



Historic District Commission MEETING AGENDA

Monday, March 14, 2022 - 6:00 PM
Council Chambers, Easton Town Office
14 S Harrison Street

Call to Order

Workshop

- 1) Final Draft 2022 Historic District Guidelines

Approval of Minutes.

Adjournment.

DRAFT Easton Historic District

DESIGN GUIDELINES FOR RESIDENTIAL AND COMMERCIAL PROPERTIES



TOWN OF EASTON

2022

EASTON HISTORIC DISTRICT

DESIGN GUIDELINES FOR RESIDENTIAL AND COMMERCIAL PROPERTIES

PREPARED BY

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2022

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Chapter 1. Introduction to Historic Preservation

The Easton Historic District and corresponding historic district zoning overlay was established to preserve the historic character of Easton's significant historic resources. Historic districts are regulated to ensure the preservation of historic buildings and features and the compatibility of new construction and additions with their historic surroundings. Each historic building within Easton's Historic District has its own unique, historic architectural features which contribute to its historic character. Each historic building and feature within the district, viewed together with new construction and additions, comprise the overall character of the district.

Easton's Historic District encompasses two areas which includes most of downtown and adjacent residential areas; the second is a smaller area surrounding the old Third Haven Meeting House. Seven additional historic properties scattered throughout Easton are considered historic landmarks and are subject to the Historic District zoning overlay and are considered to be a part of the historic district for the purposes of this document. A map of areas and resources subject to these guidelines can be found in [Chapter 3.3](#).



Figure 1: Historic view along Dover Street, looking east from Washington Street.

1.1. Purpose of Design Guidelines

Design guidelines are created by communities concerned with preserving the historic character of their buildings and how historic preservation contributes to economic health and local civic pride. Over 2,200 cities, towns and counties across the country have adopted design guidelines as part of their historic preservation efforts. Design guidelines address the protection and enhancement of existing buildings as well as compatible new construction within the designated areas. Most design guidelines also address how the landscape and elements in the landscape such as roads, sidewalks, parking areas, and public spaces should be protected or enhanced to contribute to the overall quality of the district. Design guidelines provide a basis for objective decisions about the appropriateness of proposed changes to the built environment and the historic landscape within a historic district.

The Easton Historic District Design Guidelines have been created to assist owners and tenants of historic buildings to maintain, preserve and enhance the character of their properties. These guidelines have also been created to assist architects, engineers, contractors and others to plan and implement projects that preserve and enhance the character of the historic districts.

These Historic District Design Guidelines are intended to provide a clear framework for ensuring that changes made to the exterior of buildings within the historic district are made appropriately and consistently. This is to ensure that changes to individual properties do not negatively impact neighboring properties or the overall character of the neighborhood. Preserving Easton's historic character has social, economic, and environmental benefits beyond maintenance of a particular aesthetic appearance.



Figure 2: Historic view of the Talbot County Courthouse from an early 20th century postcard.

1.2. The Benefits of Historic Preservation

The preservation of historic buildings provides benefits for the communities in which they are located. Besides preserving the outward historical appearance, historic preservation provides a social, economic, and environmental benefits.

The citizens of Easton have long been interested in preserving their historical and architectural heritage. In 1920's members of the Talbot County Garden Club began civic beautification projects that developed into preservation of the Courthouse Square and nearby areas. Beginning after World War II, a growing interest in preserving the appearance of the Town's oldest sections began to take hold. By the late 1970's, Easton's Historic District Commission was created by amendment to the town's zoning code to:

"enhance the quality of life and to safeguard the historical and cultural heritage of Easton by preserving sites, structures, or districts which reflect elements of cultural, social, economic, political, archeological, or architectural history; to strengthen the local economy; to stabilize and improve property values of such sites, structures, or districts; to foster civic beauty; and to promote the preservation and appreciation of such sites, structures, and districts for the education and welfare of the residents of Easton and Talbot County."

Historic properties are established resources, constructed using workmanship and materials which are often superior to that of new construction, including old growth lumber and artisanal techniques. Because of this, they typically have a longer lifespan – over 100 years on average – as compared to new construction, which has a typical useful life of 30-40 years. Historic buildings are tied into existing infrastructure including roads and sewers. The rehabilitation of existing structures often compares very favorably to new construction for this reason, particularly where demolition of an existing building would be required.



