

# DESIGN GUIDELINES

for

## SOLEBURY TOWNSHIP HISTORIC DISTRICTS

August 2008



**Board of Historical Architectural Review  
Township of Solebury  
Bucks County, Pennsylvania**

DESIGN GUIDELINES

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HISTORIC DISTRICTS

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Township of Solebury, Bucks County, Pennsylvania

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**HISTORIC DISTRICTS GUIDELINES  
SOLEBURY TOWNSHIP, BUCKS COUNTY, PENNSYLVANIA**

**TABLE OF CONTENTS**

**1.0 INTRODUCTION..... 6**

1.1 Introduction..... 6

1.2 Intent of the Design Guidelines ..... 10

1.3 Architectural Styles in Solebury Township Historic Districts..... 10

1.3.1 Carversville ..... 10

1.3.2 Phillips Mill ..... 17

**2.0 THE DESIGN REVIEW PROCESS..... 19**

2.1 Introduction..... 19

2.2 Pre-Application Review ..... 19

2.3 Application Submission ..... 20

2.4 HARB Review ..... 20

2.5 Review by Board of Supervisors ..... 20

**3.0 QUALITIES OF HISTORIC ARCHITECTURE ..... 21**

3.1 Introduction..... 21

3.2 Building Materials ..... 21

3.3 Massing ..... 22

3.4 Order ..... 23

3.5 Proportion ..... 24

3.6 Rhythm ..... 25

3.7 Scale..... 26

**4.0 GENERAL GUIDELINES..... 27**

4.1 Introduction..... 27

4.2 Building Changes..... 27

4.3 Deteriorated and Missing Components..... 27

4.4 Precedent..... 28

4.5 Preserving Architectural Character ..... 28

4.6 Primary and Secondary Facades ..... 28

4.7 Repair and Restoration versus Replacement..... 29

4.8 Reversibility ..... 29

**5.0 GUIDELINES TO PRESERVE AND PROTECT HISTORIC BUILDINGS..... 30**

5.1 Introduction..... 30

5.2 Accessibility in Historic Buildings ..... 30

5.3 Anchoring Devices..... 31

5.4 Awnings ..... 31

5.5 Barn Conversions..... 32

5.6 Cleaning Historic Structures - General ..... 33

5.7 Doors and Door Hardware, Historic ..... 33

5.8 Doors - Storm Doors and Screen Doors ..... 34

5.9 Lighting, Exterior..... 34

5.10 Masonry Cleaning ..... 35

5.11 Masonry - Paint Removal ..... 35

5.12 Masonry Repointing..... 35

5.13 Mechanical, Electrical, and Communications Equipment..... 37

5.14 Openings in Existing Walls, New ..... 37

5.15 Paint Colors and Color Schemes..... 38

5.16 Porches and Stoops, Historic ..... 39

5.17 Roof Features - Chimneys, Historic..... 40

5.18 Roof Features - Dormers and Cupolas, Historic ..... 41

5.19 Roofing - Asphalt Shingles..... 43

5.20 Roofing - General, Historic..... 43

5.21 Roofing - Gutters and Downspouts, Historic..... 44

5.22 Roofing - Metal Roofing, Historic..... 44

5.23 Roofing - Slate Shingle Roofing, Historic..... 45

5.24 Roofing - Substitute Materials ..... 45

5.25 Roofing - Wood Shingle Roofing, Historic ..... 45

5.26 Signage..... 46

5.27 Skylights in Historic Roofs..... 47

5.28 Storefronts, Historic..... 47

5.29 Storefront - New Storefronts in Existing Buildings..... 48

5.30 Street Address Numerals ..... 48

5.31 Stucco, Historic..... 49

5.32 Stucco, New Applications on Existing Buildings..... 49

5.33 Wall Siding and Trim, Historic..... 50

5.34 Windows - Preservation of Historic..... 50

5.35 Windows - Replacement Windows..... 51

5.36 Windows - Shutters and Blinds..... 52

5.37 Windows - Storm Windows..... 52

**6.0 GUIDELINES FOR NEW CONSTRUCTION..... 54**

6.1 Introduction ..... 54

6.1.1 Visual Relationships Between The Old and New ..... 54

6.1.2 Relationship of Additions to Historic Buildings..... 54

6.1.3 Role of Modern Design..... 54

6.2 Accessibility, Additions ..... 55

6.3 Accessibility, New Buildings..... 55

6.4 Building Placement and Setbacks - Additions..... 55

6.5 Building Placement and Setbacks - New Buildings ..... 55

6.6 Building Placement and Setbacks - Secondary Structures ..... 56

6.7 Decks ..... 57

6.8 Height and Form - Additions ..... 58

6.9 Height and Form - New Buildings..... 59

6.10 Lighting..... 59

6.11 Mechanical, Electrical, and Communications Equipment ..... 59

6.12 Outbuildings..... 59

6.13 Porches and Stoops ..... 60

6.14 Relationship of Facade Parts to the Whole ..... 60

6.15 Replicating Historic Buildings..... 60

6.16 Roofs - Features ..... 61

6.17 Roofs - Form..... 61

6.18 Roofs - Materials..... 61

6.19 Scale and Massing of Large Buildings ..... 62

6.20 Shutters and Blinds ..... 62

6.21 Wall Materials - Additions..... 62

6.22 Wall Materials - New Buildings ..... 63

6.23 Width and Rhythm ..... 63

6.24 Windows and Doors - Additions..... 63

6.25 Windows and Doors - New Buildings ..... 63

**7.0 GUIDELINES FOR PROTECTING HISTORIC VILLAGE STREETSAPES..... 64**

7.1 Introduction..... 64

7.2 Driveways and Off-Street Parking..... 65

7.3 Fences ..... 66

7.4 Furniture, Outdoor ..... 67

7.5 Patios ..... 67

7.6 Plant Materials ..... 67

7.7 Retaining Walls..... 67

7.8 Sidewalks ..... 68

**8.0 APPENDICES..... 69**

8.1 Glossary of Architectural Terms..... 69

8.2 The Secretary of the Interior’s Standards for Rehabilitation ..... 74

8.3 References..... 75

8.4 Solebury Township Ordinance No. 68..... 76

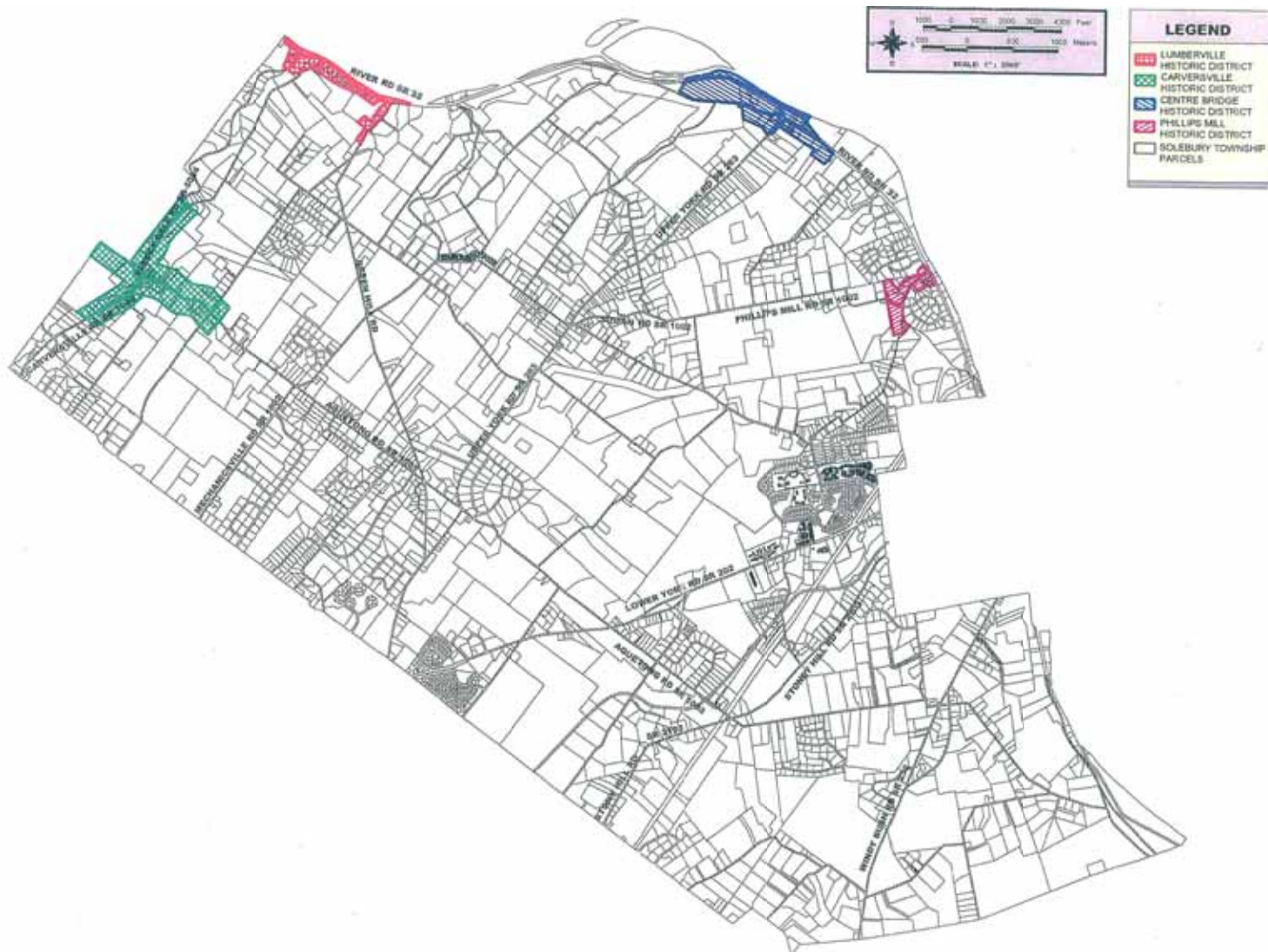
## 1.0. INTRODUCTION

### 1.1 Introduction

The agricultural development of Solebury Township created two distinct settlement patterns, the agricultural landscape and the village. Villages were of two types: the crossroads village such as Aquetong and Solebury, and the mill village such as Carversville and Phillips' Mill. The open fields and farmsteads of the upland areas of the township preserve the historic settlement pattern once typical of most of Bucks County, and the surviving villages, including the Phillips' Mill Historic District and the Carversville Historic District, are remarkably preserved historic villages. These two historic districts are intact mill villages, complete with mill and mill ruins, churches, inns, and dwellings. These villages also underscore another source of Solebury's bounty: The Delaware River and its resulting steeply-falling tributaries.

For generations, beginning at the end of the seventeenth century, township residents were either engaged in agriculture or milling or provided support services to those who were. Today, in an era of suburbanization, these districts provide tangible connections to the past and to the land.

To preserve and protect the township's historic areas, Solebury Township conducted a survey of its historic resources that resulted in the placement of six historic districts on the National Register of Historic Places (Figure 1). To protect further the historic districts, Solebury Township enacted Ordinance No. 68, a Historic District Zoning Ordinance, which provides design review to properties located within the Carversville and Phillips' Mill Historic Districts. Consistent with the state enabling legislation for historic district zoning, the Ordinance contains provisions for regulating alterations, additions, new construction, and the demolition of buildings within the District. The Historic Districts overlay the underlying districts shown on the zoning map (Figures 2 and 3). The Ordinance establishes a Board of Historical Architectural Review (HARB), which reviews applications for exterior alterations, new construction, demolition, and signage within the Historic District, and makes recommendations to the Board of Supervisors for the issuance of a Certificate of Appropriateness for each application. (The other four National Register Historic Districts, by popular vote of property owners in the districts, elected against the protection afforded by historic district zoning. Township Ordinance No. 76 was later enacted to provide for a buffer around all six National Register Historic Districts and setbacks along the Delaware Division of the Pennsylvania Canal, to "preserve historic sites and land around them so that each historic site can remain in a natural setting".)



Map courtesy of Pickering, Coris & Summerson, March 4, 2004.

**Figure 1.** Map of Solebury Township Historic Districts. Notice how the mill districts are strung along the Delaware River and a fault line flowing into the river (at the western edge of the township).



**Figure 2.** Map of the Carversville Historic District (map courtesy of C. Robert Wynn Associates, Inc.)



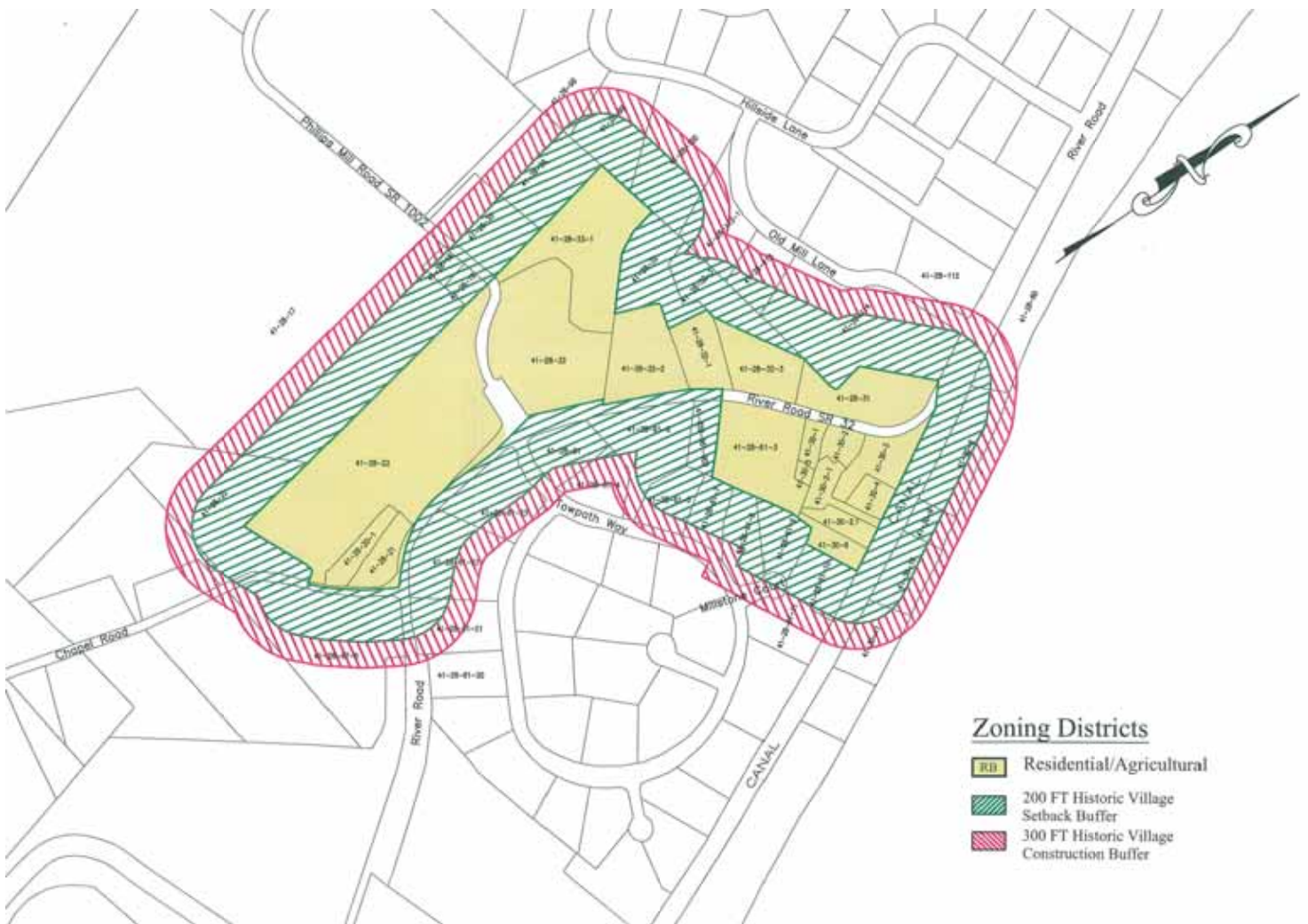


Figure 3. Map of the Phillips' Mill Historic District (map courtesy of C. Robert Wynn Associates, Inc.)

## 1.2 Intent of the Design Guidelines

The *Design Guidelines for Solebury Township Historic Districts* are intended to be used as a community tool to assist property owners and HARB members in an informed, cooperative effort to protect the historical character of Carversville and Phillips' Mill Historic Districts. The *Design Guidelines* provide an analysis of what is special about the Historic District and offer specific direction toward enhancing and preserving those qualities. Most importantly, the *Design Guidelines* provide the basis for HARB reviews of all proposed changes, new buildings, and demolitions in the Carversville and Phillips' Mill Historic Districts.

In conjunction with the *Design Guidelines*, HARB has also prepared the *History and Maintenance Manual*, which is a voluntary reference guide for all historic building owners in the Township. The Manual contains specific, detailed information on the history of the Carversville and Phillips' Mill historic districts, building maintenance, and building rehabilitation.

Understanding the historical development of the Carversville and Phillips' Mill Historic Districts is essential for the thoughtful application of *Design Guidelines* to the Historic District. The history of the two districts is contained in the *History and Maintenance Manual* and on the Township website. The designation of architectural styles contained in the *Design Guidelines* is intended to provide insight into the architecture, settlement pattern, the character of village roads, and building forms and uses. The chapter on qualities of historic architecture defines the principles and qualities of historic architecture that will be considered in the HARB's evaluation of proposed additions and new construction. Finally, the *Design Guidelines* provide specific direction for the treatment of existing buildings and guidelines for compatible new design in the Historic District.

This document is a set of guidelines that supplement Ordinance No. 68. This document is not meant to be used as a strict and rigid rule book. Ordinance No. 68 of the Solebury Township Zoning Ordinance will continue to be the legal basis for design review within the Historic District (Section 8.4). These guidelines are used by HARB pursuant to Section 4 of Ordinance No. 68, which states that the HARB "may adopt and amend rules and regulations of their own organization and procedures," including design guidelines. Pursuant to the Ordinance, the Board of Supervisors unanimously approved the *Design Guidelines* by resolution at its June 2008 meeting.

