W. Bridge Street, Tudor Revival.



Figure 11. 41-43 W. Ferry Street, local vernacular style.

The Design Review Process

Inside:

Introduction
Concept Review
Application Submission
HARB Review
Review by Borough Council

3.1 INTRODUCTION

These *Design Guidelines* and Ordinance No. 2007-08 form the basis for the review of applications that come before the New Hope HARB.

The HARB is an advisory board to the Borough Council, and all HARB recommendations for a Certificate of Appropriateness require approval by the Borough Council. The Borough Council may concur with the HARB or may overturn the decision of the HARB, either in support of or in opposition to the application. The applicant may appeal a decision of the Borough Council as provided by law.

Within the New Hope designated Historic District HARB will review the appropriateness of the exterior architectural features that can be seen from any public-right-of-way.

The application and design review process consists of the following steps:

- *Concept Review (optional)*
- *Application for Formal Review and submission*
- *Review and action by HARB*
- *Review and confirmation by Borough Council*

Generally, the design process takes about 30 days to complete, and applicants should consider this time-frame when planning and scheduling their projects.



For projects involving significant changes to structures within the Historic District, such as major facade alterations, construction of additions, new construction, and demolition, a Concept Review is highly recommended. Applicants should allow adequate time for this step. It is also recommended that applicants retain the services of a design professional for major projects within the historic district.

3.2 CONCEPT REVIEW

For projects comprising major alterations or new construction within the historic district, a Concept Review is strongly encouraged. The purpose of the Concept Review is to acquaint the HARB with the general scope of the proposed project, and to allow opportunity for discussion of the broad parameters of the project and the design prior to the applicant's investment of time and costs in the specific details of the design. A Concept Review is voluntary and does not require a formal application submission. However, preliminary sketches must be submitted to the HARB prior to the HARB regularly scheduled monthly meeting to enable the HARB administrator to place the concept review on the meeting agenda.

During the Concept Review, the applicant can provide a single design proposal or present several design options for discussion. The concept review process saves the applicant the time and expense of developing a complete submission for a final design that may not be approved. If, for example, an applicant was interested in demolishing a historic corner bank building and replacing it with a drive-in branch bank, the pre-application review process would alert the applicant to the likely HARB's opposition to the demolition, potentially saving the applicant the cost of design services for the new branch bank. A favorable preliminary design review, on the other hand, streamlines the formal review process.

3.3 APPLICATION SUBMISSION

Applicants must complete a Certificate of Appropriateness application form and submit it to the Borough Council prior to the HARB monthly meeting. The required application package must include:

- The completed application form.
- Photographs of the structure showing the part or parts to be altered, as well as photographs of the entire façade and the buildings in the immediate surrounding area. HARB
- Architectural drawings, including exterior elevations and plans, as applicable, of the proposed alterations. Drawings should be of sufficient detail to show architectural design elements, materials, and dimensions.
- For manufactured products, copies of manufacturers' literature showing products and items to be incorporated into the work.
- Material and paint samples as applicable.
- Historical photographs where supportive of the application.

A copy of the Certificate of Appropriateness application form may be obtained from the Borough Council Administrative Assistant and is included as an Appendix on page 73 in these Guidelines.

The HARB may not consider an incomplete application.

3.4 HARB REVIEW

The HARB considers each application for a Certificate of Appropriateness at its regular monthly public meeting. Applicants are encouraged to attend these

meetings to present their projects and to address questions from the HARB. By not attending their HARB meeting applicants risk the potential continuance of their application in the event that the HARB has unanswered questions concerning the project.

Following the review of an application, the HARB will take one of the following actions:

- Recommend a Certificate of Appropriateness for the application as presented.
- Recommend a Certificate of Appropriateness with specified conditions.
- Recommend that the application be denied.
- Continue the application because of the incompleteness of the application.
- Continue the application at the request of the applicant.

The HARB diligently strives to avoid the denial of an application by suggesting design alternatives, and by allowing the applicant to revise the design and present again at a future meeting. Every decision made by the HARB becomes part of the public record. For approved and denied applications, a written Recommendation for a Certificate of Appropriateness is provided to the Borough Council for approval.

3.5 REVIEW BY BOROUGH COUNCIL

The Recommendation for a Certificate of Appropriateness prepared by the HARB is reviewed by the Borough Council. The Borough Council uses the same criteria as the HARB in evaluating the application. An applicant may attend the meeting to comment on his or her application. For applications denied or approved with conditions by the HARB, the applicant may appeal to the Borough Council to reverse the HARB decision. The Borough Council officially votes to approve or disapprove each of HARB's recommendations for a Certificate of Appropriateness at its voting session. All of the Borough Council decisions are part of the public record.

Following the vote by the Borough Council the HARB administrator sends a letter to the applicant informing him or her of the decision of the Borough Council. For an approved application, the letter authorizes the applicant to apply for a building permit (if required under local laws) to perform the proposed work as presented or with specified conditions. If the Borough Council disapproves the application, the letter indicates the reasons for disapproval.

Qualities of Historic Architecture

Inside:

Introduction
Building Materials
Massing
Order
Proportion
Rhythm
Scale

4.1 INTRODUCTION

While architectural styles contribute to the richness and understanding of historic places, stylistic features were often applied to basic building forms rather than being integral to their original design. These basic building forms – the gable-fronted dwelling, or brick rowhouse for examples are the fundamental elements that give historic architecture and historic districts their character. Therefore, when evaluating proposed changes to existing buildings or proposed new buildings in a historic setting, the qualities of the basic building forms and materials are more significant than the applied stylistic features.

To preserve individual buildings, the architectural character of each structure must be identified and either maintained or restored. To preserve a historic district, the architectural character of each proposed new structure must be compatible with neighboring historic buildings. The architectural character of a building refers to the qualities of massing, scale, proportion, order, rhythm, and materials. Each application for a change to an existing building or for a new building should be evaluated using these qualities, which are defined in this chapter.



Figure 12. *South Façade, Parry Mansion, illustrating typical New Hope building materials.*

4.2 BUILDING MATERIALS

The historic buildings of New Hope were constructed of traditional building materials – painted and unpainted wood, pointed stone, stucco over fieldstone, with stone foundations, and roofing made of wood, slate or sheet metal. The repeated use of these traditional materials along the village streets creates an architectural cohesiveness and harmony that gives the architecture of the village much of its distinctive character (Figure 12).

4.3 MASSING

Massing, also referred to as architectural form, is the overall volumetric shape of a building. The massing of a building may be described as large or small, simple or complex. The massing of a building is defined by the exterior walls, roof shape, and appendages such as porches, projecting bays, towers, dormers, and cupolas. In a historic district, massing is the single most important characteristic to consider in the evaluation of proposed additions and new construction. A large new building set in a context of uniform-size, smaller, historic building blocks is visually disruptive because the continuity of the historical pattern is broken. Roof forms in a village streetscape are highly visible and contribute significantly to the shape of a building (Figures 13 and 14).

4.4 ORDER

Order in architecture is the arrangement and relationship of parts of a building. A symmetrical building façade - one where a center door is flanked by an equal number of windows on each side of the door - is highly ordered. The front façade is symmetrical and clearly ordered. Windows that align vertically are ordered; their placement is based on a rational structural and visual order. An asymmetrical façade is less formal than a symmetrical façade, but may also

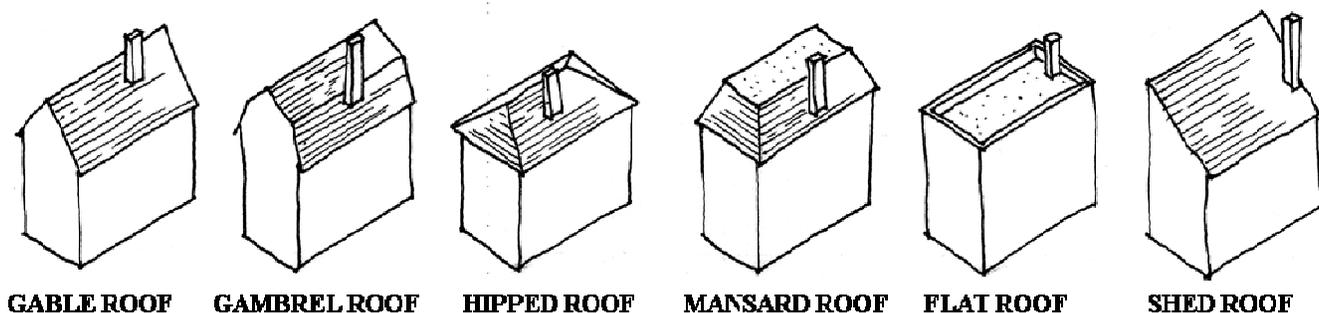


Figure 13. The roof form contributes to the volumetric shape of a building.



Figure 14. Architectural massing refers to the compilation of forms making up a structure. The complex massing of this structure allows this institution to function behind rowhouse façades.

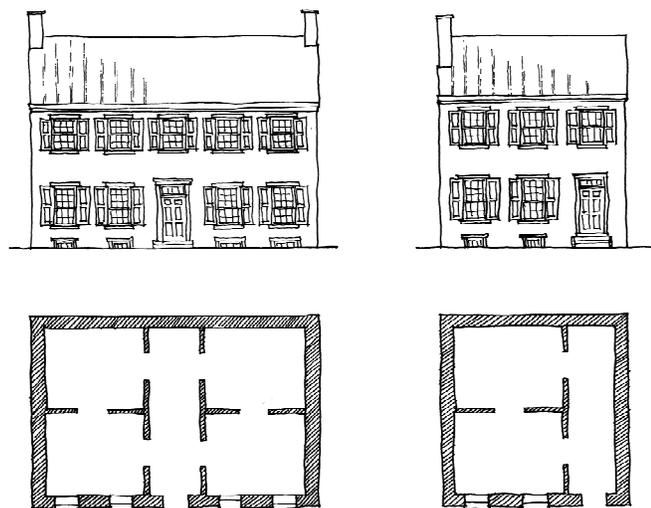


Figure 15. The center-hall plan house, with its symmetrical façade, is highly ordered. The side-hall plan house, although lacking a symmetrical façade, is also a formal, ordered plan-type in which the doors and windows of the front façade are uniformly spaced and directly related to the floor plan inside the building.

be highly ordered. For example, the façade of a side-hall plan house has an arrangement of vertically-aligned door and window openings that directly relate to the arrangement of hall and rooms inside (Figure 15).

4.5 PROPORTION

Proportion in architecture is the relationship among the dimensions of the various building elements and the individual features to each other. Architectural harmony is achieved in a building façade when façade elements are proportional to each other and to the overall façade. “The purpose of proportion is to establish harmony throughout the structure - a harmony which is made comprehensible either by the conspicuous use of one or more of the [classical] orders as dominant components or else simply by the use of dimensions involving the repetition of simple ratios.” (John Summerson, *The Classical Language of Architecture*, Cambridge, MA: MIT Press, 1963, page 8.)

One of the oldest systems of proportion was the Golden Section, which was devised in ancient Greece (Figure 16). The Golden Section is a rectangle with a width to length ratio of about 5:8, proportions that are an ideal ratio in western art and architecture.

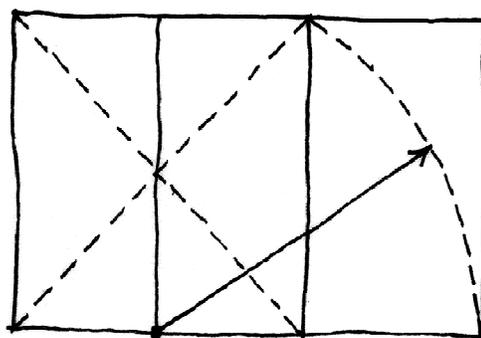


Figure 16. The Golden Section formed by arcing the diagonal of half a square, creates a ratio of about 5:8. This shape recurs in western art and architecture.



Figure 17. Analysis of three-story commercial building façade showing the repeated proportions in façade elements, beginning with the overall façade and carried down to the proportions of individual glass panes. (Geometrically, when the diagonals of rectangles are parallel, the rectangles are proportional.)

In architecture, the use of repeated proportions creates a harmony in a building façade (Figure 17). The overall proportions of the façade are repeated in façade elements such as doors and windows.

4.6 RHYTHM

Rhythm in architecture is the pattern and spacing of repeating elements such as windows, columns, arches, and other façade elements (Figure 18). Almost all buildings are made of elements that repeat themselves - alternating vertical bands of brick wall and windows, alternating horizontal bands of brick wall and windows, for example. The spacing of buildings in a historic streetscape also creates a rhythm.

4.7 SCALE

Scale in architecture is a measure of the relative size of a building or building component in relation to a known unit of measure or customary size for such a component. A person evaluates how large a building or building component is in relation to the human body size and his or her memory of the expected size for such a component (Figure 19). For example, a sense of the size of a wood-frame building can be established because of the width of a clapboard,

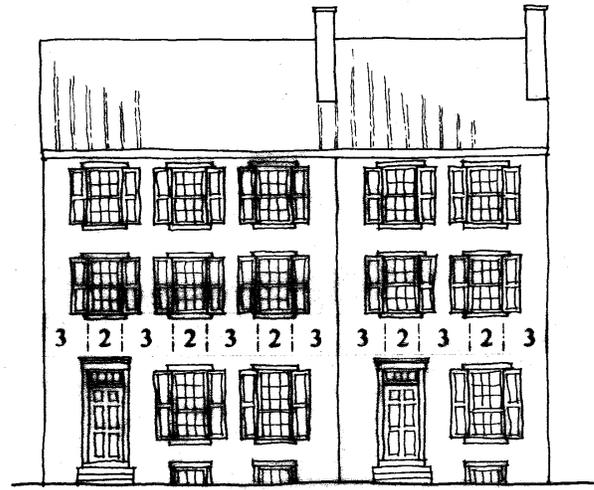


Figure 18. The spacing of window and wall on a façade creates a rhythm that repeats itself from building to building. The spacing of buildings along a street also creates a rhythm.

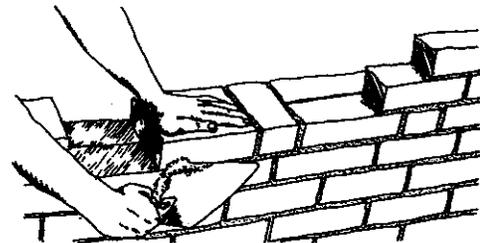


Figure 19. The common brick is scaled to the human hand

which is usually about 5 inches. Doors and windows are scale-giving features on all buildings. Residential doors are typically slightly higher than the height of a tall person, or roughly seven feet high (Figure 20). Double-hung sash windows in historic buildings are typically five or six feet tall, the height of an average size person. If the size or shape of a familiar building component diverges from the expected, it may be said to be “out of scale.”

The principle of scale applies both to individual buildings and to streetscapes. In a village setting, where each building forms part of a larger streetscape, building scale is of paramount importance. In the hierarchy of social order in a community, prominent buildings such as churches, civic buildings, and any “mansions” differentiate themselves by contrasting with the predominating building form. The perceived scale of any proposed building or addition is a function of 1) the overall size of the proposed new construction relative to existing building sizes, and 2) the visual relationship of building façade elements in the new construction relative to the visual relationship of building façade elements in existing buildings.

Outdoor spaces - formed by the buildings, fences, fields, and vegetation that surround them - also have scale. The historic village streetscape with its narrow streets, small gardens and garden walls, finely-textured architecture, and intimate natural setting is of a human scale. The scale of buildings in a traditional village creates a clear hierarchy of building significance.

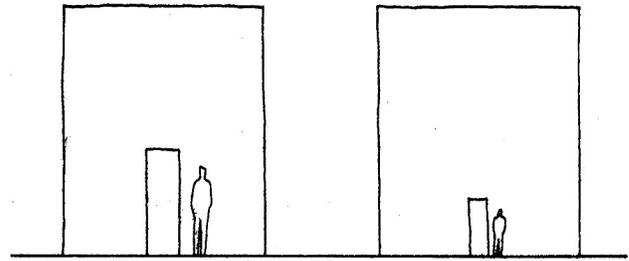


Figure 20. *The scale of a building refers to its size and the size of building components relative to the size of a human. In a building of monumental scale, such as a large courthouse, a human is dwarfed in comparison to the size of the building and its elements. We use scale to estimate the size of a building or building element. In both diagrams, the door appears to be slightly taller than a human form, say 7 feet. With that assumption, the wall in the left diagram may be estimated as slightly higher than 2 times the door height, while in the right diagram, the wall is several times as high as the door opening.*

Guidelines for Preserving Historic Buildings

5.1 GENERAL GUIDELINES FOR PRESERVING HISTORIC BUILDINGS

The following guidelines are applicable to all contributing historic buildings within the New Hope Historic District including outbuildings such as barns, wagon sheds, carriage houses, garages, and other outbuildings.

5.1.1 ARCHAEOLOGICAL IMPACTS

While there is no requirement in the historic district zoning ordinance to undertake archaeology prior to excavations, property owners are encouraged to consider the potential for archaeological resources on their land before disturbing them. This is particularly recommended of 18th century house sites that have changed little over time. Owners of sites with high archaeological potential may contact a local or regional university or college with an archaeology department or a local chapter of a statewide amateur archaeology society regarding volunteer interest in archaeological testing of the property. Alternately, the owner may choose to engage the services of a contract archaeological firm to conduct testing of the site.

5.1.2 BUILDING CHANGES

Significant changes to a historic building take place over time and are evidence of its history. Significant changes are defined as those that took place within the period of significance of the historic district. Such changes reflect the evolution of the building to accommodate evolving owner needs and changes in residential living or technology. A settler's first dwelling, which might be a one-room structure, may acquire an addition larger than the original building. The addition is significant to the history of the building, transforming the building from a rudimentary dwelling to a substantial residence, and occurring within the period of significance for the historic district. Historically significant changes should be preserved (Figure 21).

Examples of significant changes include the addition of a front porch, or a kitchen wing, or dormers.