Figure 3: This historic view along Dover Street shows Easton's historic character, which mixed residential and commercial buildings.



Figure 4: Easton's commercial properties contain "embodied energy" and continue to serve a useful function.



Figure 5: Historic homes often include sustainable features like operable transoms and porches that help to shade and cool the interior spaces.

Historic preservation also helps to fuel the local economy by providing more local jobs as compared to new construction, as a larger percentage of the project cost for a rehabilitation project is for labor. Due to the widespread and common use of prefabrication in new construction, these projects often effectively outsource work from beyond the local economy.

Easton's well-preserved historic buildings maintain a physical connection to community heritage and promotes heritage tourism, distinguishing it from areas populated with new construction, which may lack "personality." Easton's historic character plays a vital role in attracting visitors and investment to the area. Local historic districts encourage better quality design for new buildings, additions, and renovations. Living and/or working in an attractive environment can provide psychological benefits. In fact, multiple studies have shown consistently that communities with revitalized historic neighborhoods have higher property values which are stabilized over time. Such neighborhoods improve the local municipal tax base and are indicators of a healthy community which can attract relocating existing businesses and new startups to the area.

Additionally, historic buildings contain "embodied energy," which is the energy expended by extracting, processing, manufacturing, transporting, and assembling the building's materials. Demolishing a historic building that could otherwise be utilized for a productive purpose wastes a significant amount of energy which had been in use for decades. Replacing historic buildings with new construction, often utilizing inferior materials, wastes even more. Historic preservation is therefore inherently environmentally sustainable, making use of existing buildings and infrastructure to the greatest extent possible. Waste materials from demolition and construction projects comprise approximately 25% of the waste in our nation's landfills.

Not only is the demolition of usable structures wasteful, but many historic resources feature unique, energy-saving features which can contribute to a reduction in energy use. Such features in historic buildings can include operable windows, clerestories, skylights, interior courtyards, rooftop ventilators, cupolas, thick masonry walls, and other features that can provide natural light and ventilation and reduce the need for energy consumption using mechanical systems and electric lighting. When necessary, existing historic buildings can also be successfully retrofitted to increase energy efficiency. More information about retrofitting historic buildings for efficiency and sustainability can be found in [Appendix C](#).

1.3. How to Use this Document

The following document provides design criteria for changes to buildings located within Easton's Historic District. These design guidelines are meant to provide a reference point for building owners, tenants, architects, designers, and other interested parties when planning exterior alterations to properties within the district. This document aims to provide clear examples of appropriate changes to the district's historic character. These guidelines are based on the guidance provided by the Secretary of the Interior's Standards for Rehabilitation, a set of overarching guidelines developed by the National Park Service which establish standards of treatment for the rehabilitation or alteration of historic buildings, structures, and sites. This document provides guidance on maintaining, repairing, and, when necessary, replacing historic features on properties within the Easton Historic District.

Information on Easton's Historic District Commission (HDC) and its procedures are provided in [Chapter 2](#). Background information on the history and character of the historic district is provided in [Chapter 3](#). An architectural style guide, which is helpful in identifying appropriate characteristics for historic architectural styles common to Easton, as well as an overview of design principles, is provided in [Chapter 4](#). The Secretary of the Interior's Standards for the Rehabilitation of Historic Properties, the nationally established principles upon which these guidelines are based, is provided in [Chapter 5](#).

Design guidelines for streetscape elements, existing buildings, new construction, signage, and demolition are provided in [Chapter 6](#). Each guideline provides guidance for alterations to both residential and commercial properties, as applicable.

Five appendices provide additional guidance for users. A glossary of architectural and preservation-related terms is provided in [Appendix A](#). Additional information on the use of substitute materials (i.e.: modern materials, typically synthetic, which are intended to mimic historic surfaces) is included in [Appendix B](#). Information on retrofitting historic buildings for efficiency and sustainability can be found in [Appendix C](#). A selected bibliography containing helpful technical information on preserving historic buildings is provided in [Appendix D](#), and Easton's Historic Preservation Ordinance is provided in its entirety, for reference, in [Appendix E](#). A sample HDC Hearing Application is included in [Appendix F](#), and additional resources for property owners can be found in [Appendix G](#).



Figure 6: This early 20th century postcard image shows the commercial area of Easton's historic district along North Washington Street.