The *Design Guidelines* are a flexible tool for ensuring the preservation of the architectural character of the Historic District. To achieve this goal, the guidelines strive to meet the following objectives:

- To assist property owners in planning for the acquisition and alteration of properties within the Historic District by being more specific than the ordinance.
- To provide applicants with the criteria that HARB follows in rendering its decisions.
- To minimize decisions based on individual tastes or arbitrary preferences.
- To ensure the consistency of the HARB in its review of applications.

## 1.3 Architectural Styles in Solebury Township Historic Districts

### 1.3.1 Carversville

The confluence of the three branches of the Paunacussing Creek was early recognized by first period settlers of Solebury Township as an ideal mill location. From 1727 onward, the village known as Indian Village, Mill Town, Milton, and Carversville was home to milling and tanning operations owned by the Hough, Barcroft, Stover, Carver, and Ellicott families. Of these milling pioneers, Thomas Ellicott's legacy is most well known because of his contributions to Oliver Evans' *The Young Mill-Wright & Miller's Guide*, published in 1795. Around the mills and tanneries of Carversville grew a small community that reached its peak in the first half of the nineteenth century comprising, by the end of the century, two churches, a hotel, stores, professional offices, and numerous dwellings.

The milling heritage of Carversville is reflected in its historic buildings. At streamside are located the mill and mill-related buildings, then commercial buildings, then dwellings, with farmsteads at the periphery (Figure 4, 5a and 5b). Buildings in Carversville are generally simple masses, two and one-half stories in height, with gable roofs (Figure 6b). Most dwellings are side-gabled, with the roof ridge-line parallel to the road, and with flush end chimneys. Walls are either stone masonry – generally finished with stucco – or wood frame, clad with horizontal clapboarding. Windows in Carversville are wood, and generally 6-over-6 or 2-over-2 double-hung sash windows.

Buildings in Carversville reflect the time period of their construction as well as the relative isolation of the location until well into the twentieth century. Most buildings are simple vernacular forms to which stylistic elements were added on a very limited basis. To describe a house in Carversville as “Federal Style” is to say that it possesses exterior Federal-style wood moldings, not that it resembles the Physick House in Philadelphia in any way. Where present, stylistic features found on a building in Carversville may represent more than one specific stylistic period. Most buildings in Carversville reflect changes made over time, some during the period of significance for the district and some since then. Architectural styles represented in Carversville include the following:

#### Colonial Vernacular (1700-1800)

The earliest dwellings in Solebury Township were built following the basic English vernacular plan-types that were used in the Atlantic colonies, including the one-room hall plan, the two-room hall-and-parlor plan, the three-room plan (also called the “Quaker plan,”) the two-room Penn plan, the two-room side-passage plan, and after 1750, the four-room center-passage plan (Figure 7). 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.” Vernacular dwellings were built of stone masonry, usually 2-1/2 stories high; two, three, or four bays wide; with a gable roof clad with wood shingles. These buildings are uniquely Pennsylvanian, drawing on English vernacular house forms, applied to specific geographic settings, built with native materials, by religiously motivated settlers looking for a sense of permanence.



**Figure 4.** *Stover's Mill, Carversville Historic District. Mill buildings are clustered streamside, then commercial buildings and then residences.*



**Figure 5a.** Thomas Carey Farm, Crystal Spring Creamery, Carversville Historic District. The transition to the agricultural landscape is made by farms that border the village.



**Figure 5b.** Thomas Carey Farm, Crystal Spring Creamery, Carversville Historic District. The transition to the agricultural landscape is made by farms that border the village.



**Figure 6a.** Historic view of Overpeck House, located on Aque-tong Road in Carversville. The oldest portion of the existing stone dwelling may date from 1720-25.



**Figure 6b.** *Aquetong Road, Carversville Historic District. Dwellings in Carversville are generally simple masses, two and one-half stories in height, with gable roofs.*



**Figure 7.** *Kirk Homestead, Aquetong Road, Carversville Historic District. Colonial dwellings were frequently built in sections relating to generations of family ownership.*

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 southeastern Pennsylvania communities that developed during the first half of the nineteenth century. In Carversville, Federal style buildings are either stucco-finished stone or wood frame. Federal style buildings are relatively plain, rectilinear and box-like (Figure 8). They are generally oriented with side-gables, with their ridge lines parallel to the road. Windows, aligned vertically and horizontally, are double-hung, originally with six-over-six pane sashes. Two common elements of the Federal style, dormers and shutters, are not common in Carversville. In Federal style buildings, cornices typically have a modest projection, and the principal ornamentation is lavished on the door surround, which often features pilasters, full classical entablature, and transom window.

Greek Revival (nationally 1818-1860)

Beginning in 1818, with the Second Bank of the United States in Philadelphia, the Greek Revival style came into fashion. 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 elaborate door surrounds, pedimented porches or front gables, and trim profiles. The Isaac Stover mansion, c.1850, is described by Kathryn Ann Auerbach in “Carversville Architectural History,” as Federal style in form with modest Greek Revival elements such as a stucco finish and columned porticos (Figure 9).



**Figure 8.** Grace Shaw House, c.1850-1875, Aquetong Road, Carversville Historic District. Simple and elegant Federal style detailing cloaks a house laid out with a colonial hall-and-parlor plan.



**Figure 9.** *Isaac Stover Mansion, c.1850, Carversville Historic District. The classically-derived design of a prominent mill owner's house is described as Federal style in form with modest Greek Revival elements such as a stucco finish and columned porticos.*



**Figure 10.** *Gothic Revival house along Aquetong Road, Carversville Historic District. The cross gables, steeply-pitched roof, chimney pots, and ornamental porch framing are characteristics of the Gothic Revival style.*

### Gothic Revival (nationally 1800-1880)

The Gothic Revival style was a favored style for religious buildings, and was employed in the 1873 Presbyterian Church. 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 10). Two handsome Gothic Revival style dwellings are part of a row of dwellings along Aquetong Road. The two-story porch fronting the Carversville Inn, added in the 1850s, is Gothic Revival in its pointed arches between posts, but is capped by an Italianate-style bracketed cornice.

### Italianate Style (nationally 1837-1875)

The Italianate style appeared in America about 1837 as a residential style. Although high-style examples of Italianate “villas” are uncommon, the vocabulary of the Italianate is ubiquitous in American cities, towns, and village from the second half of the nineteenth century. In Carversville, ordinary side-gabled stone or wood-frame houses were fitted out with Italianate bracketed cornices, porches, windows, and door surrounds, available by then, from catalogues (Figure 11). Italianate exterior woodwork was applied to earlier buildings at times, and was blended with other styles on a single building.

### Other Victorian revival styles

Late nineteenth century styles are not represented in Carversville because the village economy did not support new housing. The sole example of the French Second Empire style is Stover’s Mill, rebuilt after a fire in 1894 (See Figure 4). The new roof is a Mansard roof, deriving stylistically from the French Empire of Napoleon III (1852-70) and arriving in America in 1859. Although the steeply pitched roof is Mansard in form, the modest cornice and dormers are simple Italianate woodwork, and the motivation for the roof form, it is assumed, was the maximization of attic floor space, not an expression of architectural style.



**Figure 11.** Italianate style house on Aquetong Road, Carversville Historic District. The bracketed cornice, wide overhangs, and porch are hallmarks of the Italianate style.



### 1.3.2 Phillips' Mill

Primrose Creek's steep descent to the Delaware River provided a favorable location for a mill, which was built by Aaron Phillips' in 1756. The mill, probably built as a custom grist mill serving the community, became a merchant mill when the Delaware Division of the Pennsylvania Canal was built c.1830, providing access to the Philadelphia export market (Figure 12). At mid-century, the settlement was comprised of the mill complex, three dairy farms, a cooper shop, and a one-room schoolhouse. In 1896 the 27-acre core of the hamlet was purchased by Dr. George M. Marshall, and over the next 30 years was transformed into an enclave of artists who resided, taught, and worked in buildings transformed in the vocabulary of the arts-and-crafts movement. Today, Phillips' Mill achieves its uniqueness and significance from its eclectic blend of Tudor revival influences, gothic motifs, and arts-and-crafts motifs applied to otherwise typical eighteenth and nineteenth vernacular buildings (Figure 13a).

Stylistically, the architecture of Phillips' Mill does not fall into conventional categories because of the extent of whimsical twentieth-century alterations to the buildings. The earliest buildings of Phillips' Mill, like Carversville, are colonial vernacular. The stone mill and miller's house, at the core of the district, retain their basic vernacular form.

Indicative of the vibrancy of the community during the early twentieth century is the use of the Tudor revival style, most prominently seen on the Morgan Colt house (Figure 13b) and the dwelling of Dr. Marshall's sister, later to become a private school and now a country inn. The Tudor revival, which spanned the years 1890 to 1940, featured steeply pitched roofs with one or more prominent cross gables, often exposed half-timbering, multi-pane casement windows, and massive chimneys. Tudor revival houses have a range of wall cladding materials, including rough-cast stucco, stone, brick, and wood.



**Figure 12.** *Phillips' Mill and Miller's House, Phillips' Mill Historic District. The original mill, built in 1756 by Aaron Phillips, is now the playhouse and gallery of the Phillips' Mill Community Association, and the miller's house is best known as the William Lathrop House.*



**Figure 13a.** Whimsical Tudor Revival style outbuilding and gateway attached to the Morgan Colt House, Phillips Mill Historic District. Phillips Mill achieves its uniqueness and significance from its eclectic blend of Tudor Revival influences, gothic motifs, and arts-and-crafts motifs, applied to otherwise substantial, but typical, colonial and nineteenth-century buildings.



**Figure 13b.** Morgan Colt House, Phillips Mill Historic District. The steeply pitched roofs, prominent cross gables, massive chimneys, and leaded-glass casement windows are hallmarks of the style.

## **2.0 THE DESIGN REVIEW PROCESS**

### **2.1 Introduction**

These *Design Guidelines* and Solebury Township Ordinance No. 68 form the basis for the review of applications that come before the Board of Historical Architectural Review. The ordinance requires that, “Any person wishing to erect, reconstruct, alter or restore all or any part of a structure within a historic district which can be seen from a public street or way must secure a Certificate of Appropriateness from the Board of Supervisors before undertaking any work whether or not a building permit is required for that work. Any person wishing to demolish or raze all or any part of a structure anywhere within a historic district must secure a Certificate of Appropriateness from the Board of Supervisors before all or any part of a structure may be demolished or razed.”

The Board of Historical Architectural Review (HARB) is an advisory board to the Board of Supervisors, and all HARB recommendations for a Certificate of Appropriateness require approval by the Board of Supervisors. The Board of Supervisors may concur with the HARB or may overturn the decision of HARB, either in support of or in opposition to the application. The applicant may appeal a decision of the Board of Supervisors to the Zoning Hearing Board.

The design review process consists of the following steps:

- Pre-application review (optional)
- Application submission
- HARB review
- Board of Supervisors’ review

Generally, the design review process for a simple project takes about one month to complete, and applicants must consider this timeframe 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 pre-application review is highly recommended. Applicants should allow a minimum of another month for this step. It is also recommended that applicants retain the services of a design professional for major projects within the historic district.

### **2.2 Pre-Application Review**

For projects comprising major alterations or new construction within the historic districts, a pre-application review is strongly encouraged. The purpose of the pre-application review is to acquaint the applicant with the standards of appropriateness of design that are relevant to the proposed project. A pre-application review is voluntary and does not require formal application submission. However, preliminary sketches must be submitted to the Township at least seven (7) working days prior to the HARB’s regularly scheduled monthly meeting to enable the HARB Administrator to place the pre-application on the meeting agenda.

The pre-application process enables the applicant to present the basic concepts of the proposed project in sketch form for feedback and informal discussion with the HARB. During pre-application review, the applicant can provide a single design proposal or present several design options for discussion. The pre-application review process saves the applicant the time and expense of developing a complete submission for a final design that may not be approved, and a favorable preliminary design streamlines the formal review process.

### **2.3 Application Submission**

An Application for a Certificate of Appropriateness form must be completed by the applicant and submitted to the Township's HARB Administrator at least thirty (30) working days prior to the HARB's 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 facade and the buildings in the immediate surrounding area.
- Architectural drawings, including exterior elevations and plans as applicable, of the proposed alterations, of sufficient detail to show architectural design elements, materials, and dimensions.
- 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 may be obtained from the HARB Administrator and is included in as Appendix 8.5 of these Guidelines.

### **2.4 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 address questions from the HARB. An applicant not attending the HARB meeting risks the potential continuance of his or her 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: 1) recommend a Certificate of Appropriateness for the application as presented, 2) recommend a Certificate of Appropriateness with specified conditions, 3) recommend that the application be denied, 4) continue the application because of the incompleteness of the application, or, 5) 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 Board of Supervisors for approval.

### **2.5 Review by Board of Supervisors**

The Recommendation for a Certificate of Appropriateness prepared by the HARB is reviewed by the Board of Supervisors. The Board of Supervisors 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 Board of Supervisors to reverse the HARB's decision. The Board of Supervisors officially votes to approve or disapprove each of HARB's recommendations for a Certificate of Appropriateness at its voting session. All of the Board of Supervisors' decisions are part of the public record.

Following the vote by the Board of Supervisors, the HARB Administrator sends a letter to the applicant informing him or her of the decision of the Board of Supervisors. For an approved application, the letter authorizes the applicant to apply for a building permit if required under Township regulations, to perform the proposed work as presented or with specified conditions. If the Board of Supervisors disapproves the application, the letter indicates the reasons for disapproval.

### 3.0 QUALITIES OF HISTORIC ARCHITECTURE

#### 3.1 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 gabled stone barn, for example -- 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.

#### 3.2 Building Materials

The historic buildings of Solebury Township are constructed of traditional building materials – stone, stucco, painted and unpainted wood, roofing made of slate, wood, or sheet metal. The repeated use of these traditional materials along both village streets and farm roads creates an architectural cohesiveness and harmony that gives the architecture of the township much of its distinctive character (Figure 14).



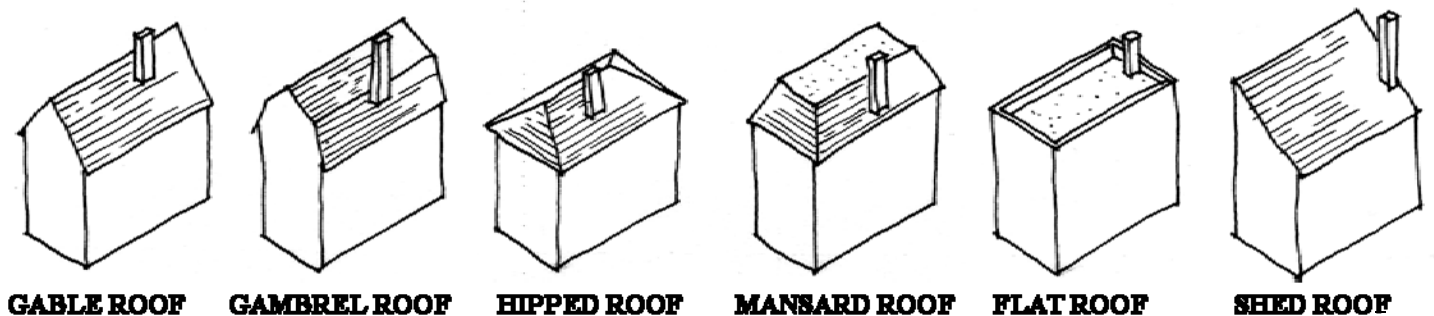
**Figure 14.** River Road, Phillips Mill Historic District. The repeated use of traditional materials – stone, stucco, and painted woodwork – applied to simple gabled architectural volumes, creates an architectural cohesiveness and harmony.

### 3.3 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 (Figure 15). 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 historic building blocks is visually disruptive because the continuity of the historical pattern is broken. Roof forms in a rural and village landscape are highly visible and contribute significantly to the shape of a building (Figure 16).



**Figure 15.** Architectural massing refers to the overall volumetric shape of a building. On the left is the simple mass of the Presbyterian Church and its cluster of outbuildings, and on the right is the complex mass of the Carversville General Store, Carversville Historic District.



**Figure 16.** Types of roof forms. The roof form contributes to the volumetric shape of a building. In Solebury Township historic districts, most roofs are gabled.

### 3.4 Order

Order in architecture is the arrangement and relationships of parts of a building. A symmetrical building facade -- one where a center door is flanked by an equal number of windows on each side of the door -- is highly ordered. The front facade of the Stover Mansion is highly ordered - literally "of the orders"; that is, its order is derived from a strict application of the Doric Order, one of the five orders taken from classical architecture. Windows that align vertically are ordered; their placement is based on a rational structural and visual order. An asymmetrical facade is less formal than a symmetrical facade, but may also be highly ordered. For example, the facade of a side-hall plan house has an arrangement of vertically aligning door and window openings that directly relate to the arrangement of hall and rooms inside (Figure 17).



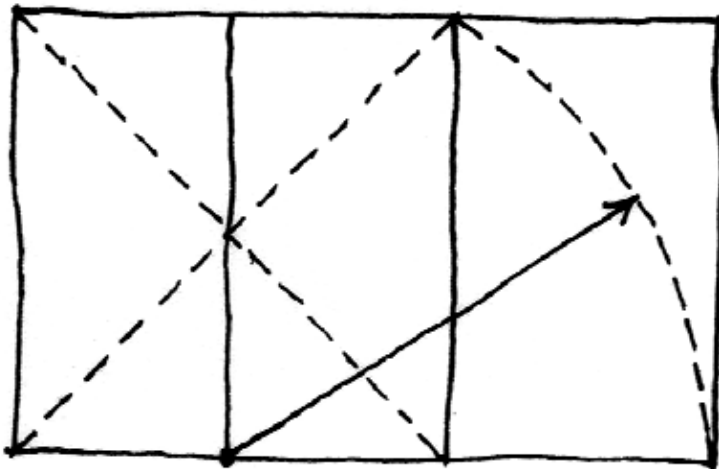
**Figure 17.** *The center-hall plan house, with its symmetrical façade, is highly ordered. The side-hall plan house, although lacking a symmetrical façade, is also a formal, ordered plan-type in which the doors and windows of the front façade are uniformly spaced and directly related to the floor plan inside the building.*

### 3.5 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 18). 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.