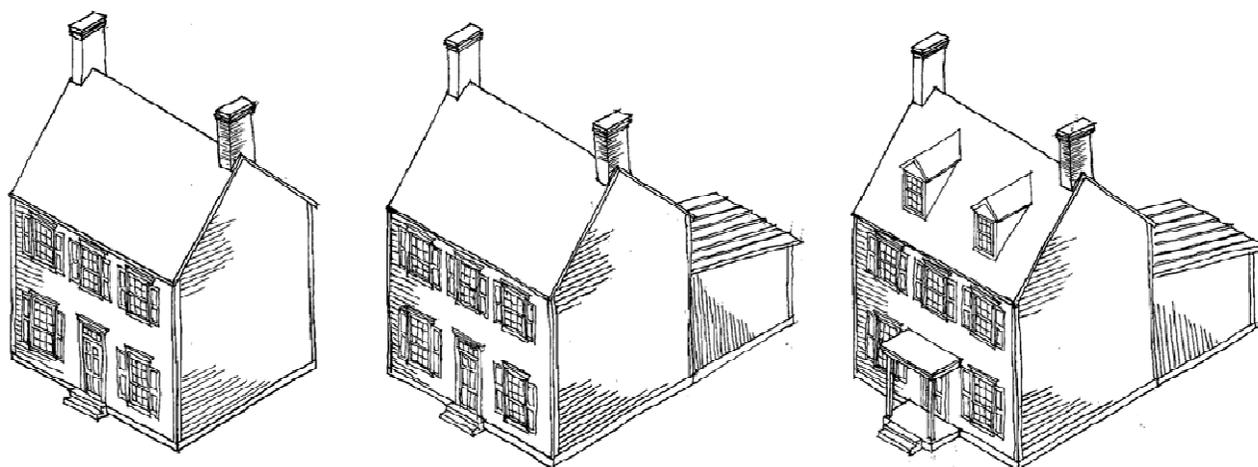


Figure 21. Significant changes to historic buildings over time, including additions, porches, and dormers should be preserved.

5.1.3 DETERIORATED AND MISSING COMPONENTS

Deteriorated or missing significant architectural components should be replaced or recreated with materials that replicate the historic design, color, texture, and other visual qualities of the components. Replicate components should be fabricated from traditional materials. Substitute materials are generally not recommended for replicating wood and masonry assemblies. For missing components, efforts should be made to substantiate the original design of the component through physical evidence or historic pictorial evidence of the building. If the original design is unknown, a component that is appropriate to the type and style of the building's architecture should be used, without conjecture or a false sense of history. (See Figure 22).

5.1.4 IMMEDIATE NEIGHBORHOOD

Immediate Neighborhood is defined as the buildings flanking the subject building and the three buildings across the street. (See Figure 23).

5.1.5 PRIMARY FAÇADES

The New Hope HARB in its review of applications, differentiates between primary and secondary façades. A primary façade includes the front and highly visible side façade of a building. A secondary façade includes a rear façade and nominally visible side façade (See Figure 24).

5.1.6 PRECEDENT

Designs and changes approved or rejected elsewhere in the Historic District do not necessarily act as a precedent for a design or change under consideration. All proposals will be considered individually based on their own merit and unique situation within the district.



Figure 22. Sequence of restoration of a severely deteriorated cornice return. The crown molding was custom-cut for the project, a procedure that requires scheduling but does not add significantly to the repair cost.

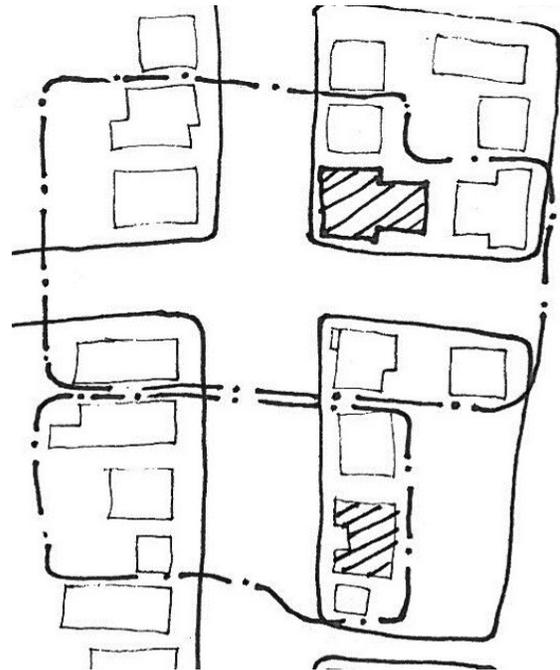


Figure 23. Diagram of "immediate neighborhood" for a corner and a mid-block location.

5.1.7 PRESERVING ARCHITECTURAL CHARACTER

The historic architectural character of structures should be maintained or restored. Proposed repairs and changes to historic structures should not reduce the integrity of a structure nor result in the loss of repairable historic building fabric.

5.1.8 REVERSIBILITY

Proposed changes to historic buildings should be reversible whenever possible. Applying stucco over stone masonry is not recommended for several reasons, including the fact that the removal of stucco is extremely difficult if not irreversible. For severely deteriorated windows, it is recommended to replace only the sashes while restoring the frames in place because the retained frames allow a future property owner to reconstruct the original appearance of the windows.

5.1.9 REPAIR AND RESTORATION VERSUS REPLACEMENT

It is recommended that existing original materials and significant components be retained wherever possible by stabilizing, repairing, or matching them with compatible new materials rather than by replacing them. If, due to severe deterioration or loss, historic components must be replaced, new components should replicate the profiles, dimensions, and material of the original components. The historic architectural character of structures should be maintained or restored. Proposed repairs and changes to historic structures should not reduce the integrity of a structure nor result in the loss of repairable historic building fabric.

5.2 SPECIFIC GUIDELINES FOR PRESERVING HISTORIC BUILDINGS

The following guidelines apply to major maintenance, repairs, and restoration of existing, contributing buildings in the New Hope Historic District, and are based on the *Secretary of the Interior's Standards for Rehabilitation*. The following specific guidelines are listed in alphabetical order.

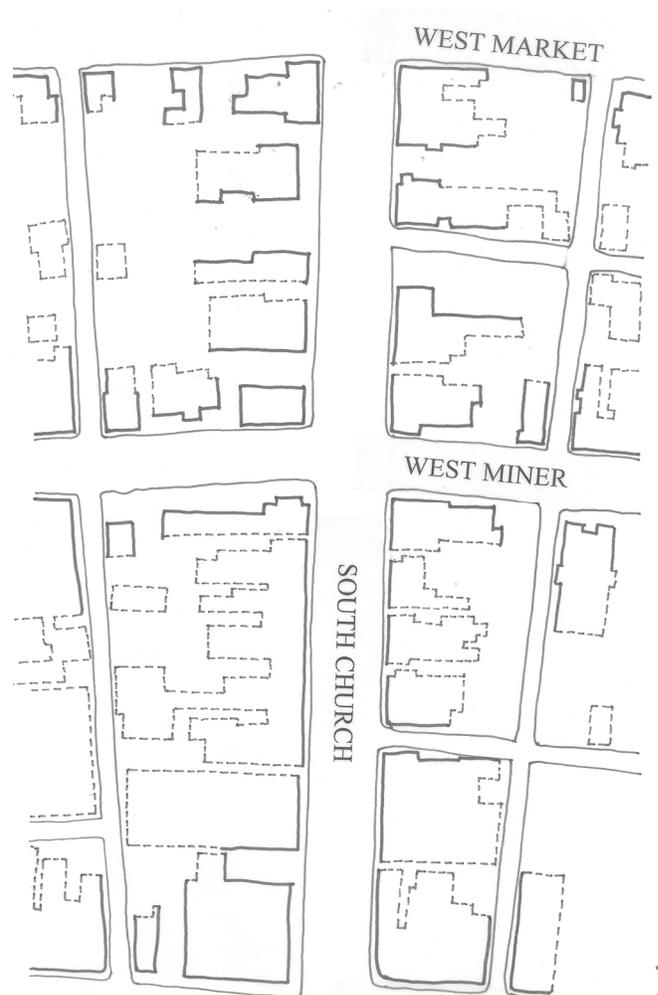


Figure 24. *Principal façades are more stringently reviewed by the HARB. Façades which face or are perpendicular to a main street or alley are considered principal (indicated with a solid line) while façades which face the interior of lots are considered secondary (indicated with a dashed line).*

5.2.1 ANCHORING DEVICES

When attaching new items such as signs, sign brackets, light fixtures, door bells, security equipment, building identification numerals, awnings, flagpole brackets, and other devices to existing historic building materials, care should be taken to minimize permanent damage to the historic building materials. Attachment to plain wood surfaces is preferable to attachment to masonry, because at a future date when the item is no longer required, the anchor or fastener can be removed and the resultant hole patched and repainted without harm. When attachment to brick or stone masonry walls is

necessary, anchors should be embedded in mortar joints wherever the joint width accepts the anchor without damaging the edges of the masonry unit. When existing mortar joints are less than 3/8 inch wide joints, anchors should be embedded in the stone or brick unit at least 1 inch away from the mortar joint to prevent damaging two stones or bricks at each anchor (Figure 25).

5.2.2 AWNINGS

Awnings should be appropriate to the design of the storefront or building façade. Awnings traditionally provided protection from the weather and shaded porches and windows from direct sunlight (Figure 26). New awnings should be designed to relate to the architecture of the storefront or building façade. Building features such as arched transom windows should not be obscured by the awning design. Awnings should be constructed of suitable fabrics supported by metal frames. Fabric design should be striped or solid color, using colors appropriate to the period of the building, and should avoid non-traditional effects. Awnings should not be internally illuminated.

5.2.3 BARN CONVERSIONS

A barn conversion, defined as the adaptive use of a barn as a residence, studio, office, or other use, is a means of preserving a building that may otherwise be obsolete. For an agricultural community, preserving historic barns and farmsteads is a high preservation priority, and at times the only viable option for a barn may be adaptive use. The most compatible adaptive use for a barn building is a warehouse or an open workshop that does not require subdivision of the interior space. When more intensive uses are applied to a barn, such as commercial office space or a dwelling, the technical difficulties of insulating the walls and roof as well as providing natural daylight to many small spaces sometimes compromises the integrity of the barn.

New door and window openings in historic stone walls are highly discouraged because of the permanency of the alteration. Instead, new window and door openings should be placed in wood frame walls, and arranged in bands or clusters that visually emphasize the height and width of the wood frame wall panel. Where possible, the threshold-floor door

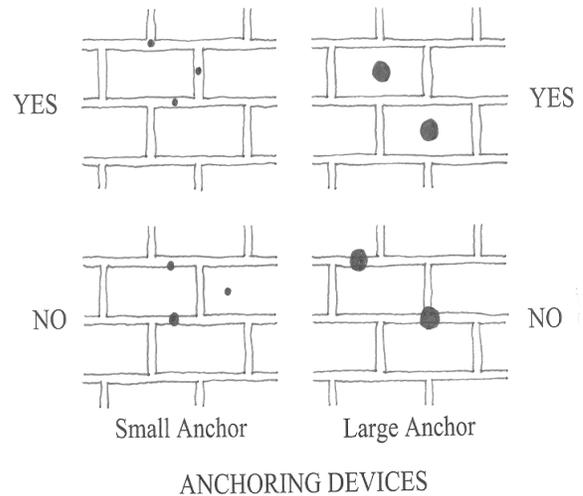


Figure 25. Anchoring devices for the support of signs and other wall-mounted items should be anchored with minimal damage to historic wall materials. In masonry walls, small anchors should be inserted in the mortar joints, while large anchors should be held back from the mortar joint, not overlapping the joint.



Figure 26. Canvas awnings are a traditional way of providing protection to storefront windows and doors.

opening should be entirely infilled with windows. “Punching” individual window openings into barn walls, especially openings that do not follow a strict grid layout, is not recommended because such openings diminish the massive simplicity of the barn (Figure 27).

5.2.4 DOORS AND DOOR HARDWARE, HISTORIC

Historic doors should be preserved by means of repair and restoration. Unique features such as leaded glass, fanlights, and sidelights should also be preserved. Where the severity of door deterioration dictates replacement, new units should match the historic units in design, dimensions, and pane configurations.

Replacement doors should have either true divided lights (muntins that penetrate the glass) or simulated divided lights (permanently affixed muntins applied to both the exterior and interior sealed insulating-glass unit). Removable or snap-in muntins on glass panes or muntin grids that are sandwiched between layers of glass are not recommended. The reconstruction of missing, obscured, or modified

original door openings is encouraged. Replacement of missing doors should be substantiated by physical, documentary, or pictorial evidence. Because of the unique sizes of historic doors, replacement exterior doors typically require custom fabrication. Reducing the size of an existing door opening to accommodate a standard-size new door is not recommended. Insulated steel replacement doors are also not recommended.

Visible door hardware should be compatible with the architectural character of the building. The preservation and repair of historic door hardware is encouraged. Buzzers, intercoms, and mailboxes should be selected and located to have minimum visual impact on building entrances.



Figure 27. Barn conversions very frequently compromise the integrity of the historic barn. To minimize compromise, openings for new doors and windows should be made only in wood-sided portions of the barn, and arranged in clusters or bands that visually reinforce the simple volume and opening of the barn..

5.2.5 DOORS, STORM AND SCREEN

The paneled front door was a symbol of hospitality and security. When a storm door is required to further protect the front door opening, the storm door design should be simple and should allow the historic door to be visible. While wood storm and screen doors are preferred, simple aluminum doors that are finished with a baked enamel finish matching the historic wood door paint color are also acceptable. Scalloped edges and cross-buck patterns on aluminum storm doors are not appropriate (Figure 28).

5.2.6 EQUIPMENT, BANKING AND VENDING MACHINES

Automatic teller machines (ATMs) mounted on primary façades of buildings within the historic district are not recommended. Efforts should be taken to mount ATM machines on secondary façades whenever possible. The machine should be mounted to cause the least amount of destruction to original building materials. Where possible, the ATM machine may be mounted in a panel that fills a first floor window opening or is integrated into the storefront window pattern.

The machines should be lit using the least obtrusive light fixtures possible while still ensuring customer safety.

Vending machines installed in the public view are not recommended in the historic district.

5.2.7 LIGHTING, EXTERIOR

Where historic light fixtures survive, they should be preserved. Reproduction exterior light fixtures on historic structures should be documented as compatible with the historic period of the structure and in scale with the building. Polished brass, “colonial style,” and other overly ornamental light fixtures are not recommended for the primary façades of historic buildings. For historic periods before electric lighting (pre-1879), a concealed electric light source, or a very simple, clearly modern fixture is encouraged. A reproduction fixture from the wrong period is not recommended. If exposed conduit cannot be avoided, it should be painted to match the background material on which it is mounted.



Figure 28. *The paneled front door was a symbol of hospitality and security. When a storm door is required to further protect the front door opening, the storm door design should be simple and should allow the historic door to be visible. While wood storm and screen doors are preferred, simple aluminum doors that are finished with a baked enamel finish are also acceptable. Scalloped edges and cross-buck patterns on aluminum storm doors are not appropriate*

In addition to these guidelines, all new lighting is required to comply with the New Hope lighting ordinance. Exterior floodlights and spotlights should be avoided on principal façades. Lighting for signage on historic buildings should be inconspicuous and should be restricted to reasonably low light levels. Yard lighting and parking lot lighting should be post-mounted on maximum 12-foot high posts, or mounted on a secondary façade. High efficiency light fixtures that produce yellowish or pinkish light are not appropriate at highly visible locations.

Neon and neon like lighting, including “exit”, “open” signs, etc and “strip” or “rope” lighting are not recommended. Such lighting used for interior are also not recommended if they can be seen from a public right of way

5.2.8 MASONRY - CLEANING

Cleaning of historic brick, stone, and terra cotta masonry should be done using the gentlest methods possible. Destructive techniques such as sandblasting, harsh chemical cleaning, and high-pressure water washing are not recommended. Water washing, with or without mild detergent cleaners, is generally effective and safe for historic masonry surfaces. Water pressure should be limited to 600 pounds per square inch (PSI), using a 15 degree spray tip held 6 inches from the masonry surface. Specialty cleaners may be required for the most tenacious stains, but are only recommended for application by highly-skilled historic masonry cleaning contractors. Muriatic acid is never appropriate for cleaning historic masonry.

5.2.9 MASONRY - PAINT REMOVAL

Generally, the complete removal of paint from historic masonry is not appropriate. Historically, masonry buildings were painted only if the exposed masonry units could not withstand exposure to the weather and were deteriorating. If, during a restoration project, an owner desires to remove paint from stone or brick walls, a test panel must be conducted to assess the condition of the original stone or brick below and to confirm that the masonry below will not be damaged by the paint removal process. If the building has been painted for several decades, an owner may elect to repaint the structure. Dry-grit blast cleaning (sandblasting) is never recommended, because it causes irreversible damage to historic masonry surfaces.

5.2.10 MASONRY REPOINTING

Historic masonry requires maintenance to be preserved. Natural stone and brick vary in hardness and durability, but generally have a long service life, while mortar joints deteriorate and require periodic renewal. Where repointing is required, care should be taken to ensure that the stone or brick is not damaged in the process of removing deteriorated pointing. For wall areas to be 100% repointed, the new mortar should match the color, texture, and tooling of the original mortar, not the appearance of the surface dirt on weathered pointing. For spot pointing, new mortar should match the darkened color of surrounding mortar. For brickwork, the new pointing should be

slightly recessed, struck flat (Figure 29, joint profile 3), unless there is evidence for an original recessed or grapevine joint profile. For stonework, the profile of new pointing should match the profile of original pointing (Figure 30). Deeply struck (recessed) and concave joint profiles are generally not appropriate, except where replicating twentieth-century pointing. For brickwork, the slight recess is important, however, to prevent the mortar from smearing onto the face of the bricks, resulting in an enlarged joint width that is both unsightly and historically inappropriate.

New pointing should not have a high Portland cement content. Mortars rich in Portland cement are harder and less permeable than historic masonry units, causing damage to the historic brick or stone (Figure 31). Recommended repointing mortar mixes for buildings in the New Hope historic district are dependent on specific conditions at each building, including the type and quality of the stone or brick, the mortar joint profile, and the condition and appearance of existing mortar. Although specific conditions may indicate a softer mortar mix, the following mixes are generally appropriate for historic masonry in good condition.