Chapter 2. Historic District Commission

2.1. History of the Easton Historic District Commission

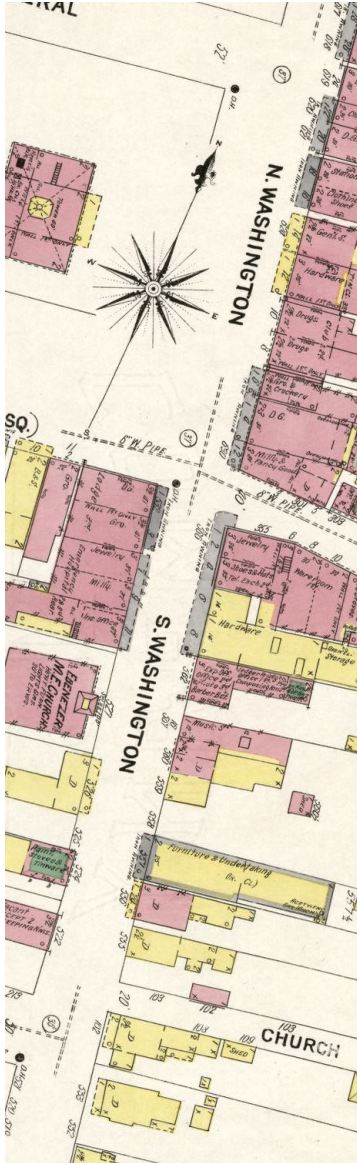


Figure 7: This 1907 fire insurance map, published by the Sanborn Company, illustrates Easton along South Washington Street in that year. Many of Easton's historic buildings remain as they were in the early 20th century.

Easton's Historic District Commission was established following a series of community-based preservation initiatives that have served this community well since at least the first quarter of the Twentieth century. The Talbot County Garden Club was among the first groups to advance the cause of protecting Easton's historic city center. Club members undertook planting and beautification projects that continued from the 1920's through into mid-century.

In the years following the Depression and World War II, the Garden Club members worked to convince building owners to make improvements that were sympathetic to the architecture of the buildings and that reinforced the streetscape character as downtown business began to "improve and modernize." With volunteer expertise from architect Dr. H. Chandlee Foreman, members were able to convince several key businesses to follow this general plan, setting into motion the foundation of Easton's modern preservation ethic.

One of the first merchants to set this example was Shannahan and Wrightson Hardware, followed by the Easton National Bank, the Tidewater Inn and then the Chesapeake and Potomac (C&P) Telephone Company. These initiatives, in combination with the significant potential for change presented by the construction of the Chesapeake Bay Bridge in 1952, prompted Easton to proactively manage expected future growth by enacting one of the first planning and zoning ordinances in Maryland.

As small communities like Easton grew in the mid-20th century the need for public services, including parking, threatened historic building stock across the country. Saving historic buildings from demolition became a rallying point for two key, local non-profits to further the cause of preservation.

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In 1956 the Talbot County Historical Society purchased its headquarters building to prevent acquisition of the property for a parking lot and began the Society's expansion into its current downtown campus of historic buildings. A decade and a half later Historic Easton, Inc. began the first of its efforts to conserve downtown's history. The group took up the efforts of Anne Lockhart to preserve four mid-nineteenth century frame buildings known as the Langsdale Houses. Between 1972 and 1979 Historic Easton successfully saved three of the four buildings, relocating two onto Bay Street and renovating a third. The group has also been responsible for several other preservation initiatives, including the survey of the core downtown historic resources, preparation and nomination of the Town's National Register Historic District as well as numerous advocacy and outreach efforts. The group's efforts also formed the local Easton Historic Preservation District, administered by the Easton Historic District Commission.

Between 1978 and 1979 the town's Planning and Zoning Ordinance was amended to include protections for the historic district, creating the commission to review applications and codify the application process. The commission is charged with overseeing "the preservation of sites, structures, and districts of historical, archeological, or architectural significance together with their appurtenances and environmental settings" as part of its public purpose and in the public's best interest. The Easton Historic District Commission is to achieve this mission via five main goals:

- To enhance the quality of life and safeguard the historical and cultural heritage of Easton
- To strengthen the local economy
- To stabilize and improve property values for such sites, structures, or districts
- To foster civic beauty
- To promote the preservation and appreciation of such sites, structures and districts for the education and welfare of the residents of Easton and Talbot County.