In architecture, the use of repeated proportions creates a harmony in a building façade (Figure 19). The overall shape of the façade is repeated in façade elements such as doors and windows.



**Figure 18.** The Golden Section is formed by constructing a square, drawing a line from the midpoint of one side of the square to the opposite corner, and dropping the line as an arc.



**Figure 19.** 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.)



### 3.6 Rhythm

Rhythm in architecture is the pattern and spacing of repeating elements such as windows, columns, arches, and other façade elements (Figure 20). 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 examples. The spacing of buildings in a historic streetscape creates a rhythm also.



**Figure 20.** Analysis of houses along Aquetong Road, Carversville Historic District. The spacing of windows and doors on a façade creates a rhythm that repeats itself from building to building. The space of buildings along a village street also creates a rhythm (see Figure 6).

### 3.7 Scale

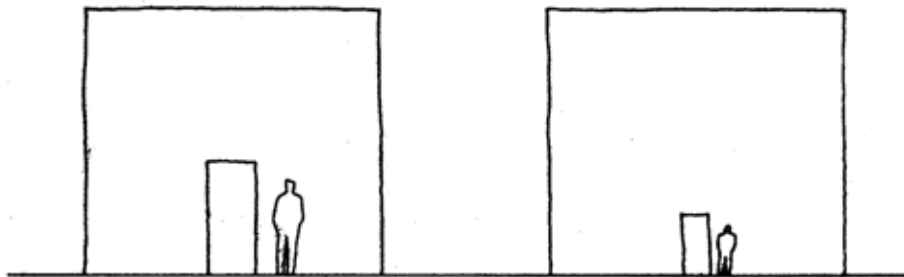
Scale in architecture is a measure of the relative size of a building or building component in relation to a known unit of measure or customary size for such a component. A person evaluates how large a building or building component is in relation to the human body size and his or her memory of the expected size for such a component. For example, a sense of the size of a wood-frame building can be established because of the width of a clapboard, 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. Double-hung sash windows in historic buildings are typically five or six feet tall, the height of an average size person (Figure 21). 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 a part of a larger streetscape, building scale is of paramount importance. In Solebury Township villages, dwellings are generally modest in size, while religious and commercial buildings are larger. In the hierarchy of social order in a community, prominent buildings such as churches, mills, and any “mansion” 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 facade elements in the new construction relative to the visual relationship of building facade 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. In Carversville, the economic engines of the village – Stover’s Mill and the Carversville Inn – are similar in scale to the two churches, closely followed by the Stover Mansion.

An agricultural landscape of farmsteads and surrounding fields creates a scale. The spacing of farmsteads in the landscape creates an understanding of how much land was historically needed to sustain a farm. When land is subdivided and additional houses are built, the scale of the landscape changes from agricultural to suburban. No matter how successful the design of the new houses – their very presence in the agricultural landscape has destroyed the scale of historic landscape. For this reason, sensitive development in agricultural landscape is much more difficult than in a village setting.



**Figure 21.** 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.

## 4.0 GENERAL GUIDELINES

### 4.1 Introduction

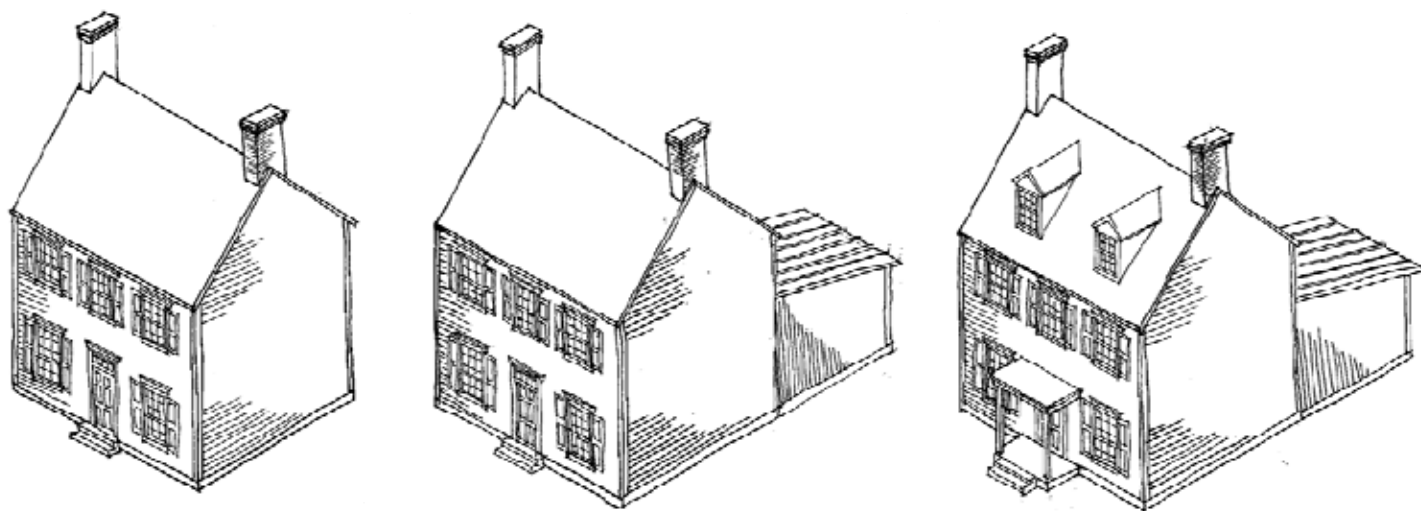
The following guidelines are applicable to all contributing historic buildings within the HARB-regulated Carversville and Phillips Mill Historic Districts, including outbuildings such as barns, wagon sheds, carriage houses, garages, spring houses, and other outbuildings. These guidelines are also a useful planning resource for property owners in Solebury's historic districts that are not regulated by HARB: the Upper Aquetong Valley, Centre Bridge, Cuttalossa Valley, Lumberville, as well as individual historic structures.

### 4.2 Building Changes

Significant changes to a historic building take place over time and are evidence of its history. Significant changes are defined as those changes that took place within the period of significance of the historic district. Such changes reflect the evolution of the building to accommodate changing 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 22). Other examples of significant changes include the addition of a forebay to a barn, a saw- or cider-mill wing to a grist mill, a front porch to a Federal Style house, or a kitchen wing.

### 4.3 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.



**Figure 22.** Significant changes to historic buildings over time should be preserved. In Solebury Township, shed additions, porches, and dormers were frequently added to older buildings.

#### 4.4 Precedent

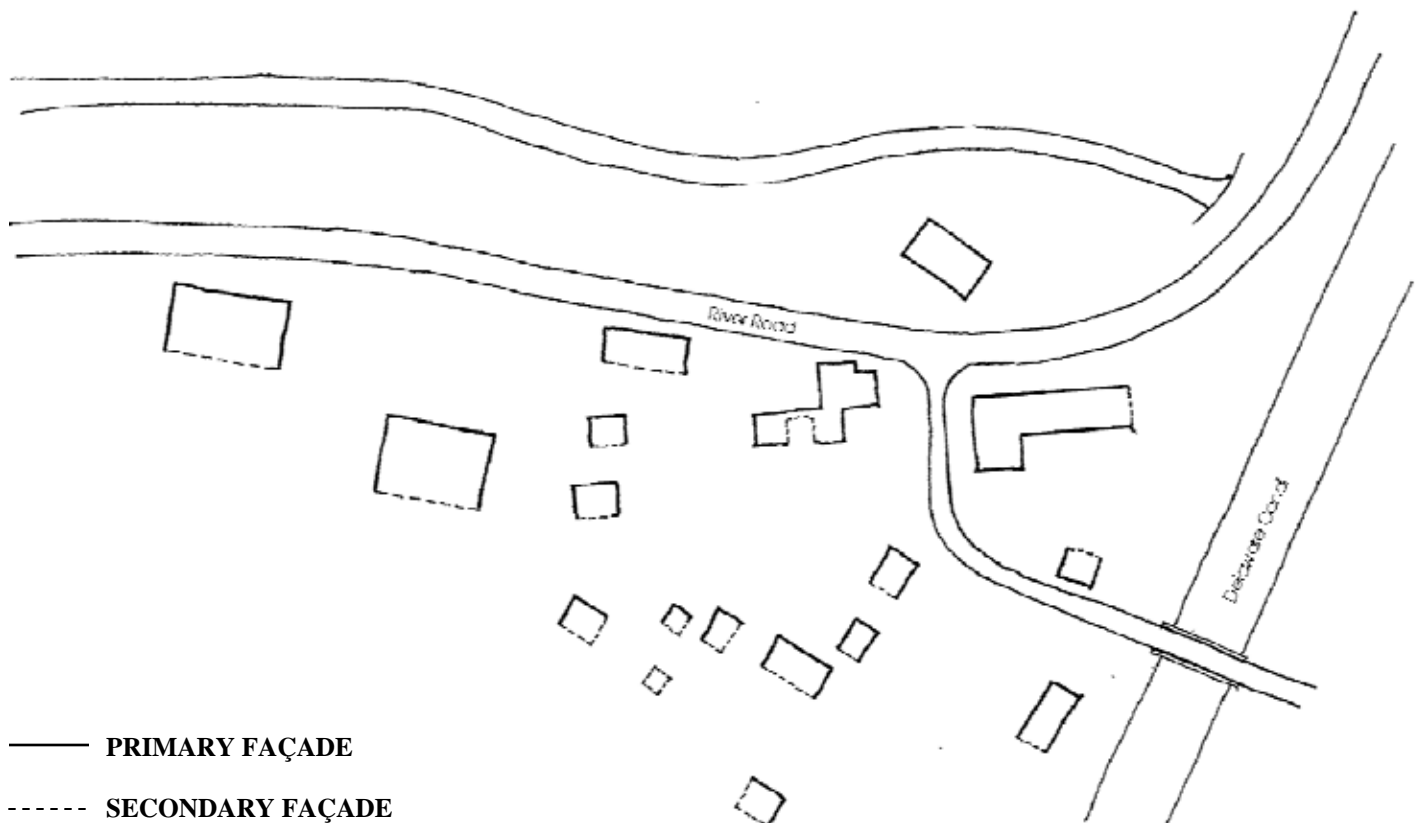
Designs and changes approved or rejected elsewhere in the Historic District do not necessarily act as a precedent for a design or change under consideration. All proposals will be considered individually based on their own merit and unique situation within the district

#### 4.5 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.

#### 4.6 Primary and Secondary Façades

Section 6 of the Solebury Township Historic District Zoning Ordinance states, “Any person wishing to erect, reconstruct, alter or restore all or any part of a structure within a historic district which can be seen from a public street or way must secure a Certificate of Appropriateness from the Board of Supervisors before undertaking any work whether or not a building permit is required for that work.” For most buildings that can be seen from a public street or way, the front and side façades are visible, while the rear façade is not. In a village setting, the sides of closely spaced buildings are only nominally visible. To accommodate these conditions HARB, in its review of applications, differentiates between primary façades (the front and highly visible side façades) and secondary façades (rear façades and nominally visible side façades) (Figure 23).



**Figure 23.** Diagram of the mill area of Phillips Mill Historic District. The HARB, in its review of applications, differentiates between primary façades (the front and highly visible side façades) and secondary façades (rear façades and nominally visible side façades).

#### 4.7 Repair and Restoration versus Replacement

It is preferable to retain existing original materials and significant components 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 (Figure 24).

#### 4.8 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 preferred 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.



**Figure 24.** 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.

## 5.0 GUIDELINES TO PRESERVE AND PROTECT HISTORIC BUILDINGS

### 5.1 Introduction

The following guidelines pertain to major maintenance, repairs, and restoration of existing contributing buildings in the Solebury Township Historic Districts of Carversville and Phillips Mill. Based on the *Secretary of the Interior's Standards for Rehabilitation*, recommendations contained in this section are valuable guidelines for the preservation of all historic buildings in Solebury Township.

### 5.2 Accessibility in Historic Buildings

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 the front or prominent side façade of a historic building where it can be avoided. If the only feasible placement of a ramp or lift is on a front façade, efforts should be made to minimize its visual impact on the façade, and the building owner should work with the HARB and the Township Building Inspector to achieve accessibility without visual intrusion. Accessibility devices can sometimes be effectively concealed 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 25).



**Figure 25a.** Examples of unsuccessful ADA ramps. Left: The designer of the ramp in front of the historic wood frame church made an attempt to screen the long ramp, but because of the required length of the ramp, it should have been placed on the side of the building. Right: Pressure-treated wood railings and exposed structure are not recommended.



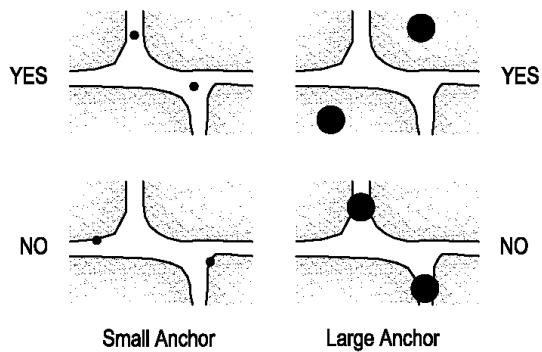
**Figure 25b.** Examples of successful ramps. Left: The shop entrance requires only a short ramp and the use of brick paving masks the presence of the ramp. Right: Porches provide a natural screen for a new ramp.

### 5.3 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 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 1/4 inch wide joints, anchors should be embedded in the stone at least 1 inch away from the mortar joint to prevent damaging two stones at each anchor (Figure 26).

### 5.4 Awnings

Awnings should be appropriate to the design of the storefront or building facade. Awnings traditionally provided protection from the weather for shoppers and shaded the shop windows from direct sun (Figure 27). New awnings should be designed to relate to the architecture of the storefront or building facade. 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 storefront, and should avoid non-traditional effects. Awnings should not be internally illuminated.



**Figure 26.** 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.

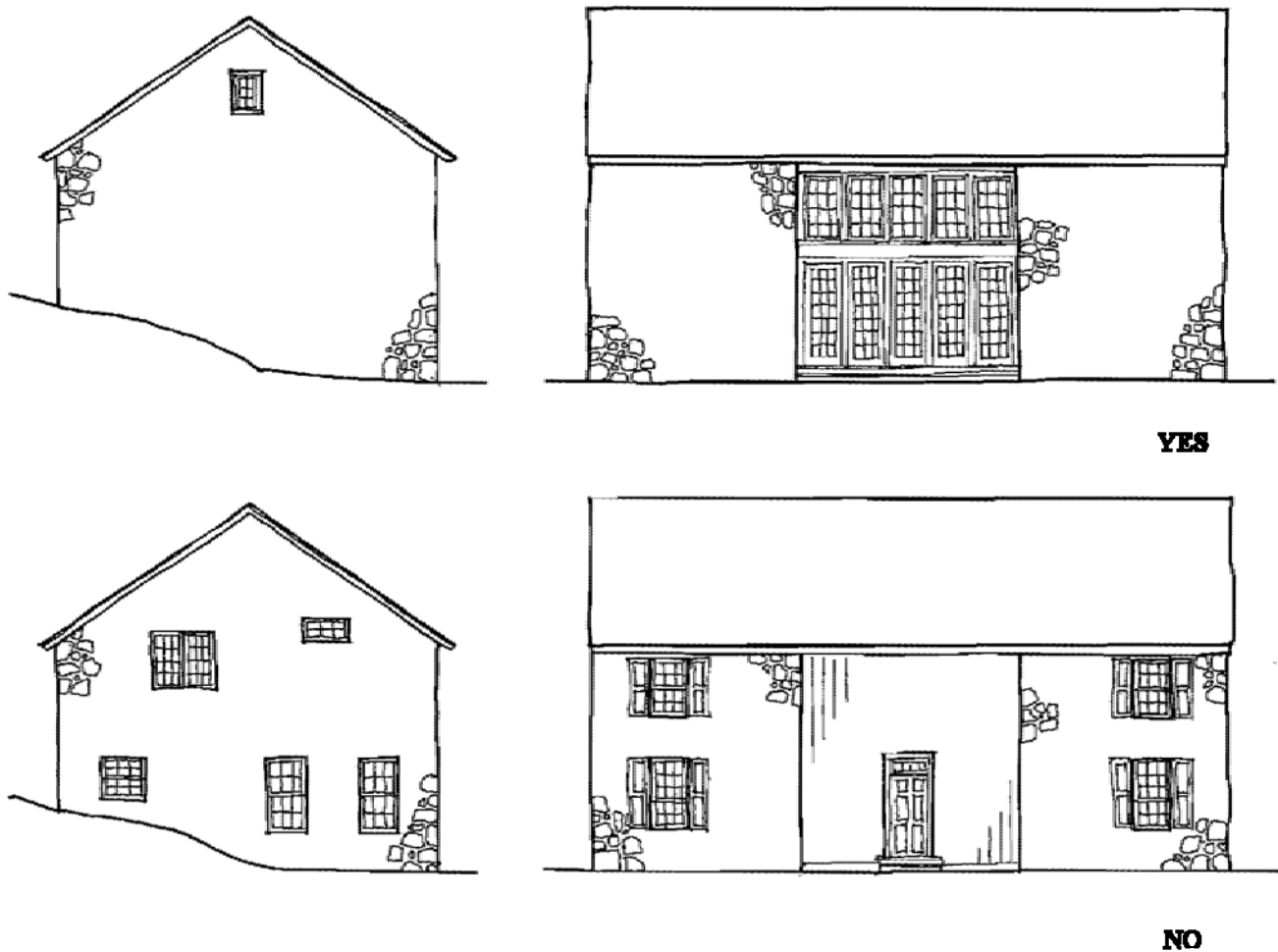


**Figure 27.** Carversville General Store. Canvas awnings are a traditional way of providing protection to storefront windows.