Historic stone and brick walls:

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

Historic stone and brick chimneys:

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

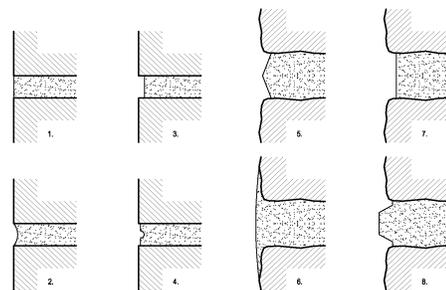


Figure 29. *New mortar joint profiles should match the pattern of original pointing. Brick joint profiles shown are 1) flush, 2) concave, 3) slightly recessed – struck flat, and 4) scribed. Stone joint profiles shown are 5) shallow raised ridge, 6) parge pointing (appropriate only where matching existing parge pointing), 7) slightly recessed – struck flat, and 8) raised ribbon.*



Figure 30. Detail of eighteenth century pointing. The most common joint profile type for rubble stone masonry was the raised ridge joint.



Figure 31. Overly-hard Portland cement mortar restrains the expansion of permeable stone masonry and results in the delamination (loss) of the face of the stone.

5.2.11 MECHANICAL, ELECTRICAL, AND COMMUNICATIONS EQUIPMENT

The mounting of ventilation louvers, registers, exhaust fans, alarm devices, cable boxes, utility meters, satellite dishes, security cameras, and other mechanical, electronic, and electrical devices is not recommended on primary façades. To minimize their visual impact, devices mounted on secondary façades should either be painted to match the color of the material on which they are mounted or screened by landscaping. Rooftop mechanical equipment should not be visible from a public way. If this is not possible, equipment should be screened with wood lattice, louvers or vertical-board screening. Electrical, cable and telephone services should be placed underground whenever possible. Window-mounted air conditioning units are not recommended on the primary façade. If unavoidable, they should be removed during off-season or installed only on secondary façade. Air conditioning condenser units should be screened from public view (Figures 32 and 33).

5.2.12 OPENINGS (NEW) IN EXISTING WALLS

Creating new openings in a principal façade is not recommended. Proposed new openings in walls should be compatible with the historic character of the building, and should follow the existing rhythm, proportions, and scale of the façade. Large-paned, sliding glass patio doors are not recommended on primary façades (Figure 34). French doors with divided lights, bay windows, and oriel windows should be proposed only on secondary façades.



Figure 32. The fenced enclosure behind this smokehouse screens air conditioning condenser units.



Figure 33. Example of inappropriate mechanical equipment installation. Stainless steel flue outside of chimney.



Figure 34. *These proposed new sliding doors do not follow the rhythm, scale and proportions of the existing primary façade and would not be recommended in the historic district.*

5.2.13 PAINT COLORS AND COLOR SCHEMES

Exterior colors and color schemes should be consistent with the architectural style and period of the building. Ideally, exterior colors are determined by paint analysis. Certain paint manufacturers offer historically accurate exterior paint colors, including specific palettes for different architectural styles. For most buildings, color schemes can be organized according to the body, major trim, minor trim, and shutter colors (Figure 35). The body color covers wall surfaces, and on commercial buildings includes any storefront piers. The body color may be brick, stone or a stucco finish that will not require painting. Major trim includes the cornice, window frames, decorative window crowns, storefront cornices, storefront columns, and bulkheads. Minor trim consists of window sashes, doors, and storefront frames. Accent color or colors may be assigned to shutters and/or doors. While eighteenth-century and early nineteenth-century buildings historically featured simple color schemes – masonry walls, white exterior woodwork, and dark green shutters and front door, for example – later Victorian styles featured color schemes which might include several colors. However, overly elaborate color schemes, and all color schemes employing multiple pastel colors, are not recommended. The so-called “painted ladies” are based on 20th century popular images of Victorian architecture, not on paint analysis or history, and are generally not recommended in a historic district.

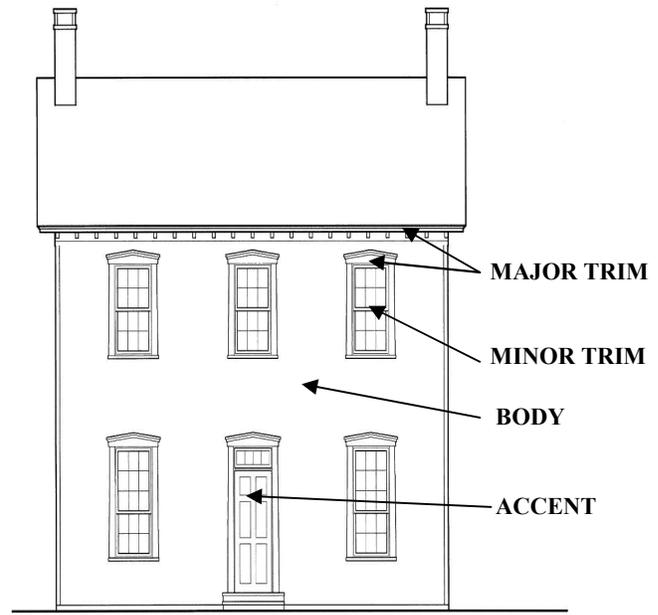


Figure 35. *Paint color schemes for historic buildings should be organized according to body color, major trim color, minor trim color, and accent color.*

When a historic building is repainted, the removal of all paint layers to bare wood is not generally recommended. Except for heavily weathered paint, scraping off loose material in preparation for new coats of paint is sufficient. Unpainted masonry surfaces generally should not be painted. Painted masonry surfaces generally should remain painted. (See 5.2.9 Masonry - Paint Removal).

On commercial buildings, the paint scheme for the entire building should be coordinated, including building cornice, upper-floor windows and shutters, storefront, and doors. Storefronts should not be repainted without taking into account the color scheme and condition of paint on the entire façade. Finally, historically unpainted metals, such as brass hardware, should not be painted.

New Hope HARB’s policy on the review of exterior paint colors is as follows:

- a. For applications for additions, new construction, alterations to and repair of existing buildings, New Hope HARB will review colors as part of its overall consideration of the application.

- b. For applications involving the installation of materials with factory-applied finishes or inherent material color (such as roofing shingles, metal gutters and downspouts, pre-finished metal roofing, and natural materials including brick and stone) New Hope HARB will review colors as part of its overall consideration of the application.
- c. For repainting of existing wood and metal surfaces, where no other alterations are part of the changes, New Hope HARB will not review color.
- c. Historic paint color charts can be helpful, however paint colors are not necessarily appropriate just because they are on such a chart. For example, some pastel colors are appropriate for Key West, but are not for New Hope. HARB will provide guidance as needed.

5.2.14 PARAPETS

A parapet is a low protective wall that extends above the roof of a building. On a front façade in a commercial district they often were ornamental or carried signage. Existing parapets should be preserved, repaired or restored. Entire parapets should be replaced only when the existing parapet is severely deteriorated.

5.2.15 ROOFING - GENERAL, HISTORIC

Significant historic roofing materials and features (Figure 36) that are visible from the public way should be preserved. Efforts should be made to retain and repair original roofing that is visible from the street. Where the material is too deteriorated and replacement is necessary, best practice encourages that new roofing materials should replicate the original roofing material used on the historic building. Building owners are encouraged to conduct an investigation to determine the original roofing materials, either by means of looking at historical photographs or by physical examination of the roof sheathing by a knowledgeable roofer. Typical historic roofing materials used on sloping roofs in New Hope were wood shingles, slate, or standing seam metal.

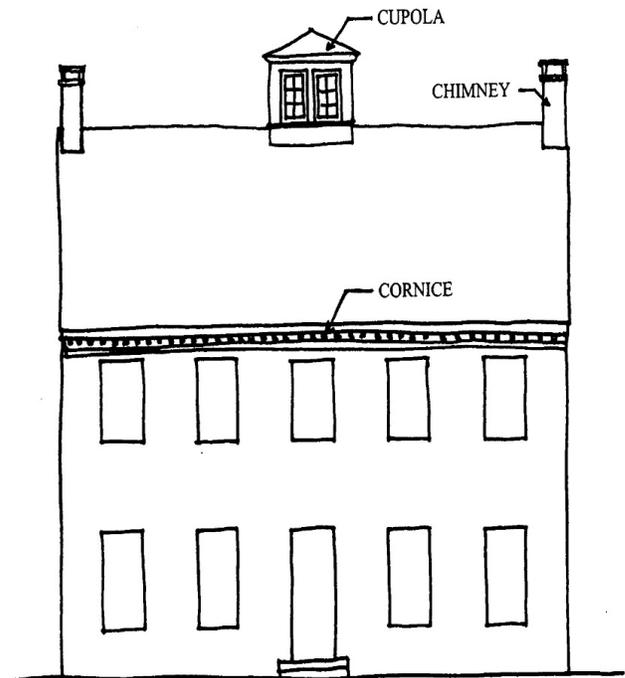


Figure 36. Roof features.

Flat roofs are not addressed in these Design Guidelines, and no Certificate of Appropriateness is required to obtain a building permit for the replacement of a flat roof.

5.2.16 ROOF FEATURES - HISTORIC CHIMNEYS

Historic chimneys are significant components of a building's architectural character and should be preserved. (Figure 37). A replacement chimney



Figure 37. As an important roof feature, original chimneys should be retained.



Figure 38. *An accurate reproduction of a deteriorated cornice is encouraged*

should be an accurate reproduction of an original chimney and should be based on physical or pictorial evidence. Although historic chimneys were frequently finished with stucco as a maintenance measure, the treatment is not recommended. Where an interior chimney is removed as part of a proposed alteration, best practice recommends that the exterior portion of the chimney should be preserved or reconstructed to retain the historical appearance of the structure.

5.2.17 ROOF FEATURES – HISTORIC CORNICES

Historic cornices are significant components of a building’s architectural character and should be preserved. (Figure 38). A replacement cornice should be an accurate reproduction of an original cornice and should be based on physical or pictorial evidence.

5.2.18 ROOF FEATURES - HISTORIC DORMERS AND CUPOLAS

Historic dormers and cupolas should be preserved. If physical and pictorial evidence proves that either dormers or cupolas originally existed on a building, the reconstruction of the original feature is recommended.

The construction of new dormers or a cupola on any principal façade of an existing building is not recommended, except where historic dormers already

exist in the immediate neighborhood (see 5.1.4). An application for new dormers should include photos of neighborhood buildings to support the placement, spacing, rhythm, size and type of new dormers. (See Figure 40 for examples of historic dormers.)

For information on new dormers on secondary façades please refer to 6.2.8 Roofs—Dormers and Cupolas in Specific Guidelines for New Buildings and Additions.

Prefabricated ventilators or cupolas are not recommended within the historic district where visible from a public way.

5.2.19 ROOFING - ASPHALT SHINGLES

The prominence of the roof and the height and angle of the roof as seen by a pedestrian or from a passing automobile make the roofing material more important on some buildings than on others (Figure 39). The roofing material used on a sloping porch roof or storefront cornice that is near to the viewer is visually very important. In contrast, a shallow pitch (i.e. 3-in-12 or less slope) gable roof on a three-story building may not be visible from a public way and therefore is not visually important. Although asphalt shingles may not be among the historic roofing materials found in New Hope, they are still not prohibited in

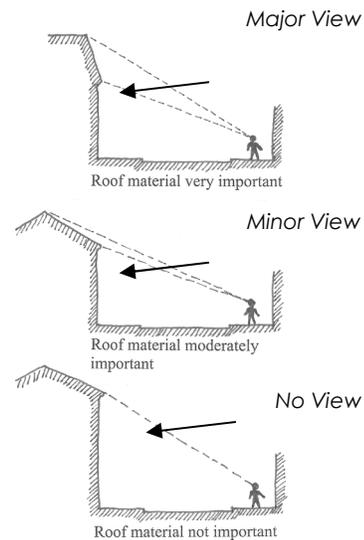


Figure 39. *The prominence of a roof and the height and angle of the roof when seen by a pedestrian or from a passing automobile will be factors that New Hope HARB considers in its evaluation of each roof-replacement proposal.*

the historic district. If asphalt shingles are proposed, it is recommended that the shingles be heavyweight, dimensional shingles that resemble the color of the historic roofing material they are replacing.

For buildings constructed before asphalt shingles were manufactured, but currently have asphalt shingles, owners are encouraged to research their properties, determine the historic roofing materials, and replace the existing asphalt shingles with the appropriate historic material. For small buildings, buildings with low eave lines, and roofs that are highly visible because of the sloping terrain, asphalt shingles are not recommended as a continued or replacement roofing material.

5.2.20 ROOFING - DECORATIVE PATTERNED ROOFS

Decorative patterned roofs should be maintained and restored whenever possible. When replacing severely deteriorated decoratively patterned roofs, the new material should match the pattern, color, and texture of the historic roof.

5.2.21 ROOFING - HISTORIC GUTTERS AND DOWNSPOUTS

Historic buildings with substantial cornices often featured built-in gutters that are not visible from the ground. The maintenance and restoration of built-in gutters is highly encouraged, but is not subject to New Hope HARB review. A more modest type of built-in gutter, the water diverter (also called a “pole gutter” because of the wood board used in its



Figure 41. Historic gutters and downspouts.

construction), is visible from the ground. The maintenance and restoration of water diverters is also encouraged, but may be replaced with “hung” gutters, so-named because they are hung from the roof deck by metal brackets.

When hung gutters and downspouts are replaced, the use of half-round gutters and smooth round downspouts is historically appropriate and thus recommended. (Figure 41). New copper, terne-coated stainless steel, and lead-coated copper gutters and downspouts may be allowed to weather naturally, but aluminum and galvanized steel gutters, downspouts, and leader boxes should be painted to blend in with the color of the building to reduce their visibility.

Aluminum “K” gutters and corrugated rectangular downspouts, finished with baked enamel paint, are not recommended. Vinyl and PVC gutters and downspouts are not recommended because of their awkward fittings and non-traditional shapes.

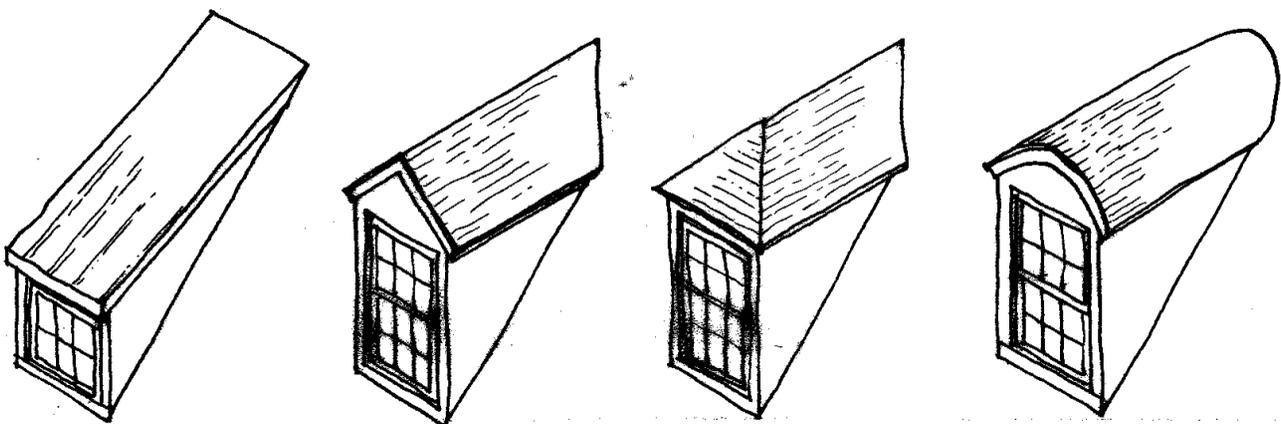


Figure 40. Types of dormer forms, from left to right: shed dormer, gabled dormer, hipped dormer, and segmental-arched dormer.

5.2.22 ROOFING - METAL

The maintenance and restoration of historic metal roofing is recommended. On sloping roofs, standing seam roofing is the most common metal roofing type (Figure 42). On historic flat roofs, including shallow-slope porch roofs, flat-seam metal roofing was often employed, and its preservation is encouraged. However, the maintenance and replacement of flat- and shallow-pitch roofs is not subject to review by New Hope HARB because such roofs are not visible from a public way. When replacing severely deteriorated standing-seam metal roofing, custom-forming of the new roofing is recommended because the large seams, fascias, and edge details of pre-formed metal roofing are large, clumsy, and not recommended in the historic district.

5.2.23 ROOFING - HISTORIC SLATE SHINGLES

Slate shingle roofing replaced wood shingle roofing in large cities because slate was fireproof. In rural areas, slate shingle roofing was also desired because it was noncombustible and durable, and in the late nineteenth century was preferred for its decorative qualities.

The continued maintenance of existing slate roofing is highly encouraged and less expensive than replacement with a substitute material (Figure 43). The replacement of severely deteriorated historic slate roofing with new slate roofing is also strongly encouraged. On buildings with gabled, hipped, or Mansard roofs, replacement of slate with asphalt shingles is not recommended.



Figure 43. Example of a decorative slate roof

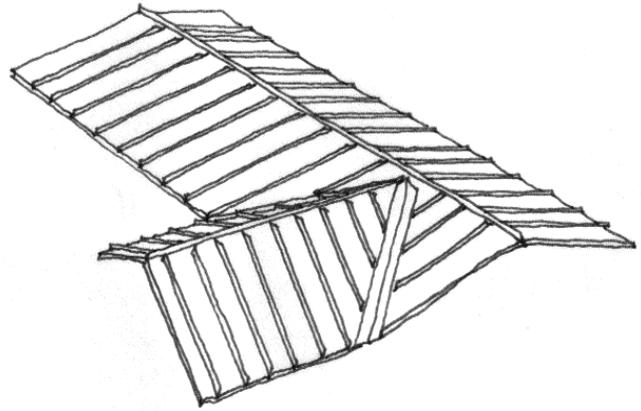


Figure 42. Example of historic standing seam metal roof. The pattern of standing seams on a metal roof contributes to the historic character of the building and the street-scape.

5.2.24 ROOFING - SUBSTITUTE MATERIALS

Substitute materials that closely replicate historic roofing are recommended. For example, recycled rubber/polymer shingles or fiber-reinforced cement shingles that resemble slate cost less than a natural slate roof but visually simulate slate. Care should be exercised in the selection of substitute roofing materials because their service life is often unproven.

5.2.25 ROOFING - HISTORIC WOOD SHINGLES

Early wood shingles were fabricated from locally-grown wood species, but by the end of the nineteenth century were generally western red cedar. Replacement of deteriorated cedar shingle roofing with new cedar shingle roofing is recommended.