Figure 8: Easton's HDC works to preserve the historic buildings and landscapes of the town.

2.2. HDC Membership, Powers, and Duties

The Historic District Commission is a seven-member, volunteer panel appointed by the Mayor and Council of Easton for a three-year term. Commission members are required to have professional training, practical experience or demonstrated special interest in one of several fields related to preservation, architecture, history, archeology, museum fields or anthropology. A majority of Commission members must be Easton residents; for non-resident membership an individual must contribute special professional or academic qualifications.

There are two officer positions, Chairperson and Vice Chairperson, elected from the Commission membership. Commission members may be re-appointed by the Mayor and Council and Commission officers may be re-elected. The commission meets in regular public meetings at the Town offices and the Commission is authorized to utilize any needed resources of the Town of Easton to perform its duties.

The Easton Historic District Commission is responsible for overseeing two local historic districts. The first is the area known as the "Old Easton District," and includes both commercial and residential buildings in the core of Easton. The second is a smaller district surrounding the old Third Haven Meeting House. A map of the areas administrated by the Commission can be found in [Chapter 3.3](#).

Easton's preservation ordinance authorizes the Historic District Commission to create guidelines for the rehabilitation of historic properties and for new construction within the historic districts, as well as to conduct surveys, studies and other research to ensure the protection of all appropriate historic sites, districts and structures. The Commission may also designate the Maryland Historical Trust to research and recommend potential sites, structures, buildings, or districts for protection under the ordinance.

The ordinance also allows the Commission to accept easements or donations to carry out its public duties, to define its operational rules, and to take broader action, as necessary, to fulfill its public mission, goals and duties.

As part of its overall mission, the Historic District Commission may also seek to create new districts or expand current districts, as well as designate specific landmarks after appropriate study. The Commission submits its recommendation to the Mayor and Town Council for consideration and action.

2.3. Certificate of Appropriateness (COA)

Property owners who wish to perform any work to a property within the historic district that would result in a visible change must first obtain a Certificate of Appropriateness (COA). A COA is required in addition to any required construction, grading, demolition or other applicable permit.

To streamline the process and to ensure that all needed municipal reviews are undertaken, the application for all permits is grouped into a single package. The applicant is responsible for submitting all needed application information in addition to the appropriate fees. A Certificate is necessary before any work may begin on the proposed project. Routine maintenance that does not change the appearance of a building or site within Easton's historic district, such as repainting a previously painted surface, does not require a permit.



Figure 9: A certificate of appropriateness is required for any work that would change the appearance of any property within Easton's historic district.

THE COMMISSION ENCOURAGES APPLICANTS TO INFORMALLY DISCUSS WORK PROPOSALS WITH THE HDC OR TOWN STAFF BEFORE OF SUBMITTING AN APPLICATION IN ORDER TO CLARIFY WHAT CRITERIA AND ISSUES MAY BE INVOLVED WITH A PROPOSED PROJECT BEFORE TIME AND MONEY ARE SPENT ON PLANS THAT MAY NEED TO BE REVISED.

2.4. HDC Review Process

The HDC review process begins with the completion of the HDC Hearing application. The application must contain a description of the proposed work, photographs of existing conditions, and supporting documents based on the nature of the proposed project (New Construction/Addition, Renovation, Signage, Fencing/Landscaping, or Demolition). A sample application, which includes checklists for supporting documents, can be found in [Appendix F](#). Incomplete applications will be returned until all required documents are provided.

Once all of the necessary documents have been submitted and the application is deemed complete, a hearing before the Historic District Commission will be scheduled. The applicant should attend the meeting to represent the application and discuss any questions or concerns the Commission may have about the proposed work.

The failure of the Commission to act upon a completed application within forty-five (45) days from the date the completed application was filed shall be deemed to constitute automatic approval of the proposed changes unless an extension of this forty-five (45) day period is agreed upon mutually by the applicant and the Commission or the application has been withdrawn.

Based on the potential effect of the proposed work on the individual historic property and/or the surrounding district, the commission may either approve or deny a request. The Commission and the applicant may also mutually agree to modify the work proposal to minimize anticipated effects. The Commission and the applicant may choose to extend the application period to allow the applicant to refine the proposal or answer additional questions.