### 5.5 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 may be adaptive use of a barn. 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 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 integrity of the barn (Figure 28).



**Figure 28.** 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 emphasize the height and width of wood frame portion of the barn.



## 5.6 Cleaning Historic Structures - General

Exterior cleaning of historic structures should be done in the gentlest way possible. Destructive techniques such as sandblasting and harsh chemical cleaners are not recommended. High-pressure washing is also not appropriate and can cause damage to structures.

### *Recommended Cleaning Techniques*

#### Exterior Woodwork (in preparation for repainting)

Apply 1:8 solution of household chlorine bleach in water to soiled woodwork, using a natural or plastic-fiber bristle brush or garden bug sprayer. Scrub using natural or plastic-fiber bristle brush, followed by a water rinse at a maximum of 600 pounds per square inch (psi) of pressure at 24 inches from the wall surface using a 15 degree spray tip.

#### Stone, Stucco, and Brick

Water rinse using maximum 600 psi water pressure at 6 inches from masonry surface using a 15 degree spray tip (or 1,200 psi at 24 inches). For heavily soiled surfaces, apply a diluted mixture of a specially formulated masonry cleaner according to the manufacturer's instructions. After the specified contact time, scrub masonry using natural or plastic-bristle brush, followed by maximum 600 psi water rinse. Never use muriatic acid on historic brick or stone masonry. Do not use acidic or caustic cleaners that will etch glass, damage paint finishes, or pose environmental risks without adequate protection.

## 5.7 Doors and Door Hardware, Historic

Historic doors should be preserved by means of repair and restoration. Unique features such as stained glass, leaded glass, fanlights, and side-lights 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 and muntin grids that are sandwiched between layers of glass are not recommended. The restoration of missing, obscured, or modified original door openings is encouraged. Replacement of missing doors shall 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 appropriate.



**Figure 29.** Federal style door with period hardware intact. The preservation of period hardware on historic doors is highly recommended.

### 5.8 Doors - Storm Doors and Screen Doors

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 30).

### 5.9 Lighting, Exterior

Where historic light fixtures survive, they should be preserved. Reproduction exterior lighting on historic structures should be simple in style, in scale with the building, and appropriate to the character of the building. Polished brass, “colonial style,” and other overly ornamental light fixtures are strongly discouraged. Simple period fixtures or unornamented modern fixtures such as wall sconces, pendants, and post-mounted lamps can be compatible in the Historic District. If exposed conduit cannot be avoided, it should be painted to match the background material on which it is mounted. In addition to these guidelines, all modern lighting is required to comply with the Township’s lighting ordinance. Exterior floodlights and spotlights should be avoided on principal facades. 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 posts, or mounted on the building. Industrial light fixtures that produce yellowish or pinkish light are not appropriate. Low-wattage metal halide or mercury-vapor sources are allowed, subject to the general requirements contained in this paragraph.



**Figure 30.** On the left is a historic wood door without the protection of a storm door. The aluminum storm door at the right entrance allows a view of the historic wood door through its large, simple glass panel with negligible visual impact.

### **5.10 Masonry Cleaning**

Exterior cleaning of historic structures should be done in the gentlest way possible. Destructive techniques such as sandblasting and harsh chemical cleaners are not recommended. High-pressure washing is also not appropriate and can cause damage to structures.

#### *Recommended Cleaning Techniques*

##### Stone, Stucco, and Brick

Water rinse using maximum 600 psi water pressure at 6 inches from masonry surface using a 15 degree spray tip (or 1,200 psi at 24 inches). For heavily soiled surfaces, apply a diluted mixture of a specially formulated masonry cleaner according to the manufacturer's instructions. After the specified contact time, scrub masonry using natural or plastic-bristle brush, followed by maximum 600 psi water rinse. Never use muriatic acid on historic brick or stone masonry. Do not use acidic or caustic cleaners that will etch glass, damage paint finishes, or pose environmental risks without adequate protection.

### **5.11 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 spot test should be conducted to assess the condition of the original stone or brick below. If the building has been painted for several decades, an owner may elect to repaint the structure. Prior to undertaking paint-stripping operations, a test panel must be conducted to make sure the masonry is not damaged during the cleaning process. Dry-grit blast cleaning (sandblasting) is never recommended, because it causes irreversible damage to historic masonry surfaces.

### **5.12 Masonry Repointing**

Historic masonry requires particular maintenance to be preserved. Natural stone and brick vary in hardness and durability, but generally have a long service life, while mortar joints deteriorate over time 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. The new mortar should match the color, texture, and tooling of the original mortar, not the appearance of the surface dirt on weathered pointing (Figure 31). For brickwork, the new pointing should be slightly recessed, struck flat (Figure 31, joint profile 3). For stonework, joint profiles were typically a shallow raised ridge (Figure 31, joint profile 5). The shallow raised ridge profile was chosen not as a stylistic choice but as a practical method of pressing pointing mortar against the edges of the stones in the joint (Figure 32). 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.

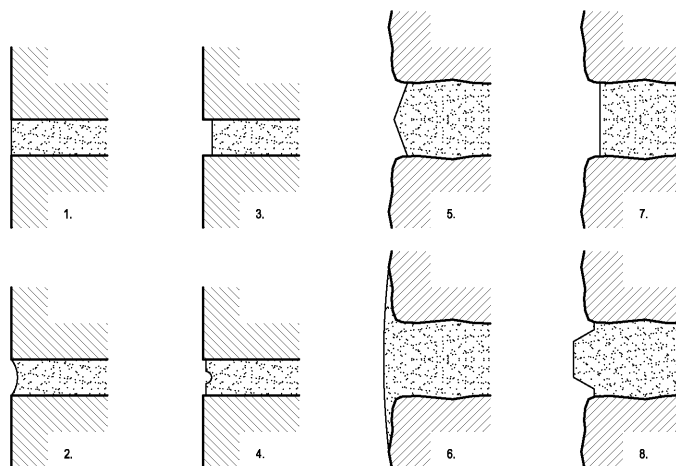
New pointing should not have a high Portland cement content. Mortars rich in Portland cement are harder and less permeable than historic masonry units, causing damage to the brick or stone (Figure 33). Recommended repointing mortar mixes for Solebury Township buildings are dependent on specific conditions 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 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 31.** 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) recessed – struck flat, and 8) raised ribbon.



**Figure 32.** Detail of eighteenth century pointing. The most common joint profile type for rubble stone masonry was the raised ridge joint.



**Figure 33.** Overly-hard Portland cement mortar restrains the expansion of permeable stone masonry and results in the delamination (loss) of the face of the stone.

### 5.13 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/or electrical devices should be avoided on primary facades. To minimize their visual impact, devices mounted on secondary facades should either be painted to match the color of the material on which they are mounted or screened by landscaping features. Air conditioning condenser units should be screened from public view (Figure 34).



**Figure 34.** Left: Stainless steel flue run outside of chimney in a National Register-listed residence not located in a zoning historic district. Right: Restaurant kitchens are very intrusive to historic buildings. To reduce cost, exhaust fans for a commercial exhaust hood were run out the side of this Colonial Revival building instead of through the roof, and a massive electric service was brought to the building aerially.

### 5.14 Openings in Existing Walls, New

Creating new openings in a principal facade is generally not appropriate. New openings in secondary facades are discouraged but may be acceptable. For both principal and secondary facades, 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 appropriate (Figure 35). French doors with divided lights, bay windows, and oriel windows will be considered only on secondary facades.



**Figure 35.** Because of their scale and banal proportions, sliding doors are not appropriate on primary facades in the historic district.

### 5.15 Paint Colors and Color Schemes

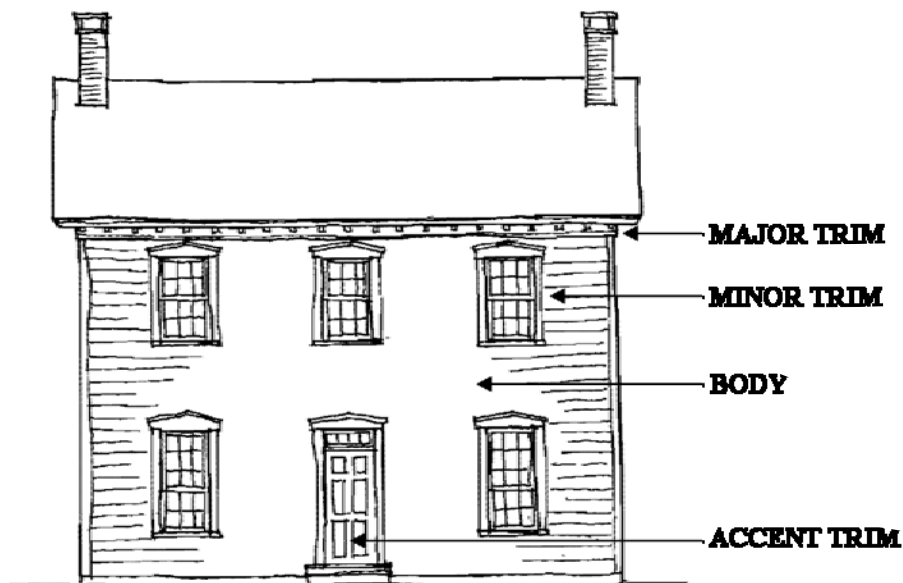
Exterior colors and color schemes should be appropriate to the architectural style and period of the building. Paint analysis and historic documentation are encouraged for the owner who desires specific color information about a historic structure, but it is not mandatory. Certain paint manufacturers offer historically accurate exterior paint colors, including specific palettes for different architectural styles.

In most cases, color schemes can be organized according to the body, major trim, minor trim, and shutter colors (Figure 11). The body color covers wall surfaces, and on commercial buildings includes any storefront piers. In many cases, the body color will be natural stone or a stucco finish and 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. Shutters are typically painted yet another color.

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 appropriate. The so-called “painted ladies” are based on popular images of Victorian architecture, not on history.

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. In some instances, paint may be removed from masonry, but typically it is not recommended (See 5.11 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 facade. Finally, historically unpainted metals, such as brass hardware, should not be painted.



**Figure 36.** Paint color schemes for historic buildings should be organized according to body color, major trim color, minor trim color, and accent color.

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, 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) 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, HARB will review color only to ensure that the proposed colors fall within the range of historic exterior colors available during the time period of the building, based on published historic exterior color sources and paint charts.

### ***5.16 Porches and Stoops, Historic***

Historic porches and stoops are important character-defining features of the village streetscape of Solebury Township (Figure 37). Porches were sometimes added to earlier structures, and are significant additions warranting preservation. 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 38).



**Figure 37.** Preserved historic porch on Thomas Carver House, Aquetong Road, Carversville Historic District. Note the wood-framed porch and porch deck, wood steps, stone walks and steps, stone retaining walls, and stone sidewalk.

### 5.17 Roof Features - Chimneys, Historic

Historic chimneys are significant components of a building's architectural character (Figure 39). A replacement chimney should be an accurate reproduction of an original chimney and based on physical or pictorial evidence. Although historic chimneys were frequently stuccoed as a maintenance measure, the treatment is not recommended. Where an interior chimney is removed as part of a proposed alteration, the exterior portion of the chimney should be preserved or reconstructed to retain the historical appearance of the structure.



**Figure 38.** *Left: Inappropriate porch alterations extended this historic porch outside of its roofline replaced the original railing with an interior railing system utilizing widely spaced, undersized, balusters. Right: Vinyl railing systems lack the detailing, scale, and finish of wood railing systems.*

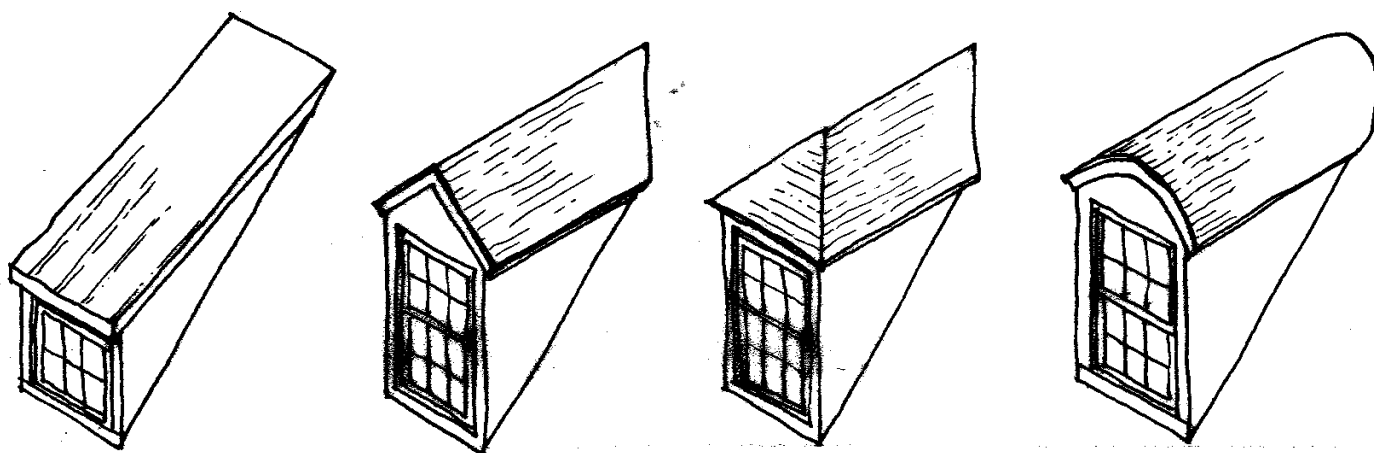


**Figure 39.** *Massive stone end chimneys of the Thomas Carey Farmhouse, Crystal Spring Creamery, c.1795, Carversville Historic District.*



### 5.18 Roof Features, Dormers and Cupolas, Historic

Examples of significant historic gable, hipped, segmental arch-head, and shed dormers exist in Solebury Township Historic Districts (Figure 40 and 41). The construction of new dormers or a cupola on any principal facade of an existing building is not appropriate, except where dormers already exist in the immediate neighborhood, defined as the buildings flanking the subject building and the three buildings directly opposite the subject building. If physical and pictorial evidence proves that either of these features originally existed, the reconstruction of the original feature is encouraged. New dormers are more acceptable on secondary facades. New shed, gable, and segmental-arch dormers should be compatible in size, scale, and proportion with the original facade, and their placement should relate vertically to the building's fenestration (Figure 42). The overall width of dormers should be no wider than one-half the overall roof width (Figure 43).



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



**Figure 41.** Dormers are important visual elements in the Phillips Mill Historic District. Left: over-scaled gabled dormers of the William Lathrop House; right, simple shed dormer on the Cooper Shop.



Figure 42. Dormers should be carefully sized and placed to create a harmonious composition.

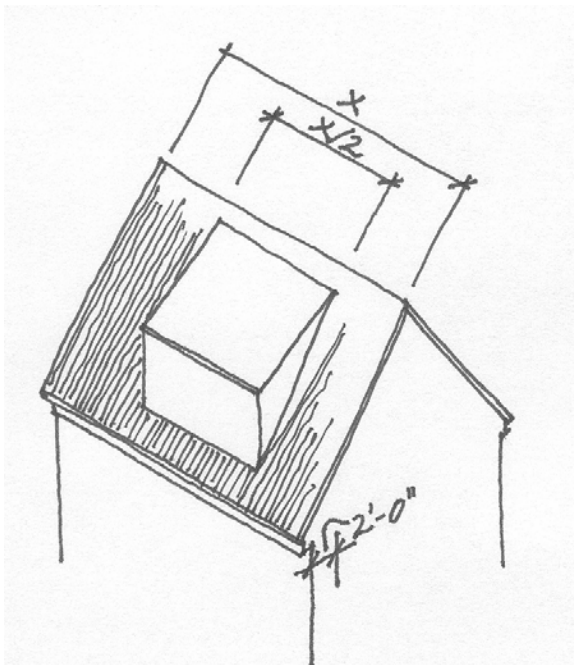


Figure 43. The overall width of a proposed shed dormer should not exceed one-half of the roof width.

### 5.19 Roofing, Asphalt Shingles

Asphalt shingle roofing is not recommended on roof slopes that are visible. If asphalt shingles are proposed for a visible roof, it is recommended that the shingles be heavyweight, dimensional shingles that resemble historic materials. A color similar to the historic roofing material is recommended. White and light green asphalt shingle roofing, for example, cannot be appropriate because wood and slate in these colors are not found in nature.

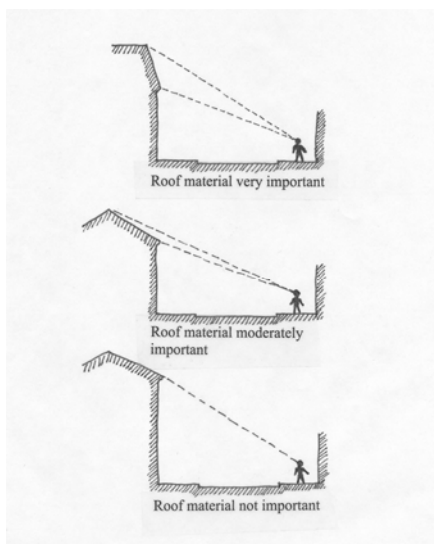
For buildings with existing asphalt shingle roofs, owners are encouraged to research their properties, determine the historic roofing materials, and replace existing asphalt shingles with the appropriate historic material. For small buildings, buildings with low eave lines, and roofs that are highly visible because of the sloping terrain, asphalt shingles are particularly problematic.

The prominence of the roof and the height and angle of the roof as seen by a pedestrian or passing automobile will be factors that the HARB will consider in its evaluation of each individual roof replacement proposal (Figure 44). The roofing material used on a sloping porch roof or storefront cornice is near to the viewer and, therefore, visually very important. In contrast, a shallow pitch, say 3-in-12 slope, gable roof on a three-story building may not be visible from a public way and therefore not visually important. However, on a building with a Mansard roof, as much as one-third of the visible face of the building is the roofing material. To replace the slate shingles on a Mansard roof with asphalt shingles would be analogous to replacing a brick facade with vinyl siding, and is not recommended.