5.2.26 SHUTTERS AND BLINDS

Historic shutters (solid panels) and blinds (louvered panels) should be preserved. Historically, shutters and blinds were employed to provide night security and shading from the sun. Paneled shutters were generally used on the ground floor and louvered blinds were used on upper floors. Where historic exterior shutters and blinds survive, they should be carefully preserved and repaired. If no shutters or blinds are present but there is evidence that they once existed (as evidenced in either historic photographs or surviving pintle hinges), their replacement as part of any proposed rehabilitation project is encouraged. If no vestige of shutters or blinds exists, they should not be added to a building.

Replacement shutters and blinds should be fabricated from painted wood, properly sized, and appear operable (Figure 44). Plastic and metal shutters are not recommended. Shutters should measure one half the width of the historic sash, and match the height of the opening (Figure 45). Shutters and blinds should be mounted on hinges or pintles and held open with shutter turns or shutter dogs. Mounting shutters or blinds directly onto any historic wall material is not recommended.

5.2.27 SIMULATED BRICK AND STONE FACINGS

Simulated brick and manufactured stone facings are not recommended in the historic district. Great care should be taken in removing the simulated brick and stone facings so as not to damage the historic brick substrate. Where the facing is deteriorated, a test panel should be prepared to determine the feasibility and appropriateness of removing it. Because of the strong adhesion of the Portland cement, removing the facing may not be economically feasible.

5.2.28 SKYLIGHTS IN HISTORIC ROOFS

Skylights may be installed on secondary façades (see 5.1.5 for definition of primary and secondary façades), but are not recommended for primary façade. For more information on the placement of skylights on secondary façades refer to 6.2.13 Roof—Skylights in Specific Guidelines for New Buildings and Additions.

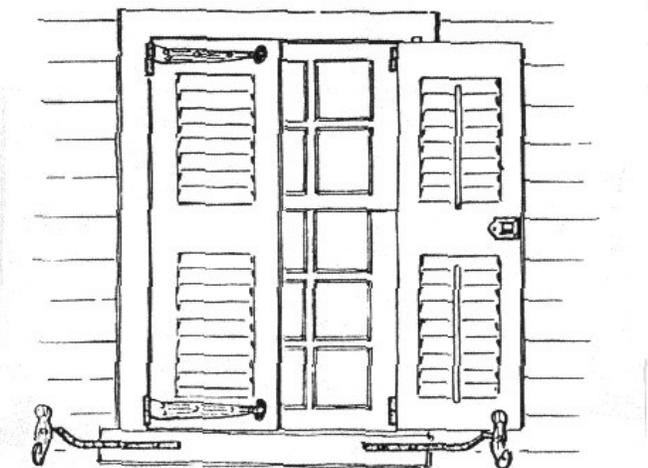


Figure 45. Replacement shutters should be mounted on traditional shutter hardware, including hinges or pintles, shutter dogs (hold-opens), and optionally, shutter bolts.

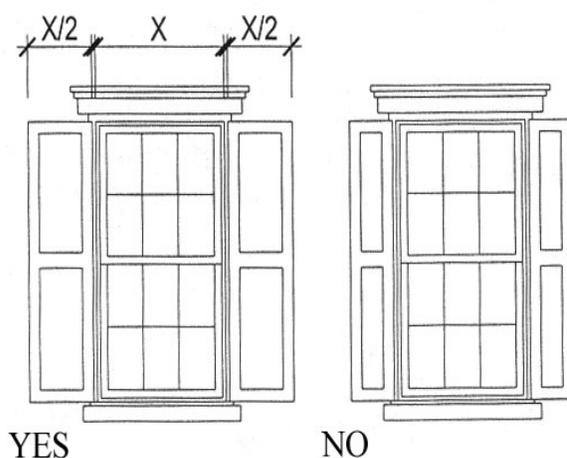


Figure 44. Replacement shutters and blinds should be painted wood or solid composite material, properly sized to sash opening, and appear operable.

5.2.29 STOREFRONTS-HISTORIC

Storefronts provide a visual link between building interiors and the public realm of the sidewalk. Storefronts are vital to the visual character of the streetscape and provide an understanding of the extent of commercial activity in the historic district. The scale and architectural detailing of historic storefronts create a richness and sense of visual satisfaction that is lacking in automobile-oriented retail settings (See Figure 46) which identifies the components of a storefront).

Early shop windows were essentially large house windows, with sashes fabricated from many small panes of glass. The development of plate glass in the 1850s coincided with changes in retailing brought about by the industrial revolution. As more manufactured goods became available, competition for customers led merchants to increase their storefront display area. Existing buildings were altered to make the ground floor as transparent as possible, and new buildings were constructed with iron beams that supported the upper-floor masonry walls without reducing the storefront.

Existing historic storefront windows and doors should be preserved, even when the use of the first floor space is not retail.

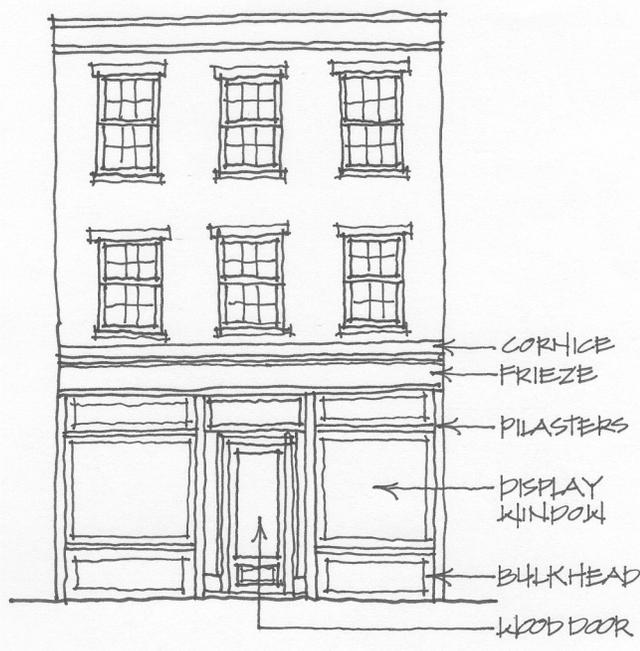


Figure 46. *Illustration of storefront components.*

5.2.30 STOREFRONTS - NEW STOREFRONTS IN EXISTING BUILDINGS

New storefront design should be based on the historic storefront that formerly existed at that location, as evidenced by surviving physical evidence and historic photographic views. For more information on new storefronts see 6.2.15 Storefronts in Specific Guidelines for New Buildings and Additions

5.2.31 STREET ADDRESS NUMERALS

Street address numerals should be simple in style, with characters not more than 4 inches high. Script styles and the spelling-out of the address is not recommended.

5.2.32 STUCCO-HISTORIC

The removal of stucco (traditionally a blend of lime and sand, more recently lime, cement, and sand) to expose original historic masonry is sometimes desirable; however, many stone structures were originally roughly laid and covered with a lime plaster. In this case, the lime plaster should not be removed, but rather preserved or replaced. Prior to deciding on a course of action, a test panel should be

prepared to determine the feasibility and appropriateness of removing existing exterior stucco. Where the stonework was originally exposed and pointed, the test panel should reveal surviving original mortar joints. Where, in contrast, the stone masonry was built with the intent of applying a stucco finish, the underlying stonework was typically laid up with small stones and little regard for the aesthetics of uniform mortar joint widths. Where stucco is determined to have been added, great care should be taken in removing stucco to avoid damage to the historic stone below.

Brick walls were rarely built with the intent of applying a stucco finish. Existing stucco finishes were typically applied as a maintenance finish, to treat deteriorated brickwork and deteriorated mortar joints, or to cover alterations to the wall. Prior to attempting to remove a stucco finish and expose the underlying brick masonry, a test panel should be undertaken to determine the technical feasibility (and cost) of removal and the condition of the original brickwork. If stucco removal is feasible and the original brickwork is in good condition, stucco removal is encouraged.

When restoring historic stucco finishes, the new stucco should be applied using traditional methods, and finished to match surviving historic stucco. On masonry walls, the stucco should be applied directly to the masonry substrate, not to metal lath. Synthetic stucco finishes and factory-mixed stucco finish coats are not recommended.

5.2.33 STUCCO, NEW APPLICATIONS ON EXISTING BUILDINGS

Although stucco was often applied to historic buildings as a maintenance treatment, its application on surviving historic brick and stone masonry is not recommended. When stucco is applied to historic stonework, the masonry loses its surface texture, mottled color, and significance.

5.2.34 WINDOWS - PRESERVATION OF HISTORIC

Historic windows are important character-defining elements of historic buildings and should be preserved through maintenance and restoration. Historic multi-light wood windows are highly-refined

woodworking assemblies that were fabricated from old growth timbers and wood species that are more resistant to rot than currently-available woods. Numerous materials and repair methods are available for extending the service life of historic wood windows.

5.2.35 WINDOWS - REPLACEMENT

Where the severity of window deterioration dictates replacement, new units should match the historic units in design, dimensions, and pane configurations. Replacement windows should be considered only as an option to replacing severely deteriorated or missing historic wood sashes. Replacement windows are not a panacea to avoid future painting and maintenance of exterior woodwork. Replacement windows are not justified in the Historic District as a method of improving the thermal performance of windows. Storm windows are the recommended method of achieving that goal.

Replacement windows should have either true divided lights (muntins that penetrate the glass) or simulated divided lights (permanently affixed muntins applied to both the exterior and interior sealed insulating glass unit). Removable or snap-in muntins on glass panes and muntin grids that are sandwiched between layers of glass are not recommended. The restoration of missing, obscured, or modified original window openings is recommended. Replacement of missing windows should be substantiated by physical or pictorial evidence. Replacement vinyl and stock aluminum panning windows are not recommended on primary façades. Glass used in new windows should be clear. Tinted glass, reflective glass, opaque glass, and other non-traditional glass types are not recommended in the historic district.

“Replacement windows” usually refer to new windows that mount within the frame of the existing wood window. They are typically made without a structural frame; instead, they rely on the strength of the original window frame for support. Wood replacement windows are offered in a range of qualities, design features, and costs. The better ones may be ordered custom-sized to the sash opening of the original window. The sashes may be ordered with genuine muntins or with muntin grids that are applied

to the interior and exterior face of a single panel of sealed insulating glass. This type is marketed as a “simulated divided light” window. Replacement vinyl windows with applied muntin grids are not recommended in the historic district.

Any proposed replacement window should be custom-sized to the original sash opening. The application of filler strips around the perimeter of a replacement window reduces the size of the glass area, makes the frame members awkwardly wide, and is not recommended in the Historic District (Figure 47).

For original sashes with multiple panes, the replacement window should match the existing pane configuration. True or simulated divided lights are recommended in the proposed replacement window. Snap-in grids, whether interior or exterior, are not appropriate. Muntin grids applied only between layers of sealed insulating glass are also not recommended.

For information on replacement shutters and blinds,



Figure 47. *Standard size vinyl replacement windows fitted to window frames by means of wood filler strips destroy the original proportions of the windows and are not recommended.*

please see 5.2.26 Shutters and Blinds.

5.2.36 WINDOWS-STORM WINDOWS

Owners of historic buildings often desire to improve the thermal performance of historic wood windows. The specific solution to each thermal upgrade problem depends on numerous factors, and no single approach is applicable to all conditions. Traditionally, storm windows were constructed of wood and glass. Many house owners owned two sets of removable panels: wood-and-glass storm windows for the winter season, and wood-and-screen panels for the summer season. Cleaning and changing the screen and storm panels were spring and fall rituals. Few houses retain their wood screens and storm windows, and fewer still are changed seasonally. Surviving, historic wood storm windows and screens should be retained. Many residences are now equipped with three-track storm windows that allow for a complete layer of glass over the entire original window or an insect-screen panel over half of the window.

Three-track storm windows

For buildings with double-hung-sash wood windows, aluminum three-track storm windows with a factory color-coat matching the window trim are appropriate. While at first thought this may be surprising, the metal storm window preserves the original wood sashes, improves the window thermally, and is entirely reversible.

Mill-finish aluminum is not an appropriate storm window finish. The storm panels should be glazed with clear glass, and the horizontal rails of the storm window should align with the meeting rails of the original window. Storm windows should be sized exactly to the historic wood window. For buildings with casement-sash wood windows, aluminum storm panels that clip directly to the wood sashes are recommended.

Interior storm windows

Interior storm windows, usually fabricated with a narrow white (or custom color) aluminum frame and clear glass glazing and mounted on magnetic strips, are suitable for double-hung window application. Interior storm windows are especially desirable for buildings with multi-pane sashes, because the pattern of broken light on multi-pane sashes is an important visual feature that is lost when covered with three-track storm windows (Figures 48, 49).



Figure 48. *Three-track Storm Window*



Figure 49. *Interior Storm Window.*

5.2.37 WOODWORK - CLEANING

Cleaning of historic exterior woodwork should be done in the gentlest way possible. In general, scrubbing woodwork with a diluted solution of household detergent or chlorine bleach is an effective cleaning method, followed by a water rinse using a garden hose and spray nozzle. Pressurized water washing using up to 400 pounds per square inch pressure is also acceptable, provided there are no open joints and cracks in the woodwork that would allow water to penetrate into the wall cavity. Cleaning exterior woodwork is an essential preparation step for repainting, and is also useful for extending the service life of a paint coating.

5.2.38 WOOD SIDING AND TRIM

In New Hope Historic District wood siding on houses is typically horizontal clapboarding, flush siding, vertical-board siding, with or without batten strips at the joints between boards. (Figure 50). The visual character created by the texture and pattern of historic siding should not be altered by its replacement with different siding profiles or non-historic siding materials.

The removal of existing synthetic siding and its replacement with historically appropriate siding is highly recommended. Wood trim elements such as corner boards, window and door surrounds, brackets, moldings, and other decorative features should also be repaired or replaced to match their historic appearance. In the historic district, vinyl and aluminum siding are not recommended.

The cladding (wrapping) of exterior woodwork such as cornices, corner boards, fascias, projecting bays, brackets, window and door frames, porch framing and trim, and other exterior woodwork with sheet aluminum or vinyl is also not recommended. Not only does the cladding cover historic wood moldings and architectural detail, but it also causes the covered woodwork to deteriorate due to moisture that becomes entrapped under the sheet material.



Figure 50. *It is common that wood siding for primary buildings is horizontal clapboarding, while outbuildings are more likely to have vertical board siding.*

Guidelines for New Buildings and Additions

Inside:

General Guidelines for
New Buildings and
Additions
Specific Guidelines for
New Buildings and
Additions

6.1 GENERAL GUIDELINES FOR NEW BUILDINGS AND ADDITIONS

The following guidelines pertain to new construction in the New Hope Historic District. New construction includes additions to historic buildings, new structures along primary streets, and secondary structures such as garages, sheds, outbuildings, or workshops. In general, new construction should enhance, not detract from, the historic character of the district. New construction should be compatible with neighboring structures on adjacent lots and across the street.

6.1.1 ARCHAEOLOGICAL IMPACTS

While there is no requirement in the historic district zoning ordinance to undertake archaeology prior to excavations, property owners are encouraged to consider the potential for archaeological resources on their land prior to disturbing them. This is particularly true of 18th century house sites that have changed little over time. Owners of sites with high archaeological potential may contact a local or regional university or college with an archaeology department or a local chapter of a statewide amateur archaeology society regarding volunteer interest in archaeological testing of the property. Alternately, the owner may choose to engage the services of a contract archaeological firm to conduct testing of the site.

6.1.2 BUILDING HEIGHT AND FORM - ADDITIONS

The cornice line on the principal façade of an addition should be no higher than the cornice line on the principal façade of the historic structure (Figure 51). Likewise, the ridge line of an addition should be no higher than the ridge line of the historic structure. The form of new buildings should be compatible with the form of adjacent historic structures.

6.1.3 BUILDING HEIGHT AND FORM - NEW BUILDINGS

The eave line and ridge line of a proposed new structure should not exceed the height of the eave line and ridge line of flanking historic structures. The height and overall size of any proposed new addition should not exceed the height and overall size of the principal historic structure.

6.1.4 BUILDING PLACEMENT AND SETBACKS - ADDITIONS

Proposed additions should follow the pattern of setbacks of adjacent historic buildings and their additions in order to blend into the development pattern of the immediate neighborhood. For example, historically, most additions to buildings in a village or town context were built at the building rear because there was no available building lot area on the sides of the building. These additions had minimal visual impact on the appearance of the village from the street, and new additions placed in the same manner will also have minimal impact.

For houses in a more suburban or rural setting, options for placement of additions are greater. Rear additions are often the most convenient in terms of the floor plan, and are generally the most compatible with a historic setting. Side additions may also be appropriate, especially when the massing of the existing residence is complex (see also 4.3 - Massing).

6.1.5 BUILDING PLACEMENT AND SETBACKS - NEW BUILDINGS

Setbacks for new construction must comply with the Zoning Ordinance. Historically, the building type and landscape setting dictated the structure's setback from the street. For buildings in a village setting,



Figure 51. *The structure in the center is inappropriate by not matching the size, shape, setback, or rhythm established by the neighboring structures.*

commercial buildings such as taverns, inns, retail shops, and stores fronted directly onto the street or walk. New construction in the district should follow the precedent of adjacent lots.

6.1.6 BUILDING PLACEMENT AND SETBACKS - SECONDARY STRUCTURES

Outbuildings play an important role in the significance of the New Hope Historic District. Outbuildings reached by driveways between houses historically provided support functions to the dwelling, including the functions of carriage house, chicken house, garden outbuilding and, later, automobile garage. Garages, sheds, workshops, and other new outbuildings should either be placed behind, and remain visually secondary to, the principal building on the lot, or follow the pattern of adjacent historic properties (Figure 52). Side and rear setbacks should follow the general pattern of the placement of outbuildings in the immediate neighborhood.

6.1.7 HIGH-RISE BUILDINGS

High-rise buildings proposed for commercial streets (defined as over 5 stories) will be evaluated on a case-by-case basis. These buildings should contain ground floor commercial spaces compatible with neighboring commercial buildings. A high-rise building affects not only the streetscape, but also the skyline of the historic district. All parts of a high-rise building must be compatible with the district. The base, (lower floors) should relate to and support street activities. The tower (upper floors) should have appropriate architectural treatment on all sides visible from a public way.