The Commission may also find that the building, site or structure that is the subject of an application request is of unusual importance to the Town, State or the Nation. As a result of that finding, the Commission members, in conjunction with the applicant, will try to develop an economically feasible plan to preserve the resource. If the Commission determines that the proposed project will materially impair the resource, they may reject the application for the Certificate of Appropriateness. This finding of unusual importance also provides a ninety-day period for the Commission and the applicant to explore viable means of preserving the historic resource.

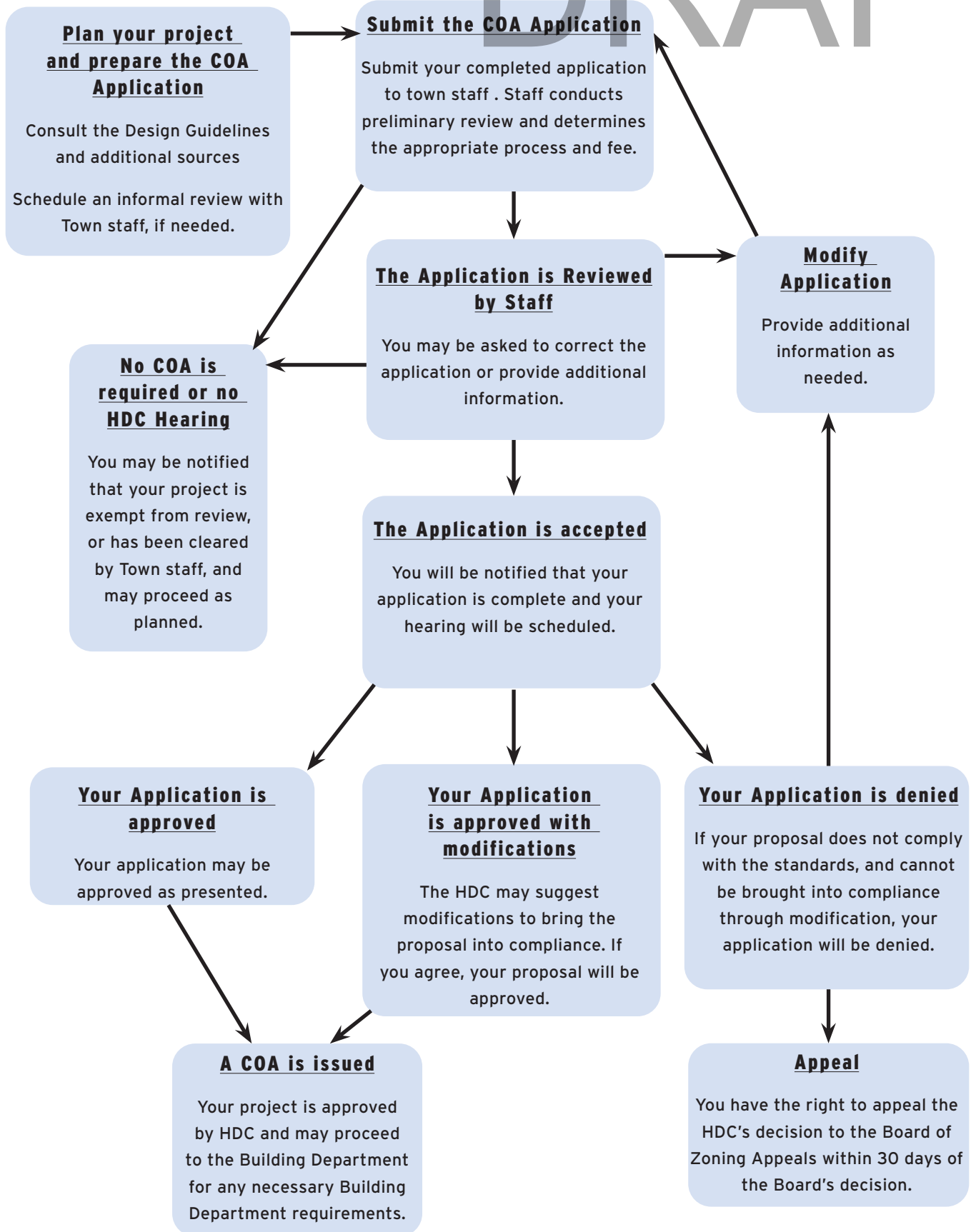
The Commission may only approve a work proposal that would alter, move, or demolish significant historic resources when certain conditions are met:

- The site or structure is a deterrent to a major improvement program which will be of substantial benefit to the Town;
- Retention of the site or structure would cause undue financial hardship to the owner; or
- Retention of the site or structure would not be in the best interest of a majority of persons in the Town.