### 5.20 Roofing - General, Historic

Significant historic roofing materials and features that are visible from the street 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, 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 the Solebury Township Historic District were wood shingles, slates, and standing seam metal.

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.



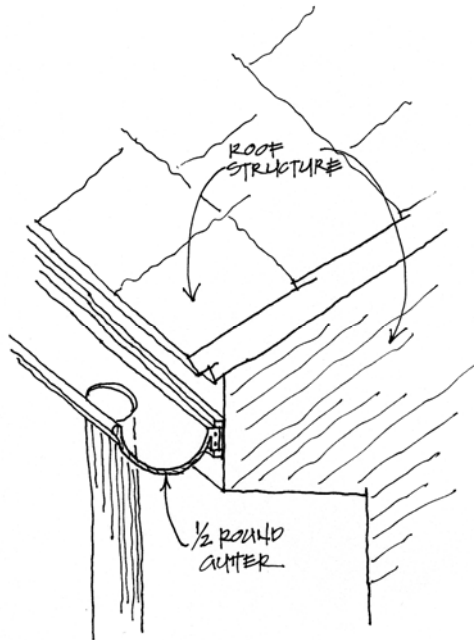
**Figure 44.** The prominence of a roof and the height and angle of the roof when seen by a pedestrian or from a passing automobile will be factors that HARB considers in its evaluation of each roof-replacement proposal.

### 5.21 Roofing - Gutters and Downspouts, Historic

When hung gutters and downspouts are replaced, the use of half-round gutters and smooth round downspouts is historically appropriate and thus recommended for historic buildings (Figure 45). 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. Vinyl and PVC gutters and downspouts are not appropriate because of their awkward fittings and non-traditional shapes. Built-in gutters and pole gutters (water diverters) are not common in the historic districts

### 5.22 Roofing - Metal, Historic

The continued maintenance of existing metal roofing is highly encouraged (Figure 46). The replacement of severely deteriorated metal roofing with new metal roofing is also highly encouraged. Traditional standing-seam metal roofing, painted, is encouraged for re-roofing projects and new roofs. However, pre-formed standing-seam roofing which utilizes low profile (1-inch height) seams may also be acceptable.



**Figure 45.** Hung gutters are common on Solebury Township buildings. Half-round gutters and smooth-round downspouts are recommended.



**Figure 46.** Tenant Farmhouse, Phillips Mill Historic District. The preservation of historic standing seam metal roofing is encouraged.

### 5.23 Roofing - Slate Shingle Roofing, Historic

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 for its decorative qualities.

The continued maintenance of existing slate roofing is highly encouraged and less expensive than replacement with a substitute material (Figure 47). The replacement of severely deteriorated historic slate roofing with new slate roofing is also highly encouraged. On buildings with Mansard roofs, the replacement of slate with standard asphalt shingles is not appropriate. On buildings with gable or hipped roofs, replacement of slate with asphalt shingles is discouraged but acceptable.

### 5.24 Roofing - Substitute Materials

Substitute materials that closely replicate historic roofing are acceptable. 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.

### 5.25 Roofing - Wood Shingle Roofing, Historic

Until the middle of the nineteenth century, almost all roofs in rural Solebury Township were covered with wood shingles. Early shingles were fabricated from locally grown pine, oak, or Atlantic white cedar, 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 highly recommended (Figure 48).



**Figure 47.** Slate roof in Phillips Mill residence. Although a few slates in the center have been broken by mechanical damage (probably a tree limb), replacement of the broken slates is readily accomplished without disturbing surrounding slates.



**Figure 48.** Kirk Homestead, Carversville Historic District. Because of the prominence of the roofs of colonial vernacular houses, the preservation of historic wood shingle roofing is especially important.

### 5.26 Signage

Signs should be compatible with the scale, proportion, form, and architectural detailing of the building to which they are applied (Figure 49). 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 green, olive, golds, and burgundies. On commercial buildings with a storefront, signs should be placed in the signboard area located above the storefront windows and below the upper-story windows.

#### Corporate logos

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 encouraged.

#### Signage Lighting

Where signage lighting is required, small gooseneck or hidden lights are recommended. Internally illuminated signs are not recommended, except for channel letters at appropriate locations.

#### 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 should be avoided.

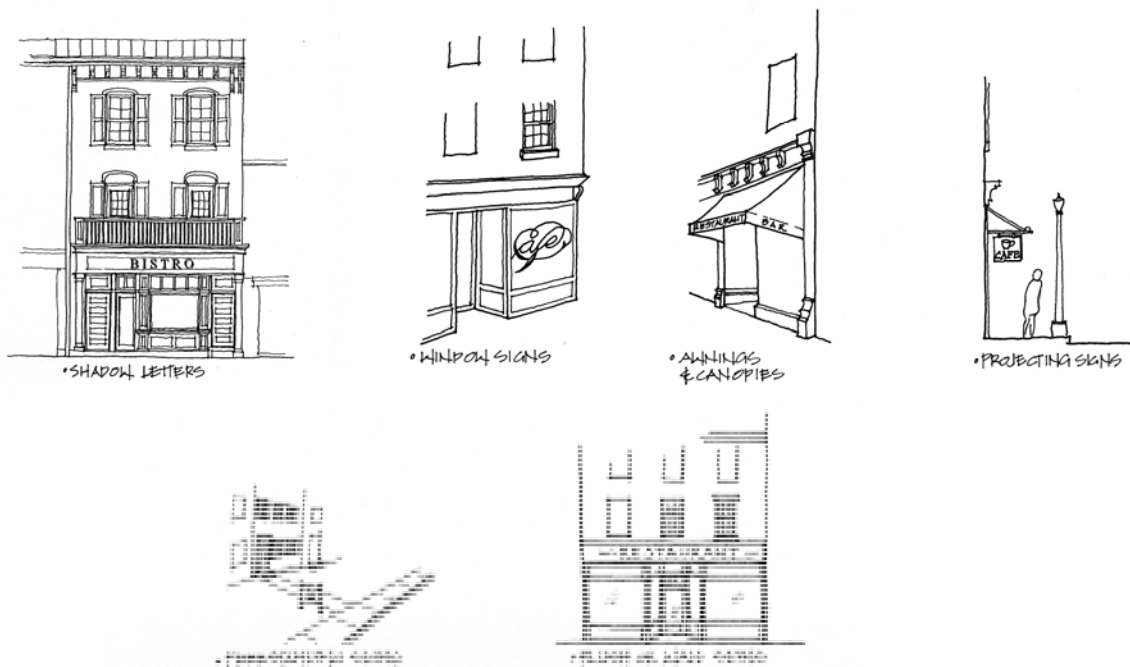


Figure 49. Diagram of sign types.

### 5.27 Skylights in Historic Roofs

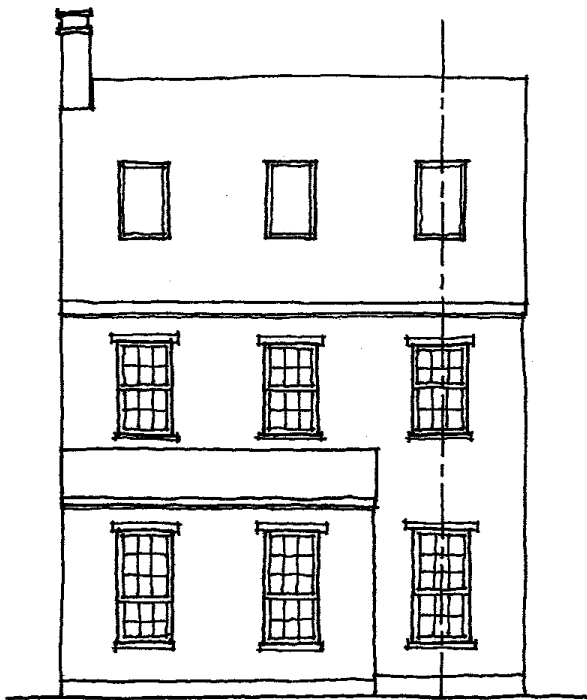
Skylights may be installed on secondary facades (see 4.6 for definition of primary and secondary facades), but are not appropriate for primary facades. Where used on secondary facades, skylights should be low-profile, flat-glazed construction, and mounted close to the roof. Careful consideration should be given to the placement of skylights. Skylights should relate vertically to the overall fenestration of the façade (Figure 50).

### 5.28 Storefronts, Historic

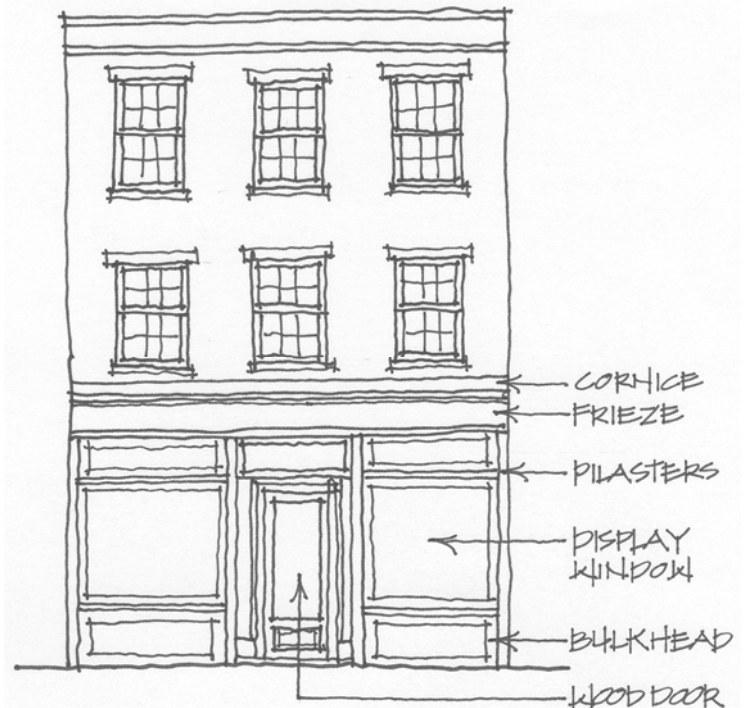
Storefronts help to define commercial buildings in village settings. Storefronts are vital to the visual character of the streetscape and provide an understanding of the extent of commercial activity in a historic village setting. The scale and architectural detailing of historic storefronts create a richness and sense of visual satisfaction that is lacking in automobile-oriented retail settings (Figure 51).

Most historic storefronts in Solebury Township date from the late nineteenth or early twentieth century. Earlier 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 50.** While skylights are not recommended on primary facades, they may be added to secondary facades if they are incorporated into the overall pattern of doors and windows. Skylights should align vertically with windows in the wall below.



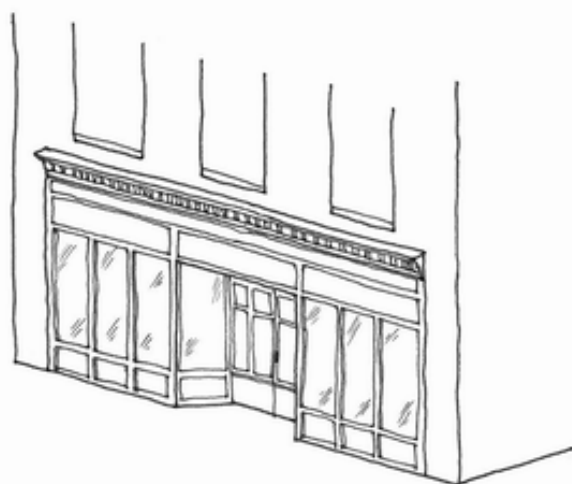
**Figure 51.** Glossary of storefront components.

### 5.29 Storefronts - New Storefronts in Existing Buildings

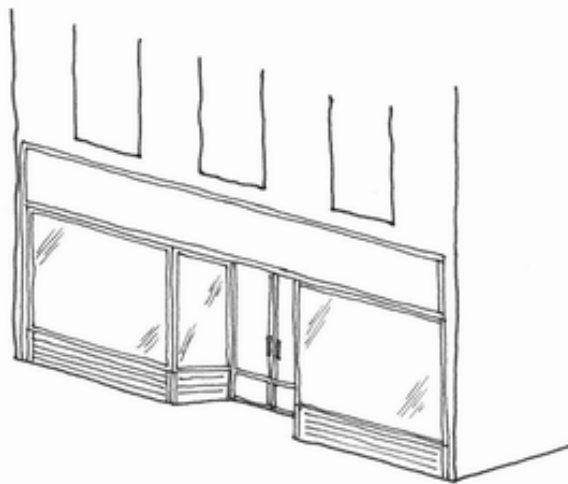
In existing buildings, new storefront design should be based on the historic storefront that formerly existed at that location, as evidenced by surviving physical evidence and historic photographic views. Where no evidence exists, the new storefront design should be appropriate to the construction date and style of the building. The detailing of new storefronts should be traditional architectural woodwork, with genuine stile-and-rail doors and bulkhead panels. Pent roofs and plywood panels with applied moldings are not appropriate (Figure 52).

### 5.30 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 should be avoided.



**YES**



**NO**

**Figure 52.** 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.



### 5.31 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 expose 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.

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. Pebble-dash stucco, in which uniformly graded pebbles were cast (“dashed”) into the freshly laid stucco, is the most distinctive stucco finish found on Solebury buildings (Figure 53).

### 5.32 Stucco, New Applications on Existing Buildings

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



**Figure 53.** Detail of historic pebble-dash stucco, store building, Carversville Historic District. Surviving historic pebble-dash stucco is not commonly encountered.

### 5.33 Wall Siding and Trim, Historic

While many buildings in Solebury Township Historic Districts are stone masonry, many houses, house additions, barns, and out-buildings are wood-frame construction. Siding should be appropriate to the building. In Solebury Township, wood siding on houses is typically horizontal clapboarding, either a beveled profile or a drop siding profile (“German siding”), while siding on barns and some outbuildings is often vertical-board siding, with or without batten strips at the joints between boards (Figure 54). 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. In the Historic District, vinyl and aluminum siding are not appropriate substitute materials except on secondary facades. The removal of existing synthetic siding and its replacement with historically appropriate siding is encouraged. 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.

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 not appropriate. 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.

### 5.34 Windows - Preservation of Historic

The number, location, size, and glazing patterns of historic windows should be preserved by means of repair and restoration. Unique features of historic windows such as stained glass, leaded glass, and transoms should also be preserved. Where the severity of window deterioration dictates replacement, new units should match the historic units in design, dimensions, and pane configurations. 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 encouraged. Replacement of missing windows shall be substantiated by physical, documentary, or pictorial evidence. Replacement vinyl and stock aluminum panning windows are not recommended on primary facades. Glass used in new windows should be clear; tinted glass, reflective glass, opaque glass, and other non-traditional glass types are not appropriate in the Historic District.



**Figure 54.** The traditional wood siding for Solebury Township is horizontal clapboarding, while outbuildings may have either vertical-board or horizontal-clapboard siding.

### 5.35 Windows - Replacement Windows

#### Introduction

Several window manufacturers offer one or more lines of “replacement windows,” which may be wood, clad wood, aluminum, or vinyl. “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 best 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.

#### Design Guidelines

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 appropriate method of achieving that goal.

Vinyl and aluminum replacement windows are not recommended in the Historic Districts

Any proposed replacement window should be custom-sized to the original sash opening. Applying 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 appropriate in the Historic District (Figure 55).

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 appropriate.

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 located to have minimum visual impact on building entrances.



**Figure 55.** 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.

### 5.36 Windows - 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 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.

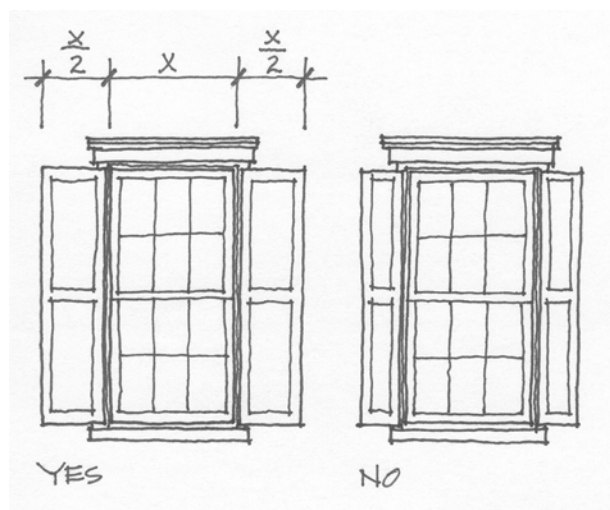
Replacement shutters and blinds should be painted wood, properly sized, and appear operable (Figure 56). Plastic and metal shutters are not recommended. Shutters should measure one half the width of the historic sash, and match the height of the opening. Shutters and blinds should be mounted on hinges or pintles and held open with shutter turns or shutter dogs. Mounting shutters or blinds directly onto any historic wall material is not appropriate.

### 5.37 Windows - Storm Windows

Improving the thermal performance of historic wood windows is often desired by owners of historic buildings. 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. Where surviving, historic wood storm windows and screens should be retained. Many residences are now equipped with triple-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 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 as well as improves the window thermally, and at the same time is entirely reversible. Mill-finish aluminum is not an appropriate storm window finish. The storm panels should be glazed with clear glass. 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 (Figure 57).



**Figure 56.** Replacement shutters and blinds should be painted wood, properly sized to sash opening, and appear operable.



**Figure 57.** Three-track storm window with stock color finish. For one-over-one double-hung sash windows, three-track storms are a recommended treatment.

Interior storm windows

Interior storm windows, usually fabricated with a narrow white aluminum frame and clear glass or plastic (acrylic) glazing and mounted on magnetic strips, are suitable for applications where the building is fully air conditioned and windows are not opened for ventilation. 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 (Figure 58).



**Figure 58.** Interior storm window glazed with clear glass.

## 6.0 GUIDELINES FOR NEW CONSTRUCTION

### 6.1 Introduction

The following guidelines pertain to new construction in the Solebury Township Historic Districts of Carversville and Phillips Mill. New construction includes additions to historic buildings, new structures along primary streets, and secondary structures such as garages, sheds, outbuildings, or workshops.