The mass of the high-rise should not block the view of a local focal point, such as a church steeple or a courthouse cupola. The top of the high-rise should be carefully designed to complete the composition of the building, and all roof-top equipment should be screened from view.

6.1.8 RELATIONSHIP OF ADDITIONS TO HISTORIC BUILDINGS

A proposed addition to a building in the Historic District should be subordinate to the principal façade and mass of the historic building. The subordinate appearance of an addition can be achieved through its setback massing, width, and detail. Generally, the width of an addition should not exceed two-thirds the width of the principal historic structure (Figure 53).



Figure 52. *Carriage shed, c. 1890. Because so few pre-automobile era outbuildings remain, the surviving ones have achieved increased importance to the character of the historic district.*

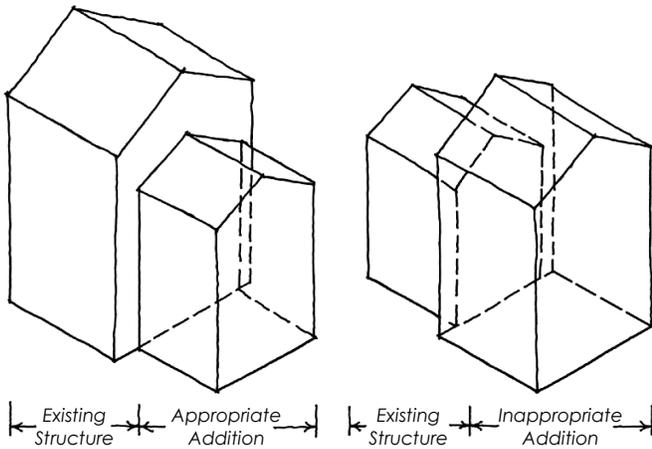


Figure 53. An addition to a historic building should be a secondary form that preserves the form of the historic building. A proposed addition should be no larger than two-thirds the street frontage of an existing building.

6.1.9 RELATIONSHIP OF THE FAÇADE PARTS TO THE WHOLE

All parts of a new building façade should be visually integrated as a composition, which should relate to adjacent buildings. The size, spacing, arrangement, and proportions of façade elements such as doors, windows, cornices, and water tables should create a harmonious composition.

6.1.10 REPLICATING HISTORIC BUILDINGS

The design of a new building should not be an exact replica of any existing historic building within the district. Copies of historic buildings among original ones look awkward and present a false historic context. However, a new structure's design may be inspired by historic building designs and features, and may be traditional in form and detailing (Figure 54).

6.1.11 THE ROLE OF MODERN DESIGN

The most successful new buildings in historic districts are ones that are clearly modern in design but compatible with and sensitive to the massing, rhythm and character of the Historic District. The experience of the Historic District is enriched by new buildings that have merit on their own and are sensitive to their setting in a Historic District.

6.1.12 SCALE AND MASSING OF NEW BUILDINGS

Large buildings should be designed as a series of masses or building elements compatible with the immediate streetscape (Figures 55, 56, and 57). The massing or volumetric shape of a building greatly affects the scale of a building and underlies all other architectural features. Where a large building in the Historic District is unavoidable, the mass of the proposed structure can be broken down into traditional building blocks that relate to the scale. (See 4.7 Scale) of the streetscape, thereby blending into its context.

6.1.13 VISUAL RELATIONSHIP BETWEEN THE OLD AND THE NEW

A new building or addition should relate visually to neighboring contributing historic buildings. Proposals for new designs within the Historic District will be considered for their specific location and will be evaluated based on their compatibility with neighboring historic structures. For a typical building, neighboring historic structures include those to each side of the structure and those directly across the street from the structure. For a new building located at a corner, the neighboring historic structures include all buildings at the intersection in addition to those immediately adjacent. Where a building falls near the edge of the Historic District, historic buildings located near but outside of the district will also be taken into account during the review process. (Figure 58).



Figure 54. Though not a replica of a historic structure, this new building exhibits a false historical character. This approach to contemporary design is not encouraged.



Figure 55. The large mass of this parking garage is broken down into the façade dimensions of traditional-size adjoining commercial buildings. Note that the scale of the windows relates to and reinforces the scale of the traditional commercial building into traditional- size building blocks.



Figure 58. The inappropriate massing, size, and storefront configuration of the new building is incompatible with neighboring structures and diminishes the historic character of the block.

The basic building form - the massing and scale - of a new building should be compatible with the general forms of neighboring structures. Specific massing considerations include:

- overall size
- complexity of volumetric form
- combinations of solids and voids in the overall shape
- roof configuration

6.1.14 WIDTH AND RHYTHM

Historically, the spacing of buildings along the road or village street create a rhythm of solids and voids. Additions should not fill in the spaces between buildings (unless the addition is recessed), and new buildings should not disrupt the existing rhythm of the street.

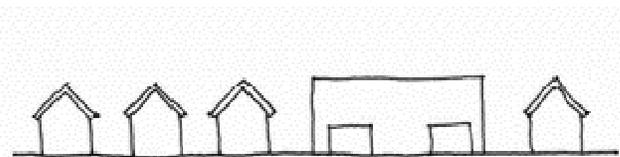
The architectural features of the façades of historic buildings within a district have a discernable rhythm. The design of new buildings is encouraged to have a rhythm that is similar, but not identical, to the rhythm of the adjacent buildings. New buildings and additions should not be sited at unusual angles.



Figure 56. Through the use of a recessed courtyard, the large mass of a proposed new building may be broken down into traditional size building blocks.



YES



NO

Figure 57. A proposed large building may be made compatible with its context by breaking down its perceived massing into traditional “building blocks”.

6.2 SPECIFIC GUIDELINES FOR NEW BUILDINGS AND ADDITIONS

The following guidelines pertain to new construction for additions and new buildings in the New Hope Historic District, and are based on the *Secretary of the Interior's Standards for Rehabilitation*. The following elements are listed in alphabetical order.

6.2.1 DECKS

Wood decks that are visible from a public way are not recommended. They are permitted when carefully designed to be integral to the overall design of the residence. Deck floor elevations should be no higher than the first floor elevation. The exposed structure under the deck should be screened

HARB should be consulted for the design of privacy screens to determine appropriateness.

6.2.2 EQUIPMENT, BANKING AND VENDING MACHINES

Automatic teller machines (ATM) mounted on primary façades of buildings within the historic district are not recommended. Efforts should be taken to mount ATM machines on secondary façades whenever possible. The placement and layout of the ATM machine should be incorporated into the design of the ground floor. The machines should be lit using the least obtrusive light fixtures possible while still ensuring customer safety.

Vending machines installed in the public view are not recommended in the historic district.

6.2.3 LIGHTING

Exterior lighting of additions and new buildings should be simple and in scale with the building. New fixtures should be simple, unobtrusive, and mounted in a traditional manner. Exterior recessed downlights, if proposed, should be placed to avoid dramatic light patterns on the proposed building façade. Exterior floodlights and spotlights should be avoided on principal façades. Lighting for signage should be inconspicuous and should be restricted to reasonably low light levels. Yard lighting and parking lot lighting should be post-mounted on maximum 12-foot high

posts, or mounted on a secondary façade. High efficiency light fixtures at highly visible locations that produce yellowish or pinkish light are not appropriate.

6.2.4 MECHANICAL, ELECTRICAL AND COMMUNICATIONS EQUIPMENT

The mounting of louvers, registers, exhaust fans, alarm devices, cable boxes, utility meters, communications equipment, and other mechanical and/or electrical devices should be avoided on principal façades. To minimize their visual impact, devices mounted on secondary façades should either be painted to match the color of the material on which they are mounted or screened. Air conditioning condenser units should be screened from public view.

6.2.5 OUTBUILDINGS - NEW CONSTRUCTION

New outbuildings should visually relate to their historic context. Outbuildings should be simple in design, and should relate to the period of construction of the principal building on the lot. The design of outbuildings should not be overly elaborate. Depending on the placement of the building lot on the street, a proposed outbuilding will be treated as either a primary or secondary façade.

6.2.6 PAINT COLORS AND SCHEMES

Paint colors used on additions should follow the color scheme of the original building. For new buildings, paint colors should be compatible with color schemes in the historic district. For new buildings constructed with traditional forms and details, exterior colors may follow Guideline 5.2.13 – Paint Colors and Color Schemes for existing buildings.

6.2.7 PORCHES AND STOOPS

New porches and stoops are encouraged on streets where porches and stoops are common. On additions, porches or stoops should be simple in design and visually relate to the existing building. On new structures, porches or stoops should visually relate to the proposed building in a manner similar to the relationship of historic porches to existing historic buildings in the district. Refer to Streetscapes and Landscapes 8.1.1 for more information.

6.2.8 ROOFS - DORMERS AND CUPOLAS

Dormer design, proportions, and placement on additions and new buildings should be compatible in size, scale, proportion, placement, and detail with the historic dormers found in the Historic District. Shed dormers on principal façades are strongly discouraged except where they exist in the immediate neighborhood. The overall width of a dormer should be no wider than one-half the overall roof width.

6.2.9 ROOFS - FORM

To be compatible, additions and new buildings should match the form of the dominate roof form in the historic district. Generally, on historic buildings, the roof form of an addition placed on the side of a building facing a street followed the form of the principal building. See 5.2.15 Roofing for roof forms found in historic districts. Continuing the historical precedent, additions to gable roof structures that face a street should also have a gable roof. Additions on a secondary façade, can have a different roof form from the original structure. In the design of new buildings, the use of one of the historic roof forms found in the district is recommended. Roof forms not prevalent in the historic district are not recommended.

On secondary façades new dormers should be compatible in size, scale, and proportion with the original façade, and their placement should relate vertically to the building's fenestration (Figure 59). The overall width of dormers should be no wider than one-half the overall roof width (Figure 60).

Prefabricated ventilators or cupolas are not recommended within the historic district where visible from a public way.

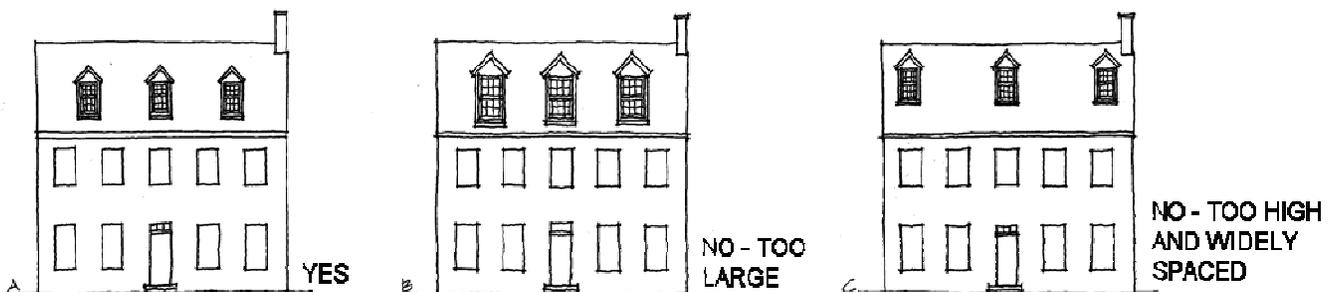


Figure 59. Dormers should be carefully sized and placed to create a harmonious composition.

6.2.10 ROOF MATERIALS - ADDITIONS

The roofing material on an addition should match the original structure or be visually similar to the existing roofing. For example, a large addition to a building with a slate roof should have a roof that is slate, a synthetic slate, or a material that appears similar in color and dimension to slate. The roofing material of a one-story shed addition to a two-story slate-roof house, however, could be another historically appropriate material such as painted metal.

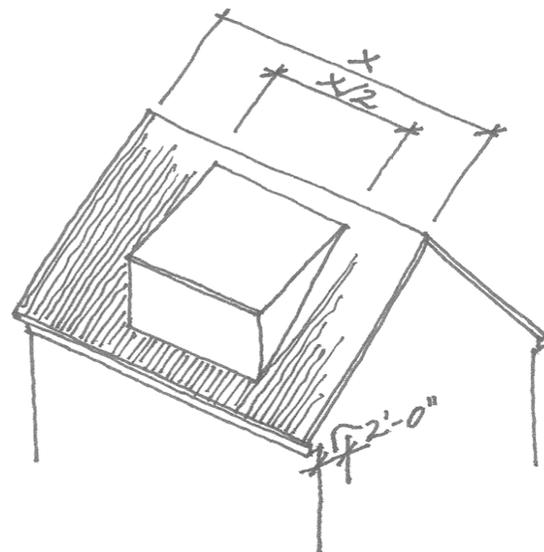


Figure 60. The overall width of a proposed shed dormer should not exceed one-half of the roof width.

6.2.11 ROOF MATERIALS –NEW BUILDINGS

The use of traditional roofing materials such as slate and standing-seam metal is recommended on new buildings. Synthetic slates, including composite rubber, concrete, and clay types, are also recommended. Pre-formed, pre-painted standing-seam metal roofs are generally not recommended because of their clumsy seam and termination details. If asphalt shingles are proposed, they should be heavy weight, dimensional shingles in a color similar to aged traditional shingles in the historic district.

6.2.12 ROOF ORNAMENTS

Pre-fabricated cupolas are not recommended where visible from the historic district. Simple roof ventilators and custom-built cupolas similar to those found on local buildings are recommended, subject to specific design.

6.2.13 ROOF - SKYLIGHTS

Careful consideration should be given to the placement of skylights.

Skylights with a low profile may be installed on secondary façades (see 5.1.5 for definition of primary and secondary façades), but are not recommended for primary façades. When proposed for use on secondary façades, skylights should be low-profile, flat-glazed construction, and mounted close to the roof. Skylights should relate vertically to the overall fenestration of the façade (Figure 61). The use of dormers and skylights on the same roof plane (i.e., next to each other) is not recommended

6.2.14 SHUTTERS AND BLINDS

Shutters and blinds are generally discouraged on additions and on new buildings. If shutter or blinds are proposed, they should follow the historical precedent of historical shutters and blinds in the historic district. New shutters and blinds should be properly sized to fit the opening, and should appear operable by being mounted on proper shutter hardware. Hollow plastic or metal shutters and blinds are not recommended. New shutters and blinds should be fitted with traditional shutter hardware and should not be surface-mounted directly onto an exterior wall surface. See 5.2.35 for more information.

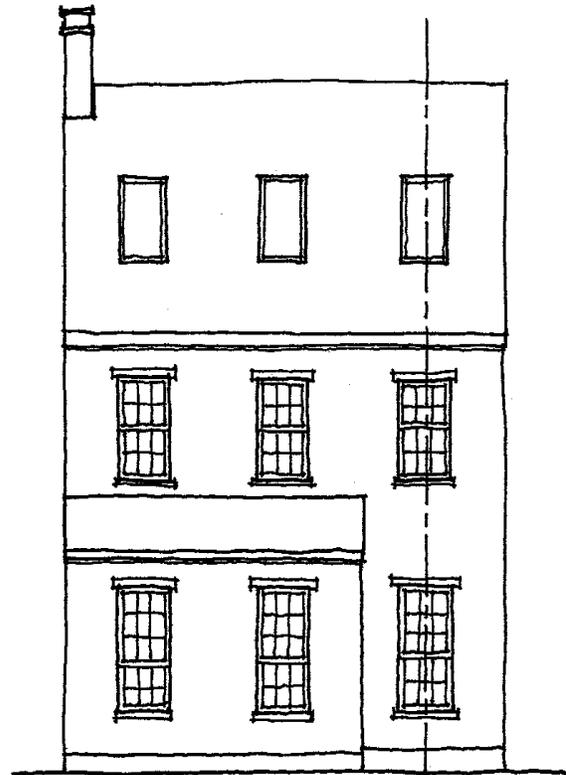


Figure 61. While skylights are not recommended on primary façades, they may be added to secondary façades if they are incorporated into the overall pattern of doors and windows. Skylights should align vertically with windows in the wall below.

6.2.15 STOREFRONTS

New storefronts in new buildings and additions should be designed following the proportions, rhythm, and scale of historic storefronts in the historic district. New storefronts should repeat the components of historic storefronts, such as the frieze board, pilasters, display windows, and bulkheads, but may be simplified in detailing. While painted wood is generally the preferred construction of new storefronts, they may also be constructed of narrow-profile, factory-painted aluminum, especially where there are other historic metal storefronts in the historic district. (Figure 62).

6.2.16 WALL MATERIALS—ADDITIONS

An addition should either replicate the existing exterior wall material in type, color, and texture or be constructed of a historic exterior wall material found in the district. If wood siding is proposed for an

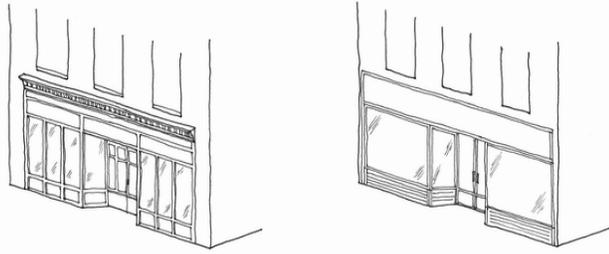


Figure 62. Two storefront designs for the same building. The left design is not a literal reproduction of a period storefront, but its scale relates to historical storefronts. The right storefront lacks human scale and vertical proportions.

addition, the width and type of the new siding should complement the proportions and scale of the existing building siding. Other possible new material that would complement existing historic wood siding include cement/fiber synthetic clapboard siding that is manufactured with a smooth surface and field painted. The wall materials of an addition should be compatible with the wall materials of the existing building. Vinyl and aluminum siding are not recommended in the historic district. Likewise, vinyl and aluminum facings and fabricated plastic or composite wood/plastic building components are not appropriate on primary façades.

6.2.17 WALL MATERIALS –NEW BUILDINGS

The use of historic exterior wall materials such as brick, stone, or wood siding and their related details are recommended for new construction (Figure 63). Recommendations for wall materials for additions also apply to new buildings (see 6.2.15). Composite wall panels, glass-fiber-reinforced concrete panels and cornices, and other contemporary wall systems may be appropriate, subject to their specific application. The principles of scale and proportion will still apply, but with opportunities for the compatible use of new materials within the context of the historic district.