The applicant has the right to withdraw an application from action by the Commission at any point during the review period.

COA Application Review Process

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2.5. Staff Approvals

In some cases where work is minor and will not affect the appearance of a building, applications may be approved through review by Town Staff rather than through an HDC hearing. While all applications are considered on a case-by-case basis, the following project types are likely to be cleared through Staff Approval.

- In-kind replacement of asphalt roofing shingles
- In-kind replacement of gutters and downspouts
- Installation of mechanical equipment in rear lots or on non-visible rooftops
- Installation of mechanical vents through roof or rear and side walls
- Installation of storm windows and storm doors
- Light cleaning performed without the use of abrasives, harsh chemicals, or pressure
- Repair and maintenance work that does not alter the appearance of the building or architectural feature being repaired or maintained
- Repainting of previously painted surfaces
- The addition or replacement of light fixtures
- Installation of satellite dishes or antennas
- Installation of planter boxes
- Temporary signs and banners
- Freestanding objects including statues, flagpoles, lampposts, clocks, and street furniture

2.6. How HDC Decisions are Guided

The HDC considers several factors when reviewing COA applications, including the property's historical significance, its material integrity (how much of the original building materials are still in place), and how the project will affect or impact the appearance of the surrounding area. The Commission utilizes its collective knowledge of historic buildings, the history of Easton, and nationally recognized historic preservation standards to judge the compatibility of proposed changes within the district.

The Commission uses the guidance provided by the National Park Service in the Secretary of the Interior's Standards for the Treatment of Historic Properties to help determine whether the proposed work will negatively impact a historic resource. The Commission specifically uses the Secretary of the *Interior's Standards for Rehabilitation* to review the appropriateness of changes to historic buildings. The Secretary of the Interior's Standards for Rehabilitation were originally created in 1976 to determine the appropriateness of proposed changes to income-producing National Register buildings whose owners wished to take advantage of beneficial federal tax considerations. They are now used more broadly to guide in the renovation and rehabilitation in historic districts across the country.

These standards were written to ensure that the character-defining features of historic properties are retained when they are altered. The term "character-defining features" refers to all of the individual components of a property which make up its overall historic character. These features include small-scale elements on individual buildings, such as the historic windows, doors, trim, and details. Larger-scale features, like the building's overall shape, the arrangement of window and door openings, and its site and setting are also considered character-defining features. These features are integral to a historic building's identity and should be retained and preserved.

Likewise, individual buildings and sites are character-defining features of the neighborhoods which make up Easton's historic districts. Character-defining features within the context of a neighborhood would include the buildings in the district, the relationship of those buildings to one and other, their scale and massing, setbacks, fence patterns, views, streets, sidewalks, driveways and walkways, street trees and plantings, and street furniture that come together to make up the overall setting.

**YOU CAN FIND THE FULL TEXT OF
THE SECRETARY OF THE INTERIOR'S
STANDARDS FOR REHABILITATION IN
[CHAPTER 5.](#)**

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Loss of the character-defining features of the neighborhood, or the addition of new buildings that are out of scale or inappropriate to the character of the district affects the historic integrity of the district as a whole. For this reason, alterations to the sides of properties that are visible from public rights-of-way within the historic district are the most scrutinized by the Commission. These visible façades have the greatest potential to alter the appearance of the overall district. The Commission may be able to offer greater flexibility in evaluating the appropriateness of alterations to less-visible sides and the rear of properties.

The historic district boundary contains both contributing and non-contributing resources. Contributing resources include buildings that are of a historic age and retain enough of their original building features (windows, siding, doors, trim, etc.) to “read” as a historic building. Non-contributing buildings generally include non-historic buildings located within the district boundaries.

When reviewing COA applications, the Commission has more flexibility over changes to a non-contributing property. However, alterations to non-contributing properties still have the potential to adversely affect the district as a whole and require a COA.