#### 6.1.1 Visual Relationship between the Old and New

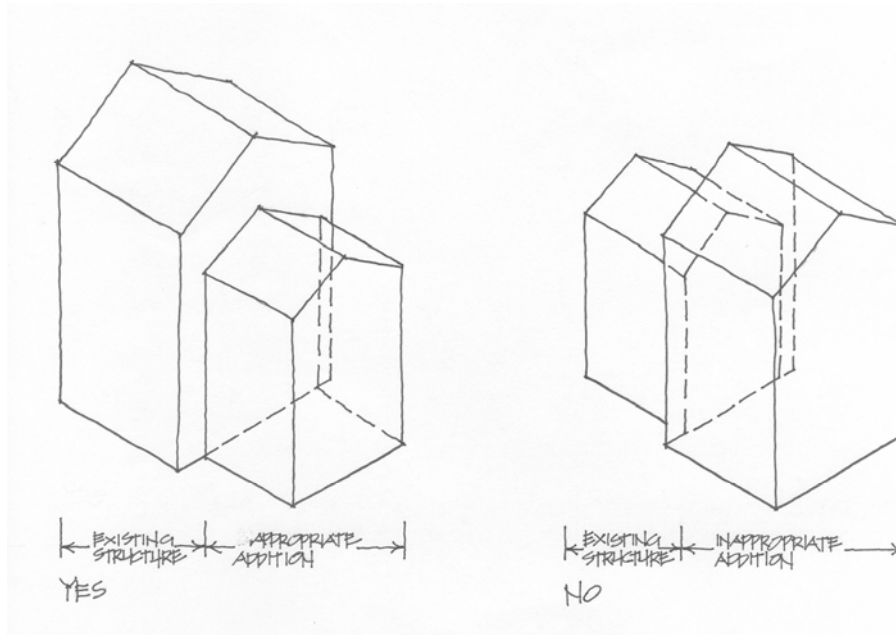
A new building or addition should relate visually to neighboring contributing historic buildings. Proposals for new designs within the Historic District will be considered for their specific location and will be evaluated based on their compatibility with neighboring historic structures. For a typical 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.

#### 6.1.2 Relationship of Additions to Historic Buildings

A proposed addition to a building in the Historic District should be subordinate to the principal facade and mass of the historic building. The subordinate appearance of an addition can be achieved through its setback massing, width, and detail (Figure 59). The width of an addition should generally not exceed two-thirds the width of the principal historic structure.

#### 6.1.3 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 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.



**Figure 59.** 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.

## 6.2 Accessibility, Additions

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.

## 6.3 Accessibility, New Buildings

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.

## 6.4 Building Placement and Setbacks - Additions

Historically, most additions to buildings in a village context were built at the building rear facade because there was no available building lot area on the street façade (Figure 60). These additions were often built up to the side yard lot lines, and had minimal visual impact on the appearance of the village. Proposed additions should follow the pattern of setbacks of adjacent buildings and building additions in order to blend into the development pattern of the immediate neighborhood.

## 6.5 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, 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. For buildings in an agricultural setting, setbacks varied, depending on the lay of the land and the most desirable placement of the barn. New buildings should be located in traditional agricultural relationships to each other.



**Figure 60.** Because of the width of lots within Carversville, additions were typically to the rear. Farmhouses in the open countryside, in contrast, often extended to the side.

### **6.6 Building Placement and Setbacks - Secondary Structures**

Outbuildings play an important role in the significance of both the Carversville and Phillips Mill Historic Districts. In Carversville, 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. In Phillips Mill, the vitality of the arts community was expressed in outbuildings, which have been converted to various functions over time, including art studio, office, apartment, and other functions. Garages, sheds, workshops, and other new outbuildings should be placed behind and remain visually secondary to the principal building on the lot (Figure 61). Side and rear setbacks should follow the general pattern of the placement of outbuildings in the immediate neighborhood.

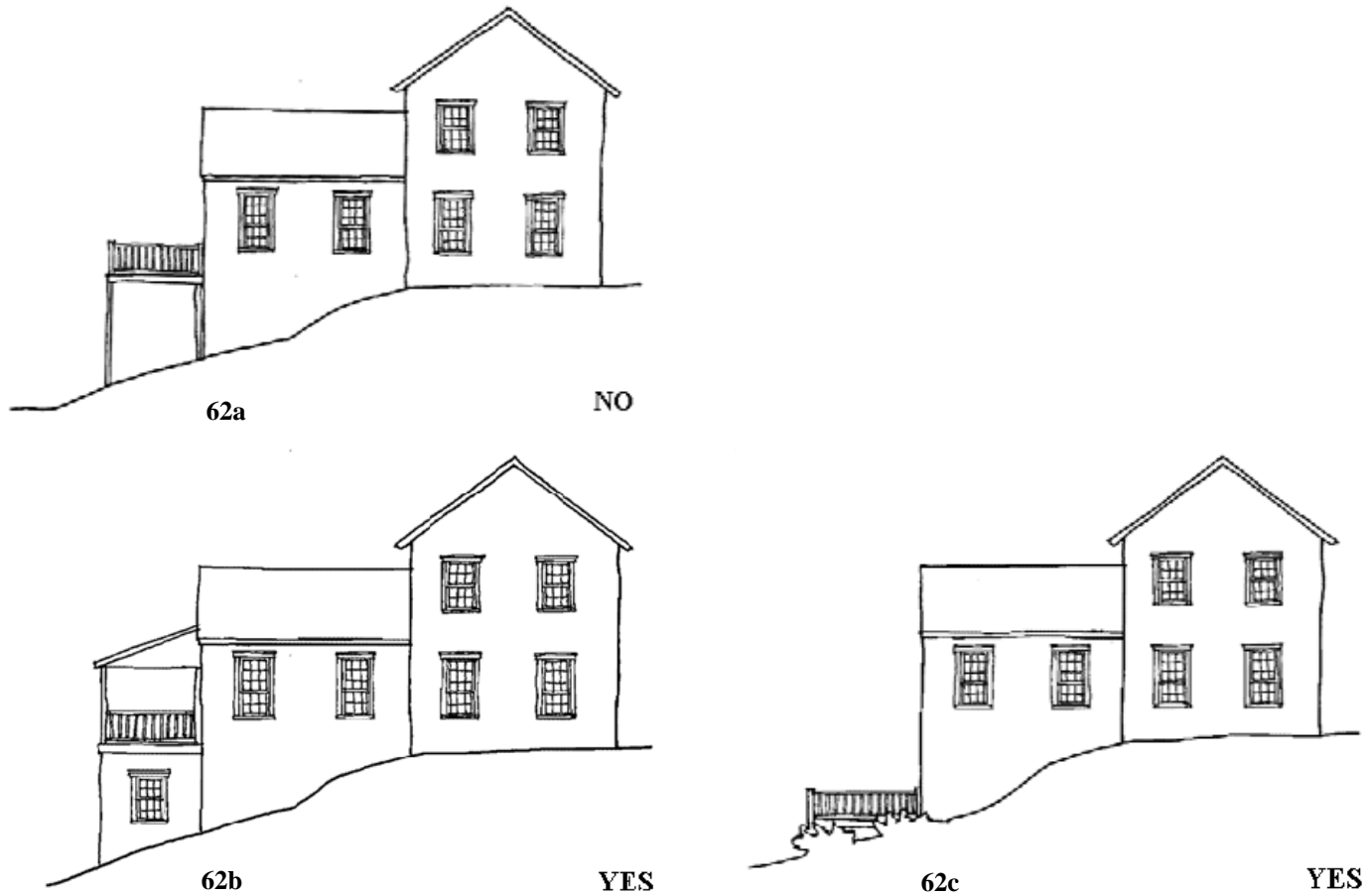


**Figure 61.** Visible behind the Thomas Carver House on Aquetong Road are a small barn and other outbuildings.



## 6.7 Decks

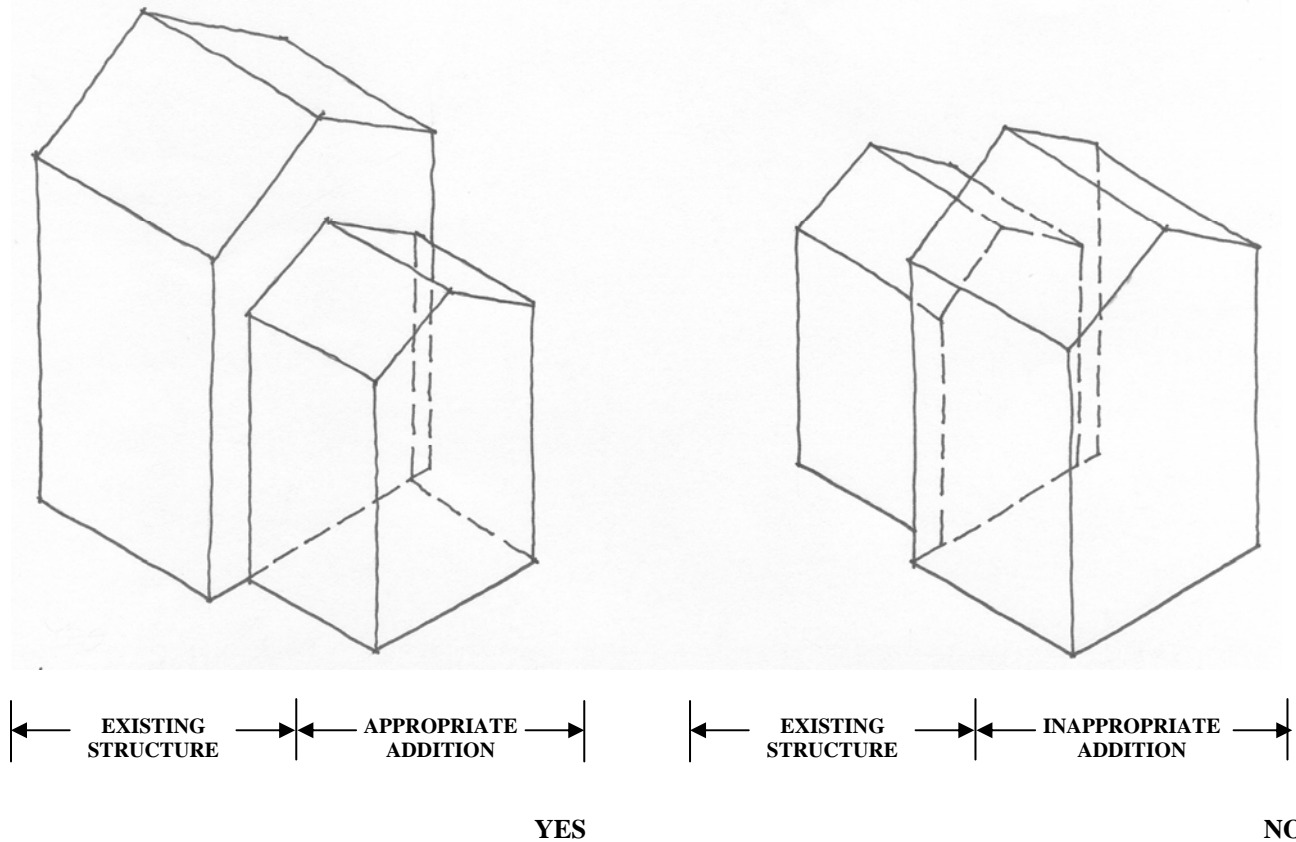
Wood decks that are visible from a public way are not recommended. They are permitted when carefully designed to be integral to the overall design of the residence. Deck floor elevations should be no higher than the first floor elevation. The total deck area should not exceed 25% of the livable area of the first floor of the proposed residence. Railings should be a simple picket design. Privacy screens are not recommended. Arbors of a simple design, constructed of wood, may be permitted, subject to specific design. The exposed structure under the deck should be screened by landscape plantings or by wood lattice (Figure 62).



**Figure 62.** In Carversville, wood porches are an important visual element. Modern pressure-treated wood decks are not recommended where visible from a public way. 62a: For secondary locations, elevated wood decks supported by pressure-treated wood posts are not recommended. 62b: If a main level deck is desired, the deck should be constructed as a traditional porch, supported by ground floor masonry walls, and roofed over. 62c: The most recommended placement of a deck is less than 4 feet above the ground, so that the deck, when viewed from a street, blends into the terraced hillsides.

**6.8 Building Height and Form - Additions**

The cornice line on the principal facade of an addition should be equal to or lower than the cornice line on the principal facade of the historic structure (Figures 63 and 64). Likewise, the ridge line of an addition should be equal to or lower than the ridge line of the historic structure. The form of new buildings should be compatible with the form of adjacent historic structures.



**Figure 63.** 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 of the street frontage of an existing building.



**Figure 64.** The ridge line and cornice line of an addition should be lower than the ridge line and cornice line of the original structure, and the volume of the addition should be less than that of the primary structure.

### 6.9 Building Height and Form - New Construction

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 secondary structure should not exceed the height and overall size of the principal historic structure on the lot where it is to be constructed.

### 6.10 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 facade. All proposed lighting is subject to Solebury Township Lighting Regulations.

### 6.11 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 facades. To minimize their visual impact, devices mounted on secondary facades should either be painted to match the color of the material on which they are mounted or screened by landscaping features (Figure 65). Air conditioning condenser units should be screened from public view.

### 6.12 Outbuildings

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 facade.



**Figure 65.** A unique trash can enclosure along Aquetong Road, Carversville Historic District.



**Figure 66.** Example of a new garage that is compatible with its historic setting through the use of traditional board-and-batten siding, gabled roof form, storage loft, and placement on the lot.

**6.13 Porches and Stoops**

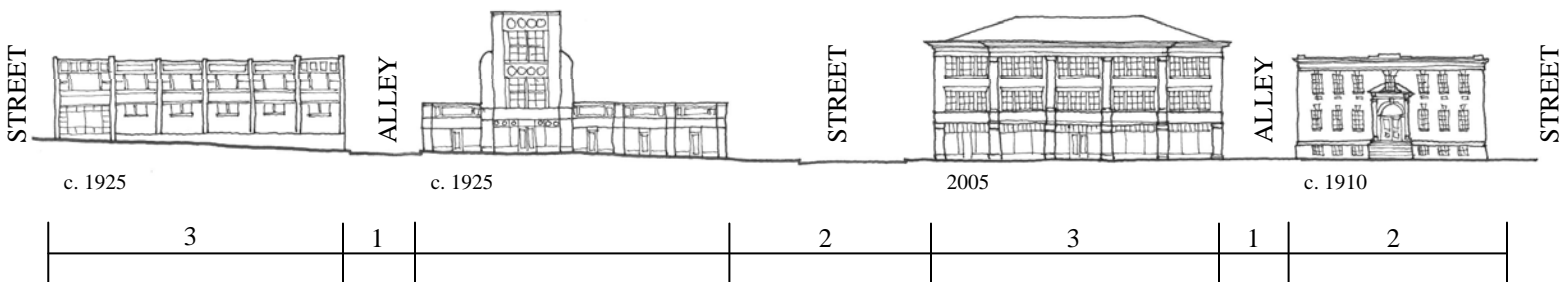
New porches and stoops are encouraged on streets where porches and stoops are common. On additions, porches or stoops should be simple in design and visually relate to the existing building. On new structures, porches or stoops should visually relate to the proposed building in a manner similar to the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

**6.14 Relationship of the Facade Parts to the Whole**

All parts of a new building facade should be visually integrated as a composition, which should relate to adjacent buildings (Figure 67). The size and proportions of facade elements such as doors, windows, cornices, and water tables emphasize the vertical and horizontal dimensions of a facade.

**6.15 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 67.** Infill buildings should be designed to maintain the rhythm of buildings in the streetscape as well as be inherently harmonious. The 2005 infill building incorporates the forms, window types, materials, and massing of adjacent buildings.

## **6.16 Roofs - Features**

### Dormers

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

### Skylights

Skylights with a low profile are permitted on all secondary facades but not on principal facades. It is recommended that the placement of skylights relate to the overall fenestration of the building by relating vertically to other openings in the wall. The use of dormers and skylights on the same roof plane (i.e., next to each other) is not recommended.

## **6.17 Roofs - Form**

Most historic buildings in Solebury Township feature sloping roofs. To be compatible, additions and new buildings should also have sloping roofs. Historically, the roof form of an addition placed along side an existing structure facing a street followed the form of the principal building. Continuing the historical precedent, additions to gable roof structures that face a street should also have a gable roof. Additions on a secondary facade can have a different roof form, such as a shed roof. In the design of new buildings, the use of one of the historic roof forms found in the district is recommended. Contemporary Mansard roof forms and materials are not appropriate to the Historic District.

## **6.18 Roofs - Materials**

### Additions

The roofing material on an addition should match the original structure or be visually similar to the existing roofing. For example, an 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, especially if the slope of the proposed shed roof is less than that of the main roof.

### New construction

The use of traditional roofing materials such as slate and standing-seam metal is encouraged on new buildings. Recycled rubber polymer shingles or fiber-reinforced cement shingles that closely resemble slate and modern historic-looking standing-seam roofing with interlocking pans and low-profile standing seams are available. (Note: Many pre-formed metal roofing systems, however, have clumsy seam and termination details that are not appropriate in the Historic District.) If asphalt shingles are to be used, heavy weight, dimensional shingles in a color similar to those of historic materials are strongly recommended.