6.2.18 WINDOWS AND DOORS - ADDITIONS

It is recommended that the material of windows and doors in additions match the material of the window and doors in the historic structure. The proportions of windows and doors in an addition should be similar to the proportions of original openings in the existing building. Depending on the size and design of the addition, replicating the sash configuration of the original building may be recommended. For all additions, it is recommended that all openings follow the proportions of original openings or be based on clear multiples of original openings (Figure 64). Snap-in muntins in new windows are not recommended. Sliding glass doors are not recommended on the primary façade of an addition. (See also 5.2.12)

6.2.19 WINDOWS AND DOORS - NEW BUILDINGS

Windows in new buildings in the historic district should relate to the placement and proportions of window openings in the neighborhood of the proposed new building. In a primarily residential neighborhood, windows in a new building should be of sizes and proportions similar to existing residential windows in the neighborhood. For such buildings,

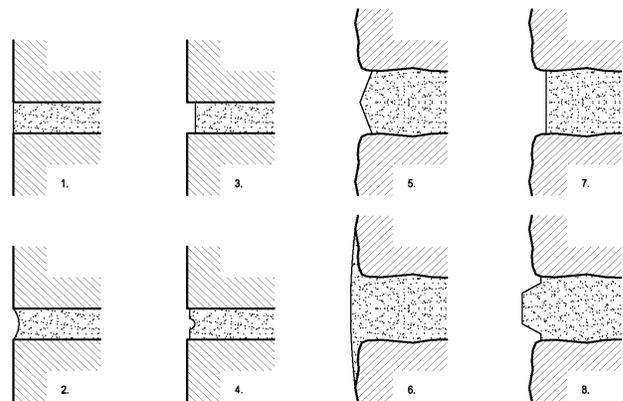


Figure 63. New mortar joint profiles should match the pattern of original pointing. Brick joint profiles shown are 1) flush, 2) concave, 3) slightly recessed – struck flat, and 4) scribed. Stone joint profiles shown are 5) shallow raised ridge, 6) parge pointing (appropriate only where matching existing parge pointing), 7) slightly recessed – struck flat, and 8) raised ribbon.

the total area of windows should be no more than one-third of the total wall area of primary façades. In commercial districts containing twentieth century commercial buildings, however, existing windows may be much larger. Proposed buildings in this setting should be of sizes and proportions similar to existing commercial buildings (Figure 65).



Figure 64. *Windows and Doors-Additions*



Figure 65. *Windows and Doors-New Buildings*

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Guidelines for Preserving Historic Streetscapes

Inside:

General Guidelines for Preserving Historic Streetscapes and Landscapes
Specific guidelines for Preserving Historic Streetscapes and Landscapes

8.1 GENERAL GUIDELINES FOR PROTECTING HISTORIC STREETSAPES AND LANDSCAPES

8.1.1 GENERAL

A primary purpose of the New Hope HARB and these Design Guidelines is to preserve the historical character of landscapes, and streetscapes within the historic district. Streetscapes are the public spaces formed by buildings along roads and streets in an urban or village setting. These outdoor, linear rooms have buildings as walls, street and sidewalk paving as flooring, the sky as a ceiling, lighting provided by the sun by day and street lights by night, and furnishings consisting of vegetation, planters, building stoops and steps, benches, trash receptors, automobile signage, and other accessory items. Streetscapes are dynamic and change with the weather, time of day, and season. The public perception of a neighborhood or historic district is formed by the quality of the streetscapes. The quality of a streetscape is formed by both the character of the buildings that define the street space and/or the character of the outdoor ground surfaces, vegetation, walls, fences, and furnishings that enrich the space.



New Hope Ivyland Train Station

8.2 SPECIFIC GUIDELINES FOR PROTECTING HISTORIC STREETSAPES AND LANDSCAPES

8.2.1 ACCESSIBILITY

These guidelines pertain to the addition of exterior elements required to provide accessibility to historic buildings in the New Hope Historic District, and are based on the *Americans with Disabilities Act (ADA)* and the *Secretary of the Interior's Standards for Rehabilitation*. Building accessibility for individuals with disabilities should be achieved without compromise to historic materials or to character-defining features of a historic building or site. A ramp or vertical access lift should not be placed on a primary façade of a historic building where it can be avoided.

If the only feasible placement of a ramp or lift is on a primary façade, efforts should be made to minimize its visual impact on the façade, and the building owner should work with the HARB and the Code Enforcement Officer to achieve accessibility without visual intrusion. Sometimes accessibility devices can be concealed effectively within a traditional building element. For example, a vertical platform lift could be built within what appears to be a traditional porch, or a ramp can be integrated into an entrance terrace (Figure 66). Pressure treated wood railings and exposed structures are not recommended.

Where possible, a building addition to a public building should be designed to include features that make up for any accessibility deficiencies of the original building. This approach can eliminate the need for intrusive alterations to the original building.

All new buildings except private homes and churches are required by law to be accessible to persons with disabilities. New buildings in the Historic District should be designed with integral accessibility features, so that changes in level are accommodated within the new building, not at the building exterior.

8.2.2 DRIVEWAYS AND OFF-STREET PARKING

Off-street parking areas should be carefully planned to protect the historic character of the district. The removal of mature landscaping and trees to provide parking areas is discouraged. If a new parking area or driveway is required at a location that is currently vegetation, grass-block pavers, clay brick, Belgian blocks, or crushed stone are encouraged. Concrete pavers are not recommended.

8.2.3 FENCES

Wood picket, vertical board, wood stockade, masonry and ornamental iron fences are found in the New Hope Historic District. (Figure 67). Chain-link fences and plastic fences are not recommended in the Historic District except on rear areas of lots. In general, new fences should match existing fences whenever possible. New fences along street fronts should be designed to allow views of the yard and building. New fences for rear and side yards may be

more opaque. Gates should be designed to swing into the private walkway or driveway, not onto the public sidewalk. Fences along side and rear lot lines may be constructed of rough board, plank, or welded wire fabric, but fences near dwellings should be more refined or ornamental.

8.2.4 FURNITURE, OUTDOOR

Street furniture such as benches, trash receptors, and tables should be simple in character, constructed of wood and/or painted metal, and be compatible with the style and scale of adjacent buildings and outdoor spaces.



Figure 67. A dry-laid stone wall and painted wood-picket fencing are important visual elements of the streetscape.



Figure 66. Examples of successful ramps. Left: The shop entrance requires only a short ramp and the use of brick paving masks the presence of the ramp. Right: Porches provide a natural screen for a new ramp.

8.2.5 OPEN FIELD CONSTRUCTION

Construction in open fields within or adjacent to historic districts has a strong impact on the historic district. For example, a linear town plan may be clearly perceived in the rural landscape because of the rolling open fields adjacent to the town. While preservation of the linear town plan is central to the goals of a historic district, preservation of the open space surrounding the town is also important to the preservation of the linear plan.

New construction planned for open fields should emphasize building scale and order more than individual building features. Because no architectural character exists in the open fields, planned construction should establish a cohesive and unified character which relates to the terrain without mimicking other buildings in the District. Through careful land planning and building design which employs simple rural building forms, the negative impact of filling the fields will be lessened.

The concepts of building bulk and order are probably the most important design considerations for planning in the open areas. The traditional farmstead, with its house, barn, and outbuildings, usually set in the midst of a rectangular group of shade trees and surrounded by open fields, is the characteristic historic settlement pattern of the agricultural landscape.

Fence lines and hedgerows create order in the rural landscape. An agricultural landscape is a type of cultural landscape, combining both natural and man-made elements. Historic agricultural landscapes are characterized by their stability, evolving slowly over

time. When modern residential land development occurs, the cultural landscape is altered or destroyed, separating the community from its past and from the land. For open land adjacent to a historic district, elements of the cultural landscape, such as hedgerows and fence lines, should be preserved.

To minimize the impact of new development in open fields, new roads should curve with the land, following lower elevations. Roads should not cross hill tops or follow ridges (Figure 68).

To protect existing, historic vistas, houses should not be built on ridges or near ridges (Figure 69). Buildings should be sited on side slopes or lower level areas so that no more than one half of the roof height is visible above the ridge (Figure 69).

Construction in open fields and development planning should take into account existing trees, and should preserve all contributing trees and woods.

New plantings in open fields should be informal and naturalistic in character rather than mimicking plantings in a historic district. Heavy plantings should be used to screen new construction from existing public roads. Where found in the natural landscape, large shade trees are also recommended.

Outbuildings associated with construction in open fields should be located as part of an overall lot landscape plan. In the traditional farmstead, outbuildings were placed to create a partially enclosed farmyard. Outbuildings should be placed in an ordered layout.

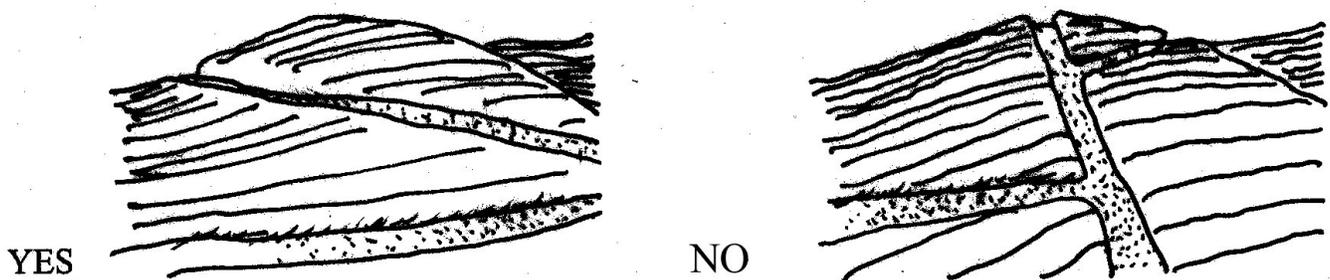


Figure 68. *New roads in open fields should curve with the land, not cross hilltops or follow ridges.*

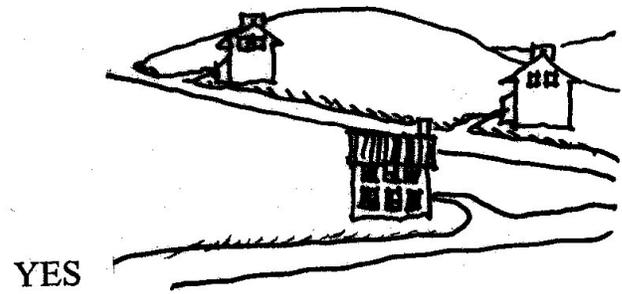
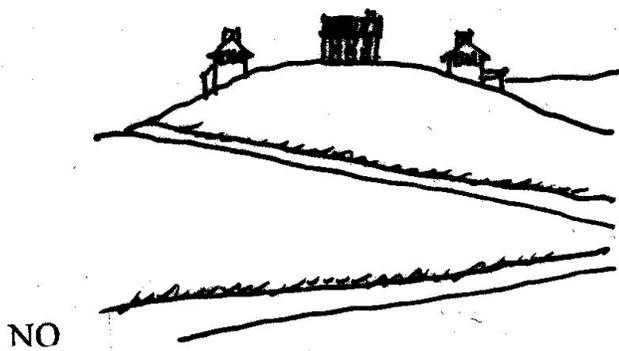


Figure 69. *New houses in open fields should not be built on ridges or near ridges. Buildings should be sited on side slopes or lower level areas so that no more than one half of the roof height is visible above the ridge.*

8.2.6 PATIOS

Patios should be located on secondary sides of buildings.

8.2.7 PLANT MATERIALS

Numerous street trees and ornamental gardens are present in the Historic District (Figure 70). New plant materials should not obscure the view of principal historic façades and should be compatible with existing plant materials. Climbing vines that cause deterioration of exterior wall materials are not recommended. Vegetative screening of utility equipment, dumpsters, and other undesired views is recommended.

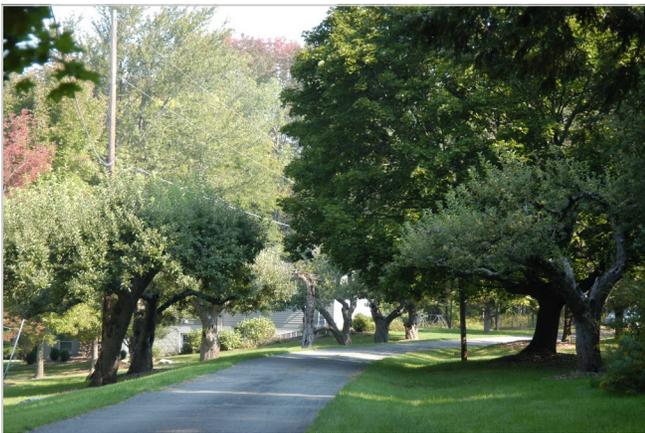


Figure 70. *Ancient apple trees and sugar maples are important streetscape elements in a historic district.*

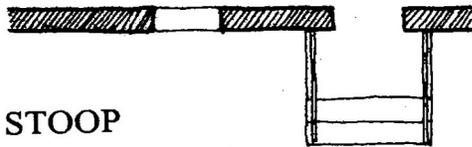
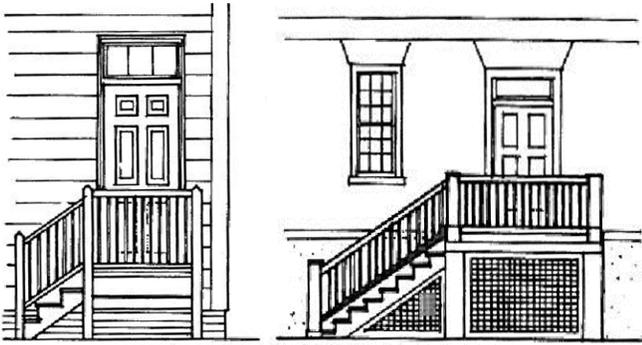
8.2.8 PLANTERS AND WINDOW BOXES

Where desired by a property owner, the use of moveable, landscape planters on porches and stoops is encouraged. Landscape planters made of clay, wood or tinted concrete are recommended and should relate in size and scale to their location. Window boxes should be anchored in a manner that does not damage historic masonry. Window boxes should be of simple design and of a color similar to the color of the building window trim. The size should relate to the width of the window opening.

8.2.9 PORCHES AND STOOPS, HISTORIC

Historic porches and stoops are important character-defining features of the New Hope Historic District. Porches often were added to earlier structures, and are significant additions warranting preservation. New porches and stoops should match the scale and character of existing porches and stoops in the Historic District. (Figures 71 and 72).

On primary façades the original materials, configurations, details, and dimensions of a historic porch or stoop should be preserved or restored. Where components are severely deteriorated and require replacement, new components should replicate the original in material and design. Replacement porches and stoops should be based on physical or pictorial evidence. If this evidence is not available, a simple design that avoids elaborate detail should be employed. Replacement vinyl railing systems, and railings fabricated from unpainted pressure-treated wood are not recommended (Figure 73).



STOOP

Figure 71. *Historic stoops are important character defining features of the streetscape*



Figure 72. *Historic porches are important character defining features of the streetscape.*

On secondary façades synthetic railings and decking—including composite wood/plastics and vinyl—are allowed on porches on secondary façades, as is preservative pressure-treated wood.

8.2.10 RETAINING WALLS

Existing retaining walls should be preserved or restored. New retaining walls that are visible from a public way should be built with materials traditional to the Historic District. Railroad ties, pressure-treated lumber, and decorative concrete units are not recommended retaining wall materials.



Figure 73. *Synthetic railings are not recommended on Primary façades.*

8.2.11 SETBACKS

Where zoning regulations do not define setbacks for new construction, setbacks for additions and new buildings should be the same as existing adjacent setbacks

8.2.12 SIDEWALKS

Surviving walks should be preserved or restored using matching materials, such as stone and brick. Where surviving remnants of historic curbing should be preserved. New walks should be constructed from materials traditional to the historic district. Concrete pavers and patterned concrete are not recommended paving materials. (Figures 74 and 75).



Figure 75. *Preservation and maintenance of historic stone sidewalks is highly encouraged.*

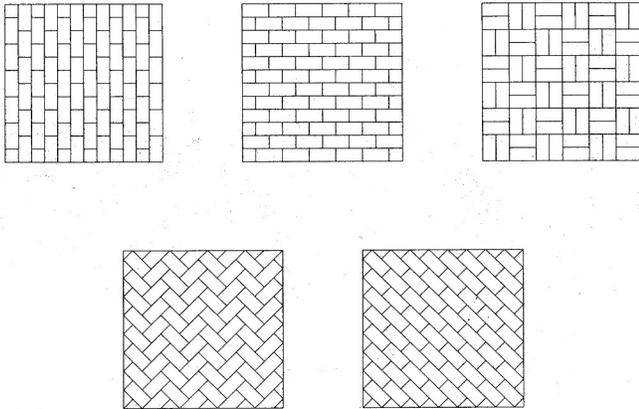


Figure 74. *Preservation and maintenance of historic brick sidewalks is highly encouraged, including replication of the prevalent, existing brick pattern.*

8.2.13 SIGNAGE

Signs should be compatible with the scale, proportion, form, and architectural detailing of the building to which they are applied (Figure 76). Projecting signs (hung perpendicular to the wall on a decorative bracket) and wall-mounted signs that are rectangular, square, or oval are appropriate to the majority of historic buildings. Free-standing signs are appropriate for buildings that are set back from the front lot line and fronted by landscaping. A traditional sign type such as wood with either carved or painted lettering is highly encouraged. Signs

should not obscure any architectural detail. Appropriate colors for signs were traditionally intense versions of building colors - high-gloss bottle greens, olives, golds, and burgundies on a neutral background. On commercial buildings with a storefront, signs should be placed in the signboard area (frieze) located above the storefront windows and below the upper-story windows.

Corporate logos and standard corporate lettering styles that are non-traditional should be de-emphasized in the signage design for a historic building. Creative graphic solutions, in which the corporate logo or corporate lettering style is a secondary element, are recommended.

Where signage lighting is required, gooseneck or hidden lights are recommended. Internally illuminated signs are generally not recommended, except back-lit individual pin-mounted letters.

Street address numerals should be simple in style, with characters not more than 4 inches high. Script styles and the spelling-out of the address are not recommended

8.2.14 STREET AND YARD LIGHTING

Where additional street lighting is required, the department of public works should be contacted for requirements.