### 6.19 Scale and Massing of Large Buildings

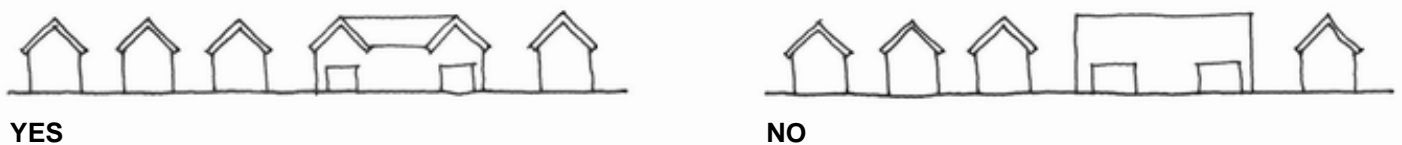
Large buildings should be designed as a series of masses or building elements compatible with the immediate streetscape. The massing or volumetric shape of a building greatly affects the scale of a building and underlies all other architectural features. Where a large building in the Historic District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

### 6.20 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 original shutters and blinds. 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 appropriate. New shutters and blinds should be fitted with traditional shutter hardware and should not be surface-mounted directly onto an exterior wall surface.

### 6.21 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 the addition, the width, type, and detail of the new siding should complement the proportions and scale of the existing building. Cement/fiber synthetic clapboard siding that is manufactured with a smooth surface and field painted is also acceptable on primary facades. The wall materials of an addition should be compatible with the wall materials of the existing building. Vinyl and aluminum siding are not appropriate in the historic districts.



**Figure 68.** A proposed large building may be made compatible with its context by breaking down its perceived massing into traditional “building blocks.”

### 6.22 Wall Materials - New Buildings

The use of historic exterior wall materials such as stone or wood siding and their related details are required for new construction. Cement/fiber synthetic clapboard siding that is manufactured with a smooth surface and field painted may also be acceptable on primary facades. The use of vinyl or aluminum siding is not recommended. Likewise, vinyl and aluminum facings and fabricated plastic or composite wood/plastic building components are not appropriate on primary facades.

### 6.23 Width and Rhythm

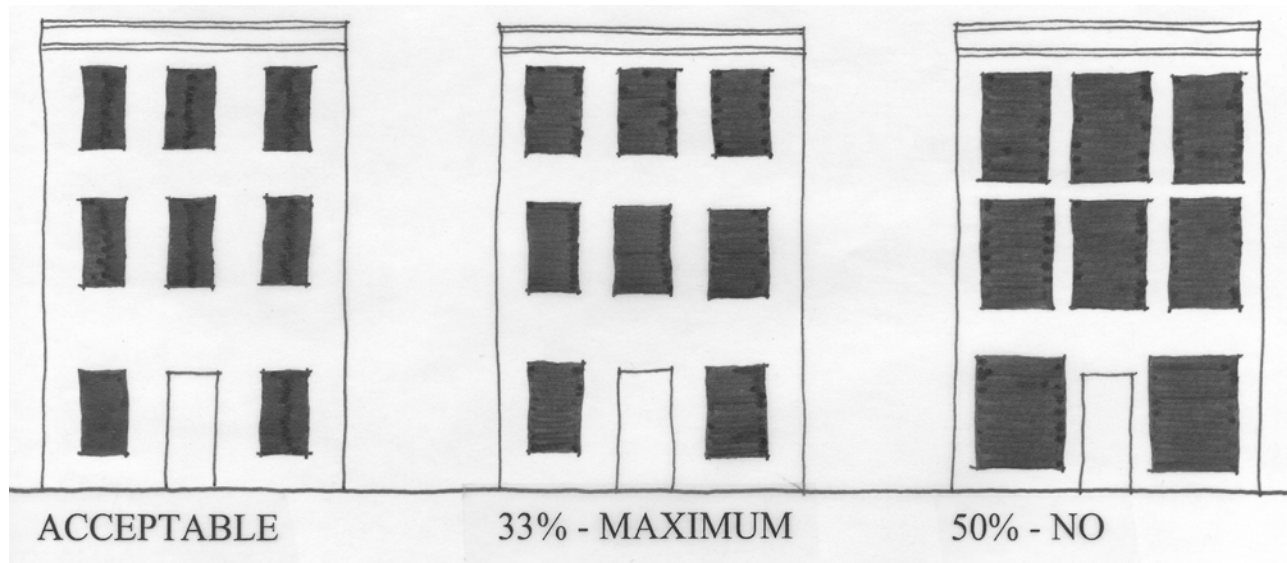
Historically, buildings along the road or village street were spaced to create a rhythm of solids and voids. Additions should not fill in the spaces between buildings, and new buildings should not disrupt the existing rhythm of the street.

### 6.24 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 proportion of windows and doors in an addition should be similar to the proportion of original openings in the existing building. Replicating the sash type and pane configuration of the historic windows is encouraged. If the sash type and configuration is not replicated, a sash type and configuration that is compatible in type to the historic sash pattern is recommended. Sliding glass doors are not appropriate on the principal facade of an addition.

### 6.25 Windows and Doors - New Buildings

The placement and proportion of windows and doors should relate to the placement and proportion of openings on the historic buildings of the district. It is recommended that vertically proportioned windows placed in a three, four, or five-bay configuration be installed on principal facades. The percentage of window openings to total wall surface on a principal facade should not exceed 33 percent (one-third) of the total wall area (Figure 69). The use of double-hung sash windows is encouraged. On secondary structures, the size and type of windows and doors should relate to the type of structure proposed.



**Figure 69.** The amount of window area in a traditional masonry wall is less than one-third of the total facade area. When this ratio of window area is increased beyond one-third by a proposed building, the proposed wall loses its compatibility with its historic neighbors.

## 7.0 GUIDELINES FOR PROTECTING HISTORIC VILLAGE STREETSAPES

### 7.1 Introduction

A primary purpose of the Historic District Ordinance and these *Design Guidelines* is to preserve the historical character of streetscapes within village historic districts. 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 the character of the outdoor ground surfaces, vegetation, walls, fences, and furnishings that enrich the space. In the Carversville and Phillips Mill Historic Districts, the historic streetscapes are rich with building material textures, interesting paving, vegetation, and streets that relate to the pedestrian more than the automobile (Figure 70).



**Figure 70.** The intersection of Aquetong Road and Carversville Road, looking northwest toward the Carversville Inn. This space, with the General Store on the right, is the heart of the village.



## 7.2 Driveways and Off-Street Parking

Off-street parking areas should be carefully planned to protect the historical character of the district. The removal of mature landscaping and trees to provide parking areas is discouraged. Where visible from the road, cobblestone pavers and grass-block pavers and crushed stone are encouraged (figures 71 and 72).



**Figure 71.** Parking area at the Kirk Homestead, Aquetong Road, Carversville Historic District. Grassblock pavers are successfully employed where the amount of automobile parking is not heavy.



**Figure 72.** New driveway and parking area at the recently expanded dwelling on Aquetong Road, Carversville Historic District. Crushed stone paving is a compatible and environmentally friendly paving surface.

### 7.3 Fences

Wood picket, vertical board, stockade, and ornamental iron fences are found in the Historic Districts (Figures 73 and 74). Chain-link fences and plastic fences are not appropriate in the Historic District except on rear areas of lots. Fences along street fronts should be designed to allow views of the yard and building. 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 and other building should be more refined or ornamental.



**Figure 73.** Traditional picket fencing along Carversville Road. Painted wood-picket fencing is an important visual element in the character of Carversville roads.



**Figure 74.** Cast iron fencing at dwelling at Carversville Road and Wismer Road, Carversville Historic District.

#### 7.4 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.

#### 7.5 Patios

Patios should be located on secondary sides of buildings.

#### 7.6 Plant Materials

The flow of water through the cultural landscape is strongly felt in both the Carversville and the Phillips Mill Historic Districts. In both villages, the sound of rushing water is present, and at Phillips Mill the Pennsylvania Canal provides insight into a remote village's connection to the outside world. In both historic districts, numerous ornamental gardens are present. HARB does not review landscape plans, but new plant materials should not obscure the view of principal historic facades. Climbing vines that cause deterioration of exterior wall materials should be avoided. Vegetative screening of utility equipment, dumpsters, and other undesired views is encouraged.

#### 7.7 Retaining Walls

Because of the steep terrain in Carversville, there are many examples of historic stone retaining walls and steps (Figure 75). Retaining walls visible from a public way should be built with traditional stone masonry materials. Railroad ties, pressure-treated lumber, and decorative concrete units are not appropriate retaining wall materials.



**Figure 75.** One of the more formal retaining walls and entrance steps in the Carversville Historic District is found at the Samuel and Hannah Firman House on Carversville Road. Note the stone walls, stone slab steps, and stone walk.

### 7.8 Sidewalks

Except for paved paths within properties, there are no paved walks in the Phillips Mill Historic District, and only intermittent sidewalks in Carversville. Traditionally, pedestrians walked on the quiet roads and streets in Solebury villages, sharing the cartway with horse-drawn wagons and carriages, and later automobiles. Surviving walks are paved with flagstone, and along Aquetong Road there are fragments of bluestone curbs (Figure 76). Where surviving, remnants of historic paving and curbing should be preserved. New walks should be constructed from flagstone pavers. Tinted concrete pavers and patterned concrete are not recommended.



**Figure 76.** Paving along Aquetong Road, Carversville Historic District. Note the surviving bluestone curbing, dry-laid retaining wall, flagstone sidewalk and walk to the porch, and hitching post.

## 8.1 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 railing or capping supported by a series of balusters.

**bay.** A regularly repeated main division of a building design. A building whose facade 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.

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

**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.

**brick mold.**

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

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

**casing.** 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. (Note: In the Doric order the column has no base.)

**cornice.** Strictly, the upper projecting part of an entablature; in carpenter/builder terminology, any projected molding ("crown molding") which crowns or finishes a horizontal fascia; the exterior assembly which closes the joint between the wall and roof of a building.

**hood.** A projecting cover placed over an opening.

**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.

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

**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.

**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).

**facade.** 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 length.

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

**gable.** The vertical triangular shape of a building wall above the cornice height, formed by two sloping roof planes.

**header.** In brick masonry, a brick laid so that its end is exposed in the finished wall surface.

**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 installed in a window sash.

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

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

**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 and encasing panes of glass in a window sash.

**order.** In classical architecture, a column with base (usually) shaft, capital, and entablature, embellished and proportioned according to one of the accepted styles - Tuscan, Doric, Ionic, Corinthian, and Composite.

**oriel.** A window structure projecting beyond the main wall plane attached to the building above ground level.

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

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

**panning.**

**parapet.** A low guarding 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 mortar (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.

**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.

**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).

**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.

**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 coordination of shapes in a design.

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

**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.

**shed roof.** A single-pitched roof over a small room; often attached to a main structure.

**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.

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

**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.

**single pile.** A floor plan that is one room deep.

**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.

**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.

**string course.** A horizontal course of masonry or wood trim which projects from a wall.

**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.

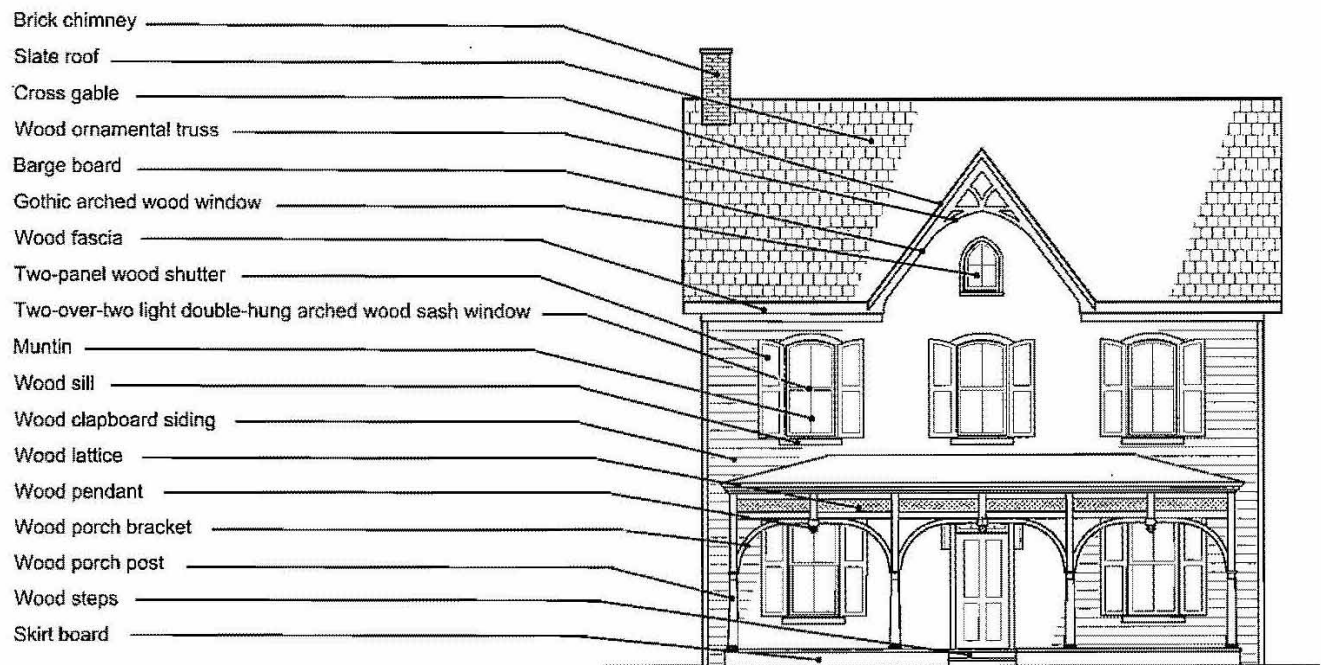
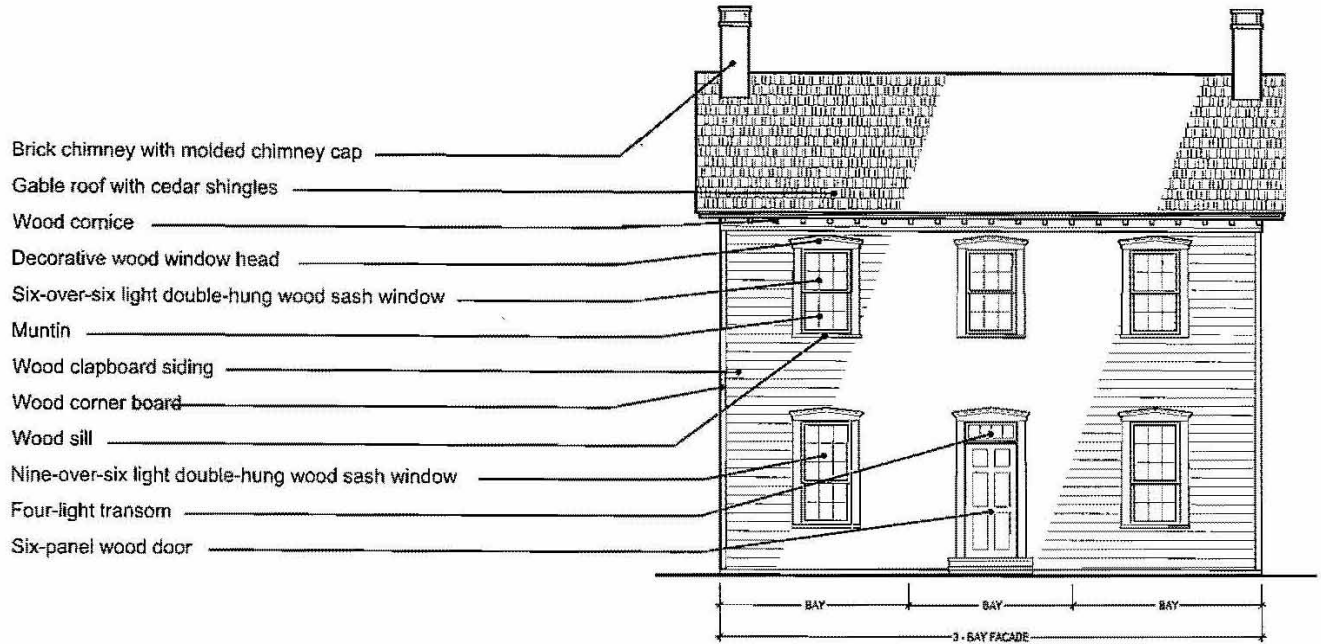
**vernacular.** A mode of building based on regional forms and materials.

**water table.** A horizontal course of masonry or wood trim separating the foundation walls from the exterior walls above.

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



GLOSSARY OF TERMS



## **8.2 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.

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.

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.

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.

Most properties change over time, those changes that have acquired historic significance in their own right shall be retained and preserved.

Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.

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.

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.

Significant archaeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

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.

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.

## 8.3 REFERENCES

### Books and Resources on Solebury Township and Historic Buildings

#### Solebury Township History and Architecture

Solebury Township HARB. History and Maintenance Manual, 2008.

#### Cultural and Architectural History

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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.

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#### 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.

*Appendix A*

**Maps of Historic Districts- attached**

*Appendix B*

**SOLEBURY TOWNSHIP ORDINANCE NO. 68**

AN ORDINANCE OF THE TOWNSHIP OF SOLEBURY PROVIDING FOR THE CREATION OF HISTORIC DISTRICTS WITHIN THE GEOGRAPHICAL LIMITS OF THE TOWNSHIP OF SOLEBURY AND DEFINING THE LIMITS THEREOF:

PROVIDING FOR NOTIFICATION TO THE PENNSYLVANIA HISTORICAL AND MUSEUM COMMISSION OF THE PENDING OF THE ORDINANCE AND FOR OBTAINING FROM THE COMMISSION A CERTIFICATE AS TO THE HISTORICAL SIGNIFICANCE OF THE DISTRICT WITHIN THE LIMITS DEFINED IN THE ORDINANCE:

PROVIDING FOR THE APPOINTMENT OF A BOARD OF HISTORICAL ARCHITECTURAL REVIEW TO GIVE COUNSEL TO THE BOARD OF SUPERVISORS OF THE TOWNSHIP OF SOLEBURY REGARDING THE ISSUANCE OF CERTIFICATES OF APPROPRIATENESS IN CONNECTION WITH THE GRANTING OR REFUSAL OF PERMITS FOR ERECTION, DEMOLITION OR ALTERATION OF BUILDINGS WITHIN THE HISTORIC DISTRICT, AND FOR APPEALS FROM SUCH REFUSALS AND FOR CHANGES IN PROCEDURES IN THE OFFICE OF THE ZONING OFFICER NECESSARY TO CARRY OUT THE PROVISIONS OF THIS ORDINANCE AND REPEALING ALL OTHER ORDINANCES OR PARTS OF ORDINANCES INCONSISTENT HEREWITH.

Be it ordained by the Supervisors of the Township of Solebury as follows:

**SECTION 1.**

In accordance with the provisions of an act entitled

“An Act authorizing counties, cities, boroughs, incorporated towns and Townships to create historic districts within their geographic boundaries; providing for the appointment of Boards of Historical Architectural Review; empowering governing bodies of political subdivision to protect the distinctive historical character of these and to regulate the erection, reconstruction, alteration, demolition or razing of buildings within the historic districts.”

Adopted by the General Assembly of the Commonwealth of Pennsylvania and approved by the Governor of the Commonwealth of Pennsylvania on the 13<sup>th</sup> day of June, 1961.

To protect the portions of the Township of Solebury which recall the rich architectural and cultural heritage of our township and state, to awaken in our people an

interest in our historic past and to promote the general welfare, education and culture of our township, there are hereby created in the Township of Solebury an historic district or districts as defined and described in Section 2 of this Ordinance.

**SECTION 2.**

The limits of the historic districts are defined, in the appendices which are incorporated herein by reference.

**SECTION 3.**

This ordinance will not apply to a newly created historic district until the Pennsylvania Historical and Museum Commission has certified by resolution, after notification in writing of the adoption of a new district, to the historical significance of the district within the limits defined in Section 2. The certification shall be maintained in the Township records.

**SECTION 4.**

A Board of Historical Architectural Review is hereby established to be composed of Solebury Township residents, all of whom shall have demonstrated interest in and knowledge of historic preservation. The requirements for the members of the Board shall consist of at least five (5) persons appointed by the Township Supervisors who shall have their principal residence in Solebury Township. The membership of the Board shall consist of a registered architect, a licensed real estate broker, the Building Inspector of Solebury Township, a qualified individual from each historic district, appointed as each district is placed under this Ordinance, and such other qualified individuals as the Board wished to appoint.

A majority of the Board shall constitute a quorum and action taken at any meeting shall require the affirmative vote of a majority of the Board.

The terms of the Board members shall be for five (5) years. The terms of the initial Board members will be staggered so that one member will serve for one (1) year, one for two (2) years and so forth. All members' terms will be deemed to begin on January 1 of the year of their appointment, including new members from new districts, whose terms shall be declared to have begun January 1 of the year of their appointment.

The Supervisors reserve the right to remove any member of the Board for cause, such as failure regularly to attend meetings.

The position of any member of the board residing within Solebury Township at the time of his appointment, who, thereafter moves his residence from the Township, shall automatically become vacant. Likewise, any member of the Board appointed from an historic district, who thereafter moves his residence from the historic district. The Building inspector who serves as a member of the Board, because of his position as

Building Inspector, shall cease to be a member of the Board upon said person ceasing to be Building Inspector of Solebury Township. An appointment to fill a vacancy shall be only for the unexpired portion of that term.

**SECTION 5.**

The Board shall make written recommendations to the Supervisors of the Township of Solebury regarding the issuance of certificates of appropriateness required pursuant to the Act of June 13, 1961, (53 P.S. 8001 et seq.) and this Ordinance. For this purpose, the Board may adopt and amend rules and regulations of their own organization and procedures, consistent with the ordinance of the Township and the laws of the Commonwealth. At a minimum, these should establish regular meeting times, attendance and training requirements which should include, at least once during a term, attendance at a seminar for members of Boards of Historical Architectural Review, conducted by the Municipal Training Division of the Pennsylvania Department of Community Affairs, in conjunction with the Pennsylvania Historical and Museum Commission.

The members of the Board shall serve without compensation. They shall make an annual written report of their activities to the Supervisors. The Board may, if approved by the Supervisors, employ secretarial assistance, pay salaries and wages and incur other necessary expenses.

**SECTION 6.**

Any person wishing to erect, reconstruct, alter or restore all or any part of a structure within a historic district which can be seen from a public street or way must secure a Certificate of Appropriateness from the Board of Supervisors before undertaking any work whether or not a building permit is required for that work. Any person wishing to demolish or raze all or any part of a structure anywhere within a historic district must secure a Certificate of Appropriateness from the Board of Supervisors before all or any part of a structure may be demolished or razed.

A Certificate of Appropriateness shall not be required for interior changes. Applications for Certificates of Appropriateness shall be made to the Building Inspector who will forward them to the Board of Historical Architectural Review in accordance with the terms of this Ordinance.

**SECTION 7.**

In those situations where a building permit is required, the building Inspector shall not issue a permit in an historic district for any erection, reconstruction, alteration, restoration, demolition or razing of a building or structure or for any other alteration of the property which requires a building permit until the Supervisors of the Township of Solebury have issued a Certificate of Appropriateness.

#### SECTION 8.

Upon receipt of an application for a Certificate of Appropriateness the Building Inspector shall, within five days of receipt, forward a copy of the application together with a copy of all material filed by the applicant to the Board of Historical Architectural Review.

The building Inspector shall maintain in his office a record of all applications together with their final disposition, which shall be in addition to and appropriately cross-referenced to his other records.

#### SECTION 9.

Upon receipt by the Review Board of an application for a Certificate of Appropriateness the Review Board shall consider the application at its next regularly scheduled meeting. The person applying for the Certificate shall be advised of the time and place of the meeting and shall be invited to attend the meeting to speak for the application. The Review Board meetings shall be duly advertised and shall be open to the public. The Review Board shall make a recommendation to the Supervisors within thirty-five (35) days after its receipt of the application. In the event that the applicant authorized, in writing, any extension of time the thirty-five (35) day period shall be increased to the same extent. If the Board fails to make its recommendation within these time periods it will be assumed that the Review Board has no objection to the issuance of a certificate of Appropriateness by the Supervisors.

#### SECTION 10.

In determining whether to recommend issuance or denial of issuance of a Certificate of Appropriateness, the Review Board will consider the following:

- A. The effect of the proposed change upon the general historic and architectural nature of the district.
- B. The appropriateness of exterior architectural features which can be seen from a public street or way.
- C. The general design, arrangement, texture, material and color of the building or structure and the relation of such factors to similar features of buildings or structures in the district.
- D. The term building and/or structure as used in this ordinance shall include, but not be limited to: fences, walls, signs, carports, porches, archways and other appurtenances.

#### SECTION 11.

If the Review Board, on the basis of the information received at the hearing, as well as from its general background and knowledge, decides to recommend against the issuance of a Certificate of Appropriateness, it shall indicate to the applicant what changes in plans and specifications, if any, could be made in order to receive a recommendation for approval from the Review Board. If the applicant accepts the suggested changes, in writing, the Board of Supervisors shall consider that the Review Board has recommended approval. If the suggested changes are not accepted in writing, the board of Supervisors shall consider that the Review Board has recommended disapproval.

#### SECTION 12.

The Review Board, after the hearing provided for in Section 9 of the ordinance and after any changes are made in the plans and specifications as provided in Section 11 of this ordinance, shall submit to the Board of Supervisors, in writing, its recommendation concerning the issuance or denial of a Certificate of Appropriateness. The written recommendation shall include the following information:

- A. The exact tax map location and street address of the property in which the work is to be done.
- B. A description of the work to be done.
- C. The general design, arrangement, texture, material and color of the building or structure and the relationship of such factors to similar features of buildings or structures in the district.
- D. The specific historical significance of the building or structures being erected, reconstructed, altered, restored, demolished or razed.
- E. A list of the structures in the area with their general exterior characteristics.
- F. The effect of the proposed change upon the general historic and architectural nature of the district.
- G. The opinion of the Review Board (including any dissent) as to the appropriateness and general compatibility of the work proposed as it will affect the character of the district.
- H. The specific recommendation of the Board to the Township Supervisors as to the issuance or denial of a Certificate of Appropriateness.

#### SECTION 13.

Upon receipt of the written recommendation of the Review Board as provided for in Section 12 of this ordinance, the Board of Supervisors of Solebury Township shall consider at the next regular meeting, unless extended by the applicant in writing, the question of issuing a Certificate of Appropriateness authorizing the performance of work requested in the application. The applicant will be advised by the Township Secretary as to the time and place of that meeting at which the applicant shall have the right to attend and be heard by the Supervisors. In determining whether or not to grant the requested Certificate of Appropriateness, the Board of Supervisors shall consider the same factors as governed the board of Historical Architectural Review ( See Section 10 of this



Ordinance), and the recommendation of that Board. If the Board of Supervisors of Solebury Township approves the application, it shall issue a Certificate of Appropriateness. If the Board of Supervisors of Solebury Township disapproves, it shall do so in writing within ten (10) days of its decision, stating its reasons for disapproval. In addition, copies of the disapproval shall be given to the applicant and to the Pennsylvania Historical and Museum Commission.

In addition, the disapproval shall indicate what changes in the plans and specification, if any, could be made in order to receive approval from the Board of Supervisors.

**SECTION 14.**

The applicant may appeal to the Zoning Hearing Board from the disapproval of a Certificate of Appropriateness.

**SECTION 15.**

The Building Inspector, with the approval of the Board of Supervisors, shall have the power to institute any proceedings at law or in equity necessary for the enforcement of this Ordinance or the Act of June 13, 1961, 53 P.S. 8001, et seq. in the same manner as in his enforcement of other building, zoning, or planning ordinances.

**SECTION 16.**

The Supervisors may impose a fine of not more than Three Hundred (\$300.00) Dollars for each violation of this Ordinance. In the event the fine is not paid within thirty (30) days of imposition of the fine, the Township may collect the fine by suit or summary proceeding brought in the name of the Township before a District Justice of the Peace. This fine shall be in addition to any fines or penalties imposed by any other Ordinances of the Township. Each day that a violation is continued may be considered as a separate violation.

**SECTION 17.**

Upon approval of this Ordinance by the Pennsylvania Historical and Museum Commission, all ordinances or parts of ordinances inconsistent herewith, including Ordinance # 30, are hereby repealed.

**SECTION 18.**

If any section, paragraph, subsection, clause or provision of this ordinance shall be declared by a court of competent jurisdiction to be invalid, such decision shall not affect the validity of this ordinance as a whole or any other part thereof.

Adopted by the Board of Supervisors of Solebury Township the 7<sup>th</sup> day of November, 1985.

ATTEST:

\_\_\_\_\_  
Ruth Milnor, Sec.-Treas.

\_\_\_\_\_  
Patricia D. Knight, Chairman

\_\_\_\_\_  
Frank C. Boas

\_\_\_\_\_  
Cyrus R. Hoagland

\_\_\_\_\_  
H. Robert Beck

\_\_\_\_\_  
Paul J. Giordon

*Appendix C*

**The Historic District Act**

Act of the General Assembly No. 167, dated June 13, 1961, (P.L. 282) as amended by 1963 P.L. 27, No. 24 and 1980 P.L. \_\_\_\_, No. 74(53 P.S.8001 et seq.)

*An Act*

Authorizing counties, cities, boroughs, incorporated towns and townships to create historic districts within their geographic boundaries providing for the appointment of Boards of Historical Architectural Review; empowering governing bodies of political subdivisions to protect the distinctive historical character of these districts and to regulate

the erection, reconstruction, alteration, restoration, demolition or razing of buildings within the historic districts.

The General Assembly of the Commonwealth of Pennsylvania hereby enacts as follows:

*Section 1.* The term "governing body," as used in this act, shall mean the board of commissioners of any county, the council of any city, except cities of the first or second class, the council of any borough or incorporated town, the board of commissioners of any township of the first class and the board of supervisors of any township of the second

class.

The term "executive authority," as used in this act, shall mean the chairman of the board

of commissioners of any county, the mayor of any city, except cities of the first and

second class, the president of council of any borough or incorporated town, the president of the board of commissioners of any township of the first class and the chairman of the board of supervisors of any township of the second class. (As amended 1980 P.L. \_\_\_\_, No.74.)

*Section 2.* For the purpose of protecting those historical areas within our great Commonwealth, which have a distinctive character recalling the rich architectural and historical heritage of Pennsylvania, and of making them a source of inspiration to our people by awakening interest in our historic past, and to promote the general welfare, education, and culture of the communities in which these distinctive historical areas are located, all counties, cities, except cities of the first and second class, boroughs, incorporated towns and townships, are hereby authorized to create and define by ordinance, a historical district or districts within the geographic limits of such political subdivisions. No such ordinance shall take effect until the Pennsylvania Historical and Museum Commission has been notified, in writing, of the ordinance and had certified, by resolution, to the historical significance of the district or districts within the limits defined in the ordinance, which resolution shall be transmitted to the executive authority of the political subdivision. (As amended 1980 P.L. \_\_\_\_, No. 74.)

*Section 3.* The governing body of the political subdivision is authorized to appoint a Board of Historical Architectural Review upon receipt of the certifying resolution of the Pennsylvania Historical and Museum Commission. The board shall be composed of not less than five members. One member of the board shall be a registered architect, one member shall be a licensed real estate broker, one member shall be a building inspector, and the remaining members shall be persons with knowledge of and interest in the preservation of historic districts. A majority of the board shall constitute a quorum and action taken at any meeting shall require the affirmative vote of a majority of the board. The board shall give counsel to the governing body of the county, city, borough, town, or township, regarding the advisability of issuing any certificate which the governing body may issue pursuant to this act. (As amended 1963 P.L. 27, No.24.)

*Section 4. (a)* Any governing body shall have the power and duty to certify to the appropriateness of the erection, reconstruction, alteration, restoration, demolition or razing of any building, in whole or in part, within the historic district or districts within the political subdivision. Any agency charged by law or by local ordinance with the issuance of permits for the erection, demolition or alteration of buildings within the historic district shall issue no permit for any such building changes until a certificate of appropriateness has been received from the governing body.

*(b)* Any governing body in determining whether or not to certify to the appropriateness of the erection, reconstruction, alteration, restoration, demolition or razing of a building, in whole or in part, shall consider the effect which the proposed change will have upon the

general historic and architectural nature of the district. The governing body shall pass upon the appropriateness of exterior architectural features which can be seen from a public street or way, only, and shall consider the general design, arrangement, texture, material and color of the building or structure and the relation of such factors to similar features of buildings and structures in the district. The governing body shall not consider

any matters not pertinent to the preservation of the historic aspect and nature of the district. Upon giving approval, the governing body shall issue a certificate of appropriateness authorizing a permit for the erection, reconstruction, alteration, restoration, demolition, or razing of a building in whole or in part. Disapproval of the governing body shall be in writing, giving reasons therefore, and a copy thereof shall be

given to the applicant, to the agency issuing permits, and to the Pennsylvania Historical and Museum Commission.

(c) Any person applying for a building permit within a historic district shall be given notice of the meeting of the Board of Historical Architectural Review which is to counsel

the governing body, and of the meeting of the governing body which is to consider the granting of a certificate of appropriateness for the said permit, and may appear before the

said meetings to explain his reasons therefore. In the event of a failure to recommend, the board, and, in the event of its disapproval, the governing body shall also indicate what

changes in his plans and specifications would meet its conditions for protecting the distinctive historical character of the historic district.

(d) Any person aggrieved by failure of the agency charged by law or by local ordinances

to issue a permit for such building changes by reason of the disapproval of the governing

body may appeal therefrom in the same manner as appeals from decisions of the agency charged by law or by local ordinance with the issuance of permits for such building changes.

*Section 5.* The agency charged by law or by local ordinance with the issuance of permits

for the erection, demolition or alteration of buildings within the historic district shall have

power to institute any proceedings, at law or in equity, necessary for the enforcement of

this act or of any ordinance adopted pursuant thereto, in the same manner as in its enforcement of other building, zoning or planning legislation or regulations.

*Section 6.* The provisions of this act are severable and, if any of its provisions shall be held unconstitutional, the decision of the court shall not affect or impair any of the remaining provisions of this act.

It is hereby declared to be the legislative intent this act would have been adopted had such unconstitutional provisions not been included herein. The provisions of this act

shall not be construed to limit the powers and duties assigned to the Pennsylvania Historical and Museum Commission.

*Section 7.* This act shall take effect immediately.

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#### **Procedural Steps to Establishing A Historic District Ordinance**

(a) Conduct a historical/architectural survey of the area you propose for designation (optional).

(b) Complete a Pennsylvania's Historic Resource Survey Form, available from the Pennsylvania Historical and Museum Commission, Bureau for Historic Preservation (BHP).

(c) Submit the completed form to BHP staff to evaluate the district's significance using the National Register criteria.

(d) Schedule a site visit with the BHP staff to establish district boundaries.

(e) Consult with BHP concerning the development of local support for the proposed historic district ordinance.

(f) Request a review by the BHP of the draft ordinance before adoption by the local governing body. Review will note any discrepancies between the ordinance and the enabling legislation.

(g) Schedule a public hearing for public consideration of proposed historic district ordinance.

(h) The local governing body adopts the historic district ordinance.

(i) The chief elected official of the local government requests the Pennsylvania Historical and Museum Commission to certify the historical significance of the proposed historic district. The request must be accompanied by a certified (signed and dated) copy of the ordinance, and a map clearly showing the historic district(s) boundary(ies). (*Note: Do not confuse Bureau review of documentation on the Historic Resource Survey Form with the official resolution by the Pennsylvania Historical and Museum Commission of the historical significance of the district*).

(j) The Pennsylvania Historical and Museum Commission notifies the local government of its official action. The ordinance takes effect on the date of certification by resolution of the Commission. (The Commission meets throughout the year and will consider the historical significance of the proposed district at a regular meeting. Completed substantiating documentation must be received at least 60 days before the meeting at which it will be considered).

**Note:** A model historic district ordinance, further information and technical assistance, including site visits, is available from the Pennsylvania Historical and Museum Commission, Bureau for Historic Preservation, Commonwealth Keystone Building, 2<sup>nd</sup> Floor, 400 North Street, Harrisburg, PA 17120-0093. Telephone (717) 787-0771, Fax (717) 772-0920.