Site lighting should be compatible with the Historic District, and may include either traditional (period) lighting fixtures or simple modern fixtures. Yard lighting and parking lot lighting should be post-mounted on maximum 12-foot high posts. High-efficiency fixtures such as mercury vapor or low-pressure sodium are not recommended because of their light color.

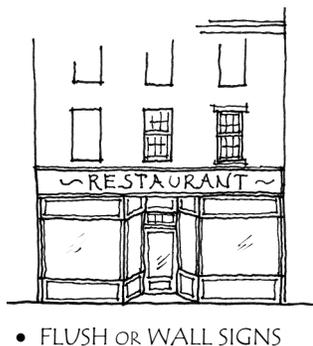
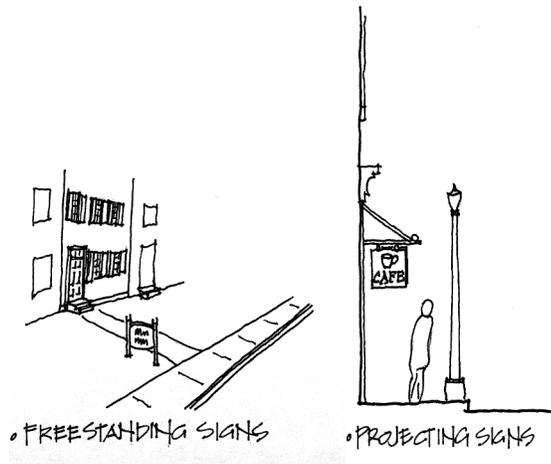


Figure 76. Diagram of sign types.

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Appendices

A. GLOSSARY OF ARCHITECTURAL TERMS

architrave: 1) The lowest horizontal element of a classical entablature; 2) The ornamental moldings (trim) around windows, doors, and other wall openings.

asymmetrical: Not symmetrical

baluster: A shaped, short vertical member, often circular in section, supporting a railing or capping.

balustrade: An assembly consisting of a bottom rail a row of balusters and a top rail. See Figure 2 for a roof balustrade.

bay: A regularly-repeated main division of a building design. A building whose façade is five windows wide may be described as a five-bay building.

bay window: A window structure projecting beyond the main wall plane; if attached to the building above ground level, properly called an oriel. See Figure 1.

blind: A louvered shutter that excludes vision and direct sunlight, but not indirect light and air, from a house. See Figure 8.

bond: The setting pattern of bricks or stones, such as common bond, Flemish bond, etc.

bracket: A projecting support placed under an architectural overhang such as a cornice; often ornate. See Figure 1.

brick mold: The wood trim between a window frame and wall masonry.

capital: The top member (cap) of a column.

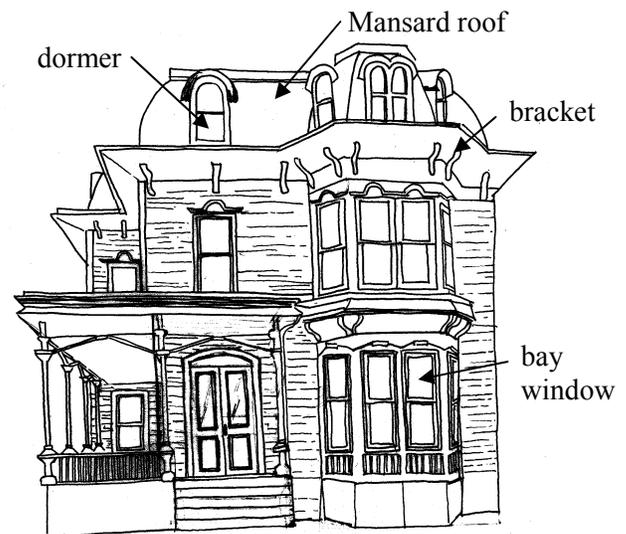


Figure 1.

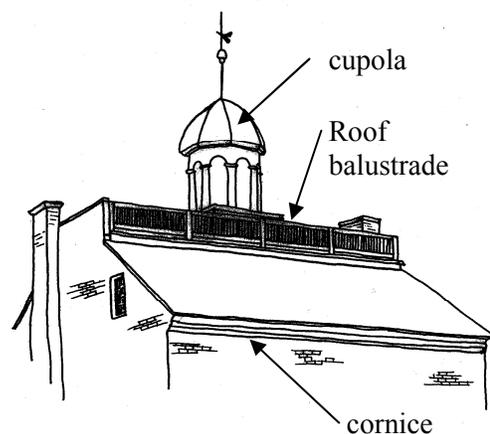


Figure 2.

casement sash, casement window: A window sash which is side-hinged; a window having casement sashes.

casings: The exposed architectural trim or lining around a wall opening.

clapboards: Narrow boards applied horizontally to an exterior wall, each of which overlaps the one below it to create a continuous skin over the wooden frame.

classical: 1) Decorative elements deriving directly or indirectly from the architectural vocabulary of ancient Greece and Rome; 2) architectural harmony based on the principles of ancient Greek and Roman architecture.

column: A long vertical structural member that supports a load; in classical terms, a cylindrical support having a base, shaft, and capital.

cornice: Strictly, the upper projecting part of an entablature; in general terminology, the exterior assembly that closes the joint between the wall and roof of a building.

cupola: A structure set on a roof ridge, with a dome or hipped roof. See Figure 2.

doric: One of the 5 classical orders, column usually without a base and with a simple capital.

dormer: A roofed structure with a vertical window that projects from a pitched roof. See Figure 1.

double-hung sash window: A window with two vertical sliding sashes, each closing half of the window opening.

door surround: Decorative treatment at the sides and top of a door. See Figure 3.

eave: The lower part of a roof that projects beyond the wall.

elevation: The perpendicular view of a side of a building; an accurate drawing of one side of a building that represents its true dimensions in the plane perpendicular to the line of sight. See figure 4

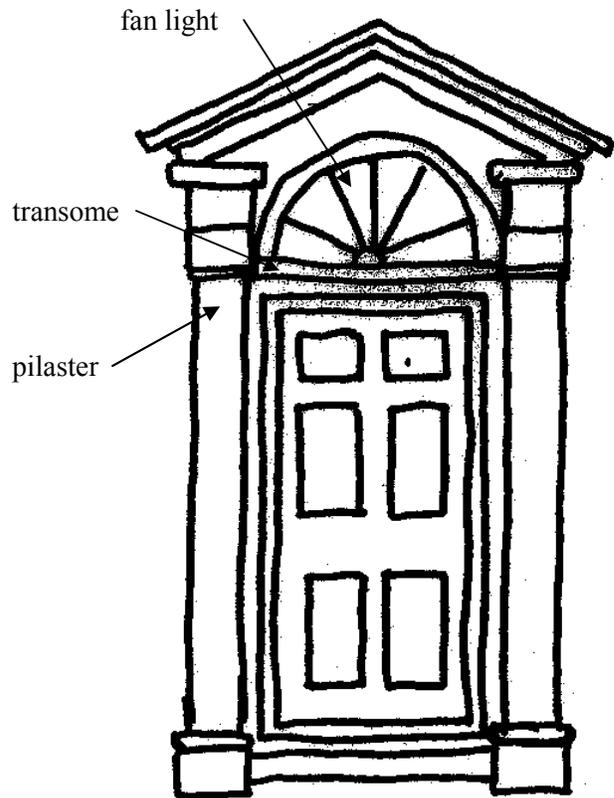


Figure 3.

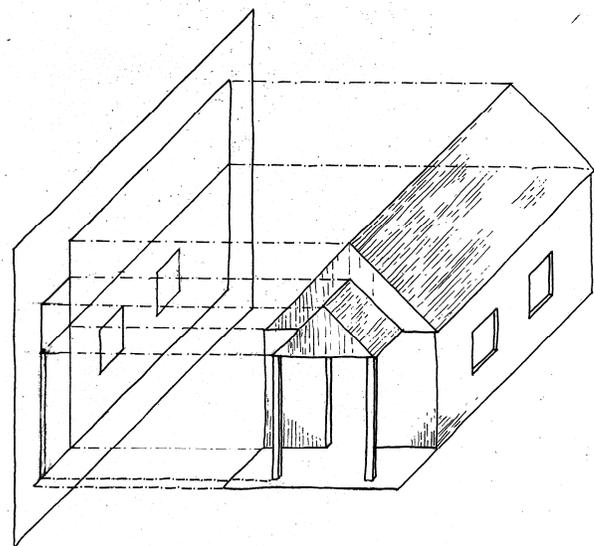


Figure 4.

ell: A wing or addition extended at a right angle from the principal dimension of building, resulting in an "L" shaped plan.

entablature: The horizontal member carried by columns, composed of architrave (bottom), frieze, and cornice (top). See Figure 5.

façade: The exterior front face of a building; usually the most ornate or articulated elevation.

fanlight: A half-circular or half-elliptical window; often placed over a door.

fascia: Any long, flat horizontal band or member.

fenestration: The arrangement and design of window and door openings in a building.

French door: A door with a top and bottom rail, stiles (sides), and glass panes throughout most of its height.

frontispiece: An ornamental portal or entrance bay around a main door.

gable end,: The end wall of a gable-roofed building. See figure 6.

header: In brick masonry, a brick laid so that its end is exposed in the finished wall surface. See Figure 7.

hip: The external angle at the intersection of two roof planes; a hip roof has roof planes that slope toward the eaves on all sides of the building.

hood: A projecting cover placed over an opening to shelter it.

In-kind. Replacement building component matching the original component in material, size, profile, texture, and color.

light. A pane of glass in a window sash.

lintel. A horizontal structural member that spans an opening, for example a window lintel.

Mansard roof: A roof that is double pitched, the lower being much steeper, designed to allow a full story height within the attic space. See Figure 1.

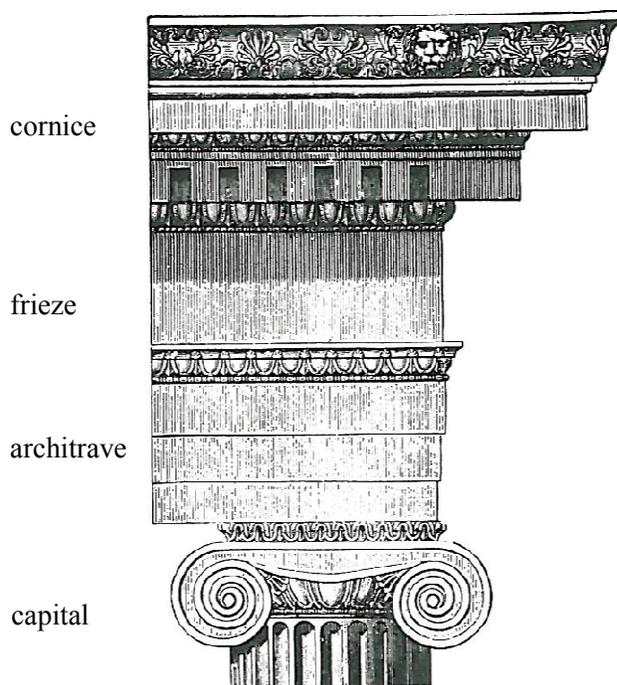


Figure 5.

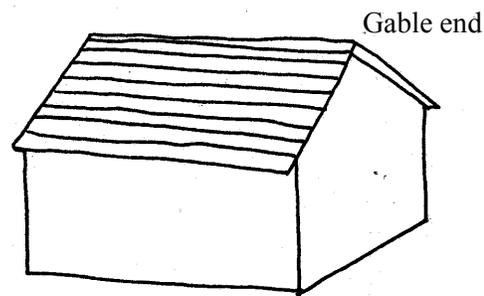


Figure 6.

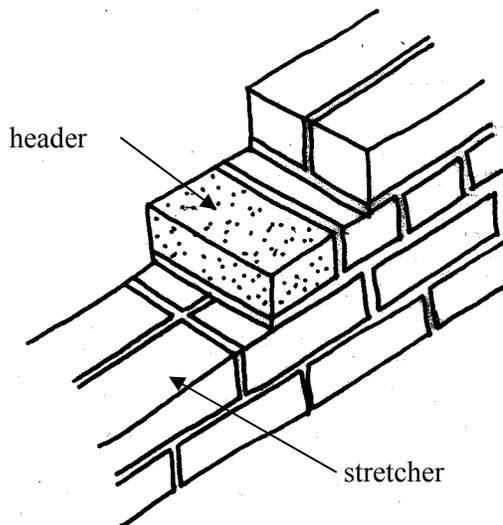


Figure 7.

mass: Bulk or three-dimensional size of an object.

massing: The combination of several masses to create a building volume; organization of the shape of a building, as differentiated from wall treatment, fenestration, etc.

mullion: A vertical member separating windows, doors, or panels set in series; often used for structural purposes.

muntin: A slender member separating panes of glass in a window sash.

order: In classical architecture, one of the five orders: Tuscan, Doric, Ionic, Corinthian, and Composite.

oriel window: A window structure projecting beyond the main wall plane attached to the building above ground level. See Figure 8.

Palladian window: A three-part window consisting of a prominent center window unit, often arched, flanked by smaller windows. See Figure 9.

pane: A flat sheet of glass cut to size for glazing use in a window; also called a **light**.

panning: The wrapping of window trim, door trim, cornices, and other exterior woodwork with aluminum or vinyl sheeting.

parapet: A low wall at the edge of a roof or balcony; the portion of a fire wall or party wall above the roof level.

parge: A coating of cement-based plaster (stucco) applied over rough masonry work.

pediment: In classical architecture, the triangular gable end of a roof above a horizontal cornice; a similar triangular form over a door or window. See Figure 10.

pergola: A garden structure with an open wood-framed roof, often latticed.

picket fence: A fence formed by a series of vertical pales, posts, or stakes and joined together by horizontal rails.

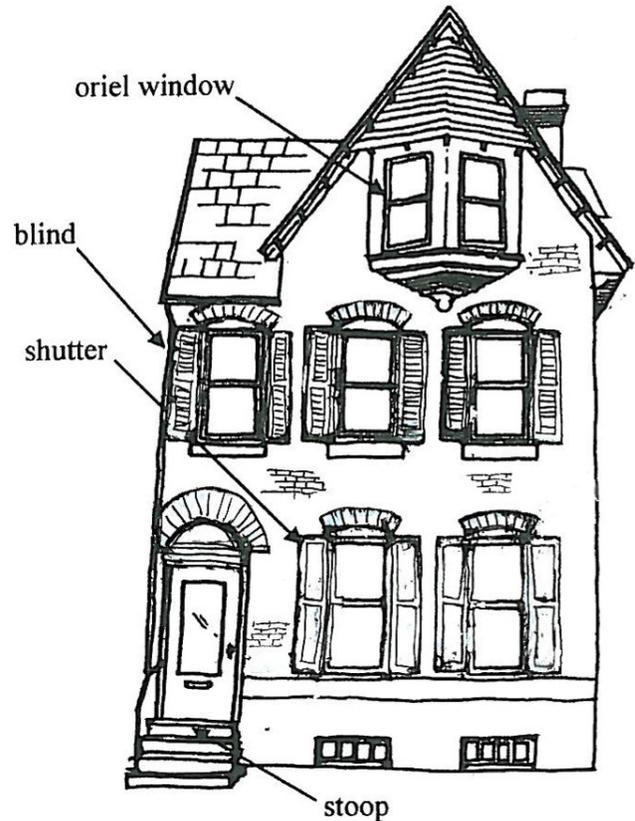


Figure 8.

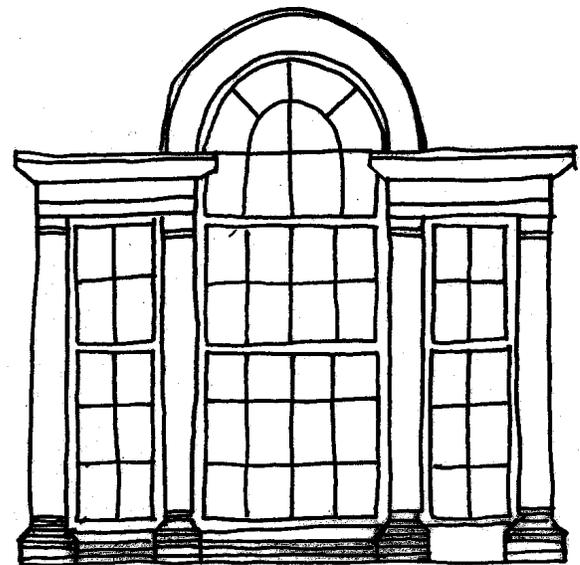


Figure 9.

pilaster: A flat vertical element applied to the wall surface that simulates a classical column.

pitch, roof: The slope of a roof; usually expressed as a ratio of vertical rise to horizontal run (inches vertical in 12 inches horizontal, for example 5 in 12 pitch).

plan: A two-dimensional view of a building, or horizontal section of it, seen from above; hence, a precise drawing showing the arrangement of design, including wall openings and dimensions. See Figure 11.

porch: A structure attached to a building to shelter an entrance or to serve as a semi-enclosed space, usually roofed and generally open-sided.

proportion: The relation of one dimension to another; usually described as a numerical ratio; in architecture, proportions determine the creation of visual order through the coordination of shapes in a design.

quoin: A masonry (or simulated masonry) unit applied to the corner of a building; often slightly projecting. See Figure 12.

rhythm: In architecture, the repeated pattern of building elements such as doors and windows.

ridge, ridge line: The horizontal line formed by the juncture of the upper edges of two sloping roof planes.

sash: The movable framework holding the glass in a window.

sealed insulating glass:

segmental arch: An arch in which the arched portion is less than a semi-circle.

shutter: An external movable screen or door used to cover a wall opening, especially a window; originally for security purposes; often confused with louvered blinds. See Figure 8.

sidelight: A framed area of fixed glass alongside a door or window opening.

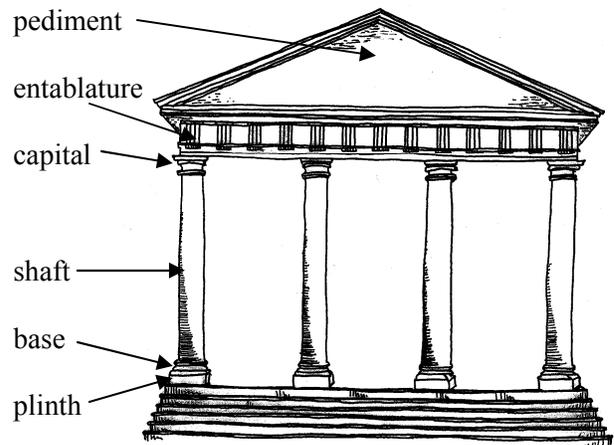


Figure 10.

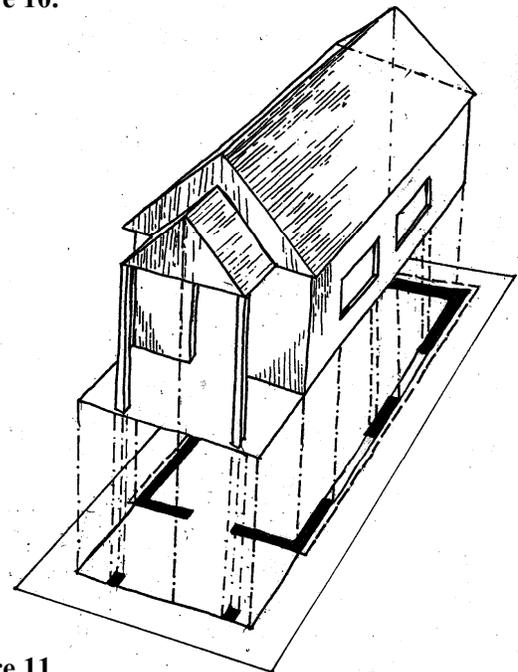


Figure 11.

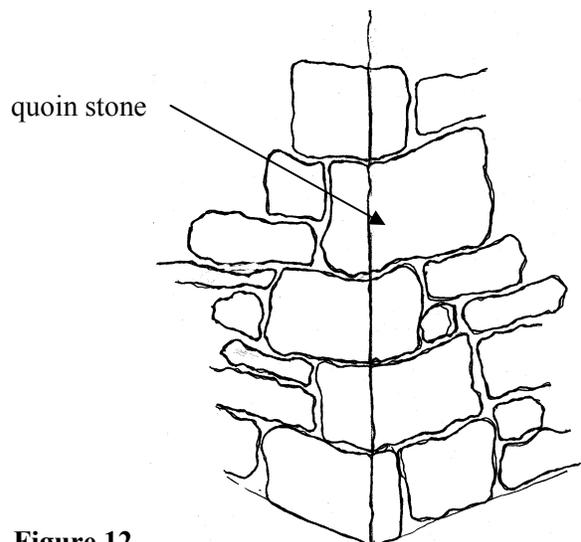


Figure 12.

sill: The horizontal lower member of a window or other frame.

simulated divided light sash: A wood sash glazed with a single pane of sealed insulating glass, to which is glued a beveled wood muntin grid at the exterior and a molded wood muntin at the interior, to simulate the appearance of a true divided light window sash.

site plan: An accurate scaled drawing of a site (lot) as if seen from above, describing the property boundary and orientation, the location of buildings, driveways, walks and other constructed site improvements, the retained vegetation, and new plantings and finished grade contours.

skylight: A glazed opening in a roof plane that admits light.

stoop: An uncovered platform and steps at an entrance. See Figure 8.

streetscape: A setting or expanse consisting of the street, landscaping, and buildings along a street, as seen by the eye in one view.

stretcher: A brick laid with the long side visible in the finished work. See Figure 13.

string course: A horizontal course of masonry or wood trim which projects from a wall. See Figure 14.

symmetrical: A similarity of form or arrangement on either side of a dividing line.

transom: A horizontal bar of wood or stone separating a door from a transom window above it. See Figure 14.

vernacular: A mode of building based on regional forms and materials.

water table: A horizontal course of masonry or wood trim separating the foundation walls from the exterior walls above. See Figure 14.

(Glossary definitions are in part based on *Historic Architecture Sourcebook* by Cyril M. Harris, Ed., New York: McGraw-Hill Book Company, 1977)

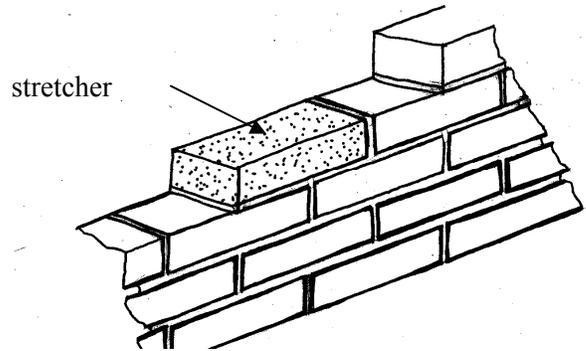


Figure 13.

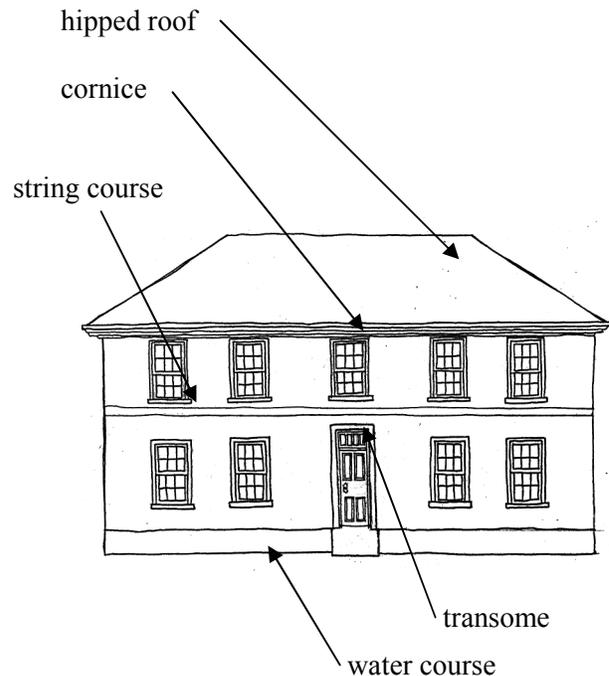
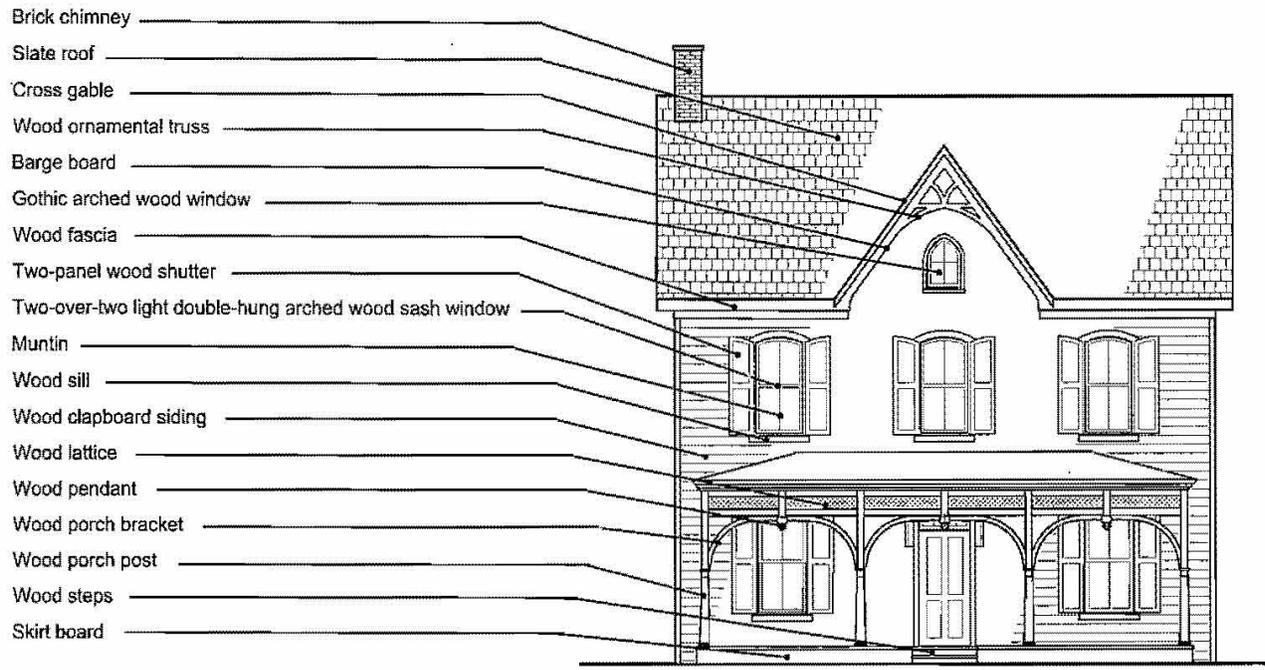
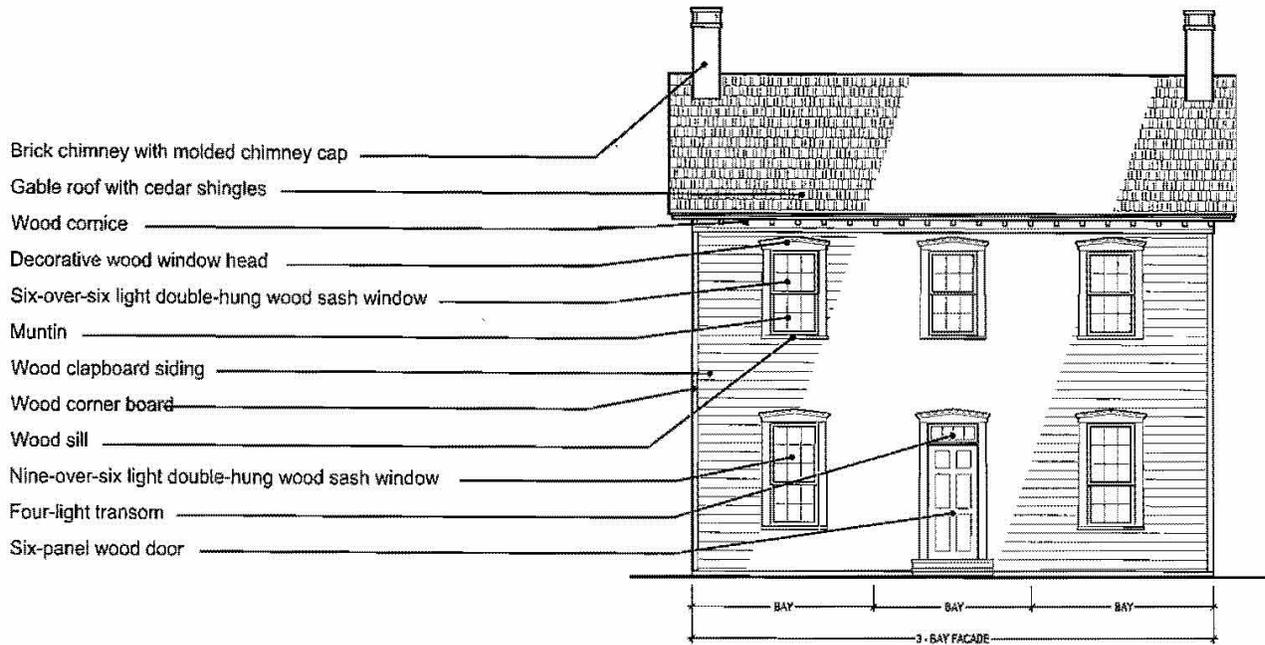


Figure 14.

GLOSSARY OF TERMS



B. THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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

integrity of the property and its environment.

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

DEFINITIONS

The following definitions are included in the Secretary of the Interior's Standards, and are useful for distinguishing between various levels of construction activity relating to historic buildings and properties.

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project

REQUIREMENTS FOR A CERTIFICATE OF APPROPRIATENESS

Under Appendix B any repair or improvement to the exterior of a building or structure, new construction, or demolition in the **Borough's Historic District** is **subject to a recommendation of a Certificate of Appropriateness from HARB**. Whenever a building permit for exterior is required, A Certificate of Appropriateness is also required. In some cases a Certificate of Appropriateness is required when a building permit is not required, such as painting or other maintenance work. The following is a summary of procedures to be followed in securing a Certificate of Appropriateness where a building permit is also required:

1. Contact the Code Enforcement Officer and secure a building permit application and an application to appear before **HARB** for a recommendation of a Certificate of Appropriateness to Council.
2. Submit a completed building permit application, plot plan and building plan to the Code Enforcement Officer.
3. Submit a completed application to New Hope Borough to be placed on the agenda for the next **HARB** meeting where a recommendation to Council for a Certificate of Appropriateness will be granted or denied. **This application must include construction drawings to scale, photographs and brochures present describing manufacturer, dimensions, color etc.**
4. The owner must attend the **HARB** meeting or a letter provided before the meeting indicating the owner is aware of the work requested, and agrees with the changes. The **contractor/owner** is expected to be present to answer any technical questions.
5. Borough Council receives the recommendation from **HARB** and will act upon the issuance of a Certificate of Appropriateness at its regular meeting.
6. If the Certificate of Appropriateness is approved, the Code Enforcement officer is authorized to issue the building permit. If the Certificate of Appropriateness is denied, the Code Enforcement Officer cannot issue the building permit.
7. Proposals which may require review and approval of the Planning Commission or Zoning Hearing Board should secure these approvals prior to applying to **HARB** for a Certificate of Appropriateness.

C. TECHNICAL RESOURCES

7-D.1 New Hope Historic District History and Architecture

Davis, William W.H. *History of Bucks County Pennsylvania*. New York, Chicago: The Lewis Publishing Company, 1905

Richardson, John, *Solebury Township Bucks County Pennsylvania*. Philadelphia, Pennsylvania: Offset Service Company, 1958

Ziegler, Roy, *The Parrys of Philadelphia and New Hope*. Bloomington, Indiana: iUniverse, 2011

McNealy, Terry, *Bucks County an Illustrated History*. Doylestown, Pennsylvania: Bucks County Historical Society, 2001

Niesan, Ann, *The Walking Tour of Historic New Hope*. New Hope, Pennsylvania: New Hope Historical Society: 1985

7-D.2 Cultural and Architectural History

Carley, Rachel, *The Visual dictionary of American Domestic Architecture*. New York: Henry Holt and Company, 1997

Franco, Richard V. *Main Street Revisited: Time, Space, and Image Building in Small-Town America*. Iowa City: University of Iowa Press, 1996.

Lanier, Gabrielle M. and Bernard L. Herman. *Everyday Architecture of the Mid-Atlantic: Looking at Buildings and Landscapes*. Baltimore: The John Hopkins University Press, 1997.

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1991.

Stilgoe, John R. *Common Landscape of America: 1580-1845*. New Haven: Yale University Press, 1982.

7-D.3 Historic Building Maintenance and Planning

Bucher, Ward, ed. *Dictionary of Building Preservation*. New York: John Wiley & Sons, Inc. 1996.

Cusato, Marianne and Ben Pentreath with Richard Sammons and Leon Krier, *Get Your House Right, Architectural elements to Use and Avoid*. New York/London: Sterling Publishing, 2007

Fisher, Charles E. and Hugh C. Miller, ed. *Caring for Your Historic House: Preserving and Maintaining: Structural systems, Roofs, Masonry, Plaster, Wallpapers, Paint, Mechanical and Electrical Systems, Windows, Woodwork, Flooring, Landscape*. New York: Harry N. Abrams, Publishers, 1998.

London, Mark. *Respectful Rehabilitation: Masonry*. Washington D.C.: National Trust for Historic Preservation, 1988.

McKee, Harley J., FAIA. *Introduction to Early American Masonry: Stone, Brick, Mortar and Plaster*. Washington DC: National Trust for Historic Preservation and Columbia University, 1973.

Moss, Roger W. ed. *Lighting for Historic Buildings*. Washington D.C.: The Preservation Press, 1988.

New York Landmarks Conservancy. *Repairing Old and Historic Windows: A Manual for Architects and Homeowners*. Washington D.C.: National Trust for Historic Preservation, 1992.

Preservation Briefs series. Washington, DC: Technical Preservation Services, National Park Service. (Also available on the National Park Service website.)

7-D.4 Historic Color References

Century of Color: Exterior Decoration for American Buildings-1820-1920, Watkins Glen, NY: American Life Foundation, 1981.

Moss, Roger W. *Paint in America: The Colors of Historic Buildings*. Washington D.C.: The Preservation Press, 1994.

7-D.5 Historic Photograph References

D. SAMPLE APPLICATIONS

**HISTORIC ARCHITECTURAL REVIEW BOARD
Borough of New Hope, Bucks County, Pennsylvania
Application for a Certificate of Appropriateness
123 New Street
New Hope, PA 18938
215-862-3347**

Type of Application: Concept Review Administrative Review Formal Review
(No documents or plans are required for a Concept Review)

Please Type or Print Clearly and Submit Ten (10) Business Days Prior to the Monthly HARB Meeting

1. Owner's Name: _____
Street Address: _____
Mailing Address (if different): _____
City: _____ State: _____ ZIP: _____
Telephone: _____ Email Address: _____

2. Applicant's Name (if other than owner)
Street Address: _____
Mailing Address (if different): _____
City: _____ State: _____ ZIP: _____
Telephone: _____ Email Address: _____

3. Street Address of Property to be Reviewed: _____
Tax Map Parcel Number: 27-_____

4. Tenant(s): _____
Street Address: _____
Mailing Address (if different): _____
City: _____ State: _____ ZIP: _____
Telephone: _____ Email Address: _____

5. Contractor's Name: _____
Street Address: _____
Mailing Address (if different): _____
City: _____ State: _____ ZIP: _____
Telephone: _____ Email Address: _____

6. Architect/Engineer: _____
Street Address: _____
Mailing Address (if different): _____
City: _____ State: _____ ZIP: _____
Telephone: _____ Email Address: _____

7. Use & Type of Property (Check All That Apply):

<input type="checkbox"/> Single Family Residence	<input type="checkbox"/> Single, detached
<input type="checkbox"/> Multi-family Residence	<input type="checkbox"/> Duplex
<input type="checkbox"/> Office	<input type="checkbox"/> Townhouse
<input type="checkbox"/> Commercial/Retail	<input type="checkbox"/> Apartment Building
<input type="checkbox"/> Industrial	<input type="checkbox"/> Warehouse
<input type="checkbox"/> Institutional	<input type="checkbox"/> Other: _____
<input type="checkbox"/> Vacant	