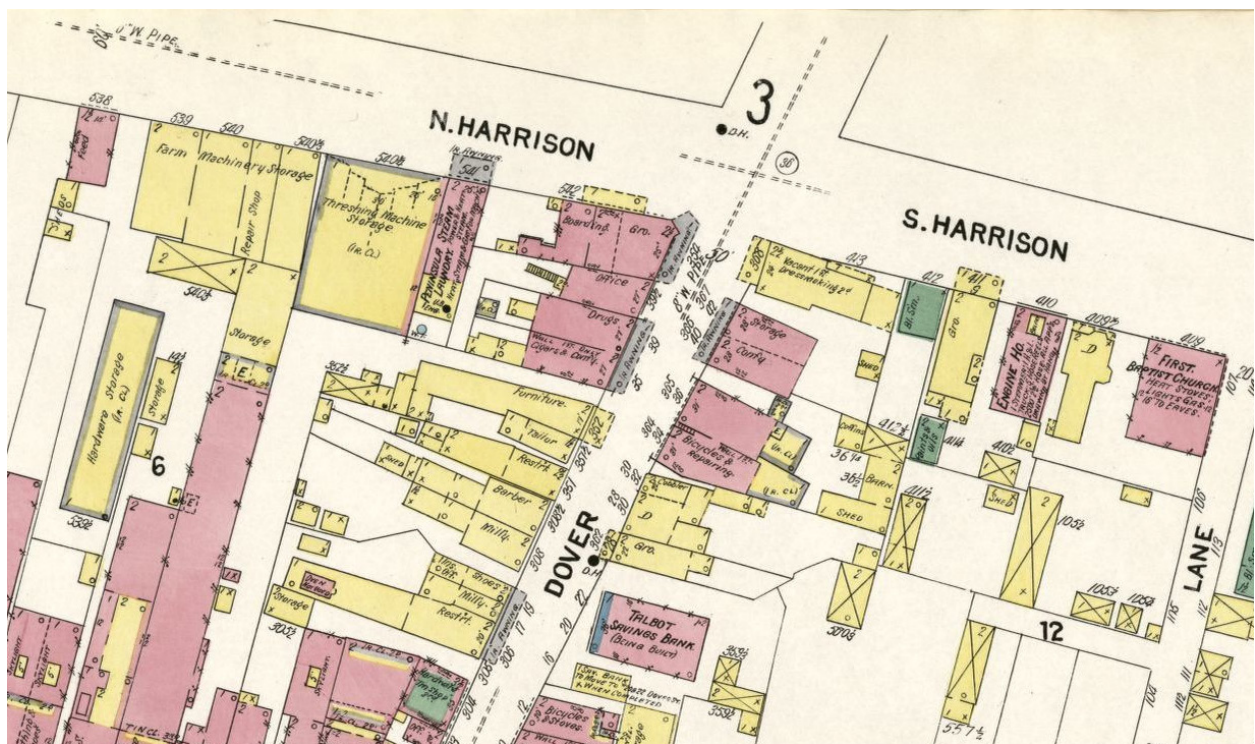


Figure 10: This 1907 fire insurance map, published by the Sanborn Company, illustrates Easton along South Harrison Street in that year.

2.7. Appeals

Decisions of the Easton Historic District Commission may be appealed within thirty days of the decision. The Board of Zoning Appeals hears the first appeal; further appeals may be taken before the Circuit Court of Talbot County. Please refer to Chapter 28 (Zoning) of the Town Code for additional information (excerpted in [Appendix E](#)).

2.8. Violations

Failure to comply with Commission decisions or other violations of the ordinance shall be treated as a Municipal infraction and penalized accordingly. Each day that a violation occurs shall be penalized as a separate offense.

Easton's historic district ordinance charges the Historic District Commission with preventing demolition by neglect. Property owners are expected to maintain their property in good condition and in compliance with local zoning codes. Willful neglect of a property in order to necessitate demolition of a property whose demolition would otherwise not be approved will be considered a violation of the historic preservation ordinance.

The Commission shall instruct the Town Department of Code Enforcement to serve written notice to the property owner or owners, tenant or other party responsible for the property's maintenance after appropriate documentation of decay or neglect. The written notice shall outline the problems and conditions, provide a thirty-day period for repairs to begin and a reasonable period for work to be completed. The recipient of the notice will be advised of their right to request a hearing within ten days to receive an explanation of the need for the citations within the repair notice. Such hearing must be held after at least a thirty-day notice period and the Commission must send written notification of the hearing to the property owner or owners as well as any interested citizens or organizations. If the hearing determines that corrective steps are needed, the Code Enforcement Officer may present a Final Notice for compliance. In the event of property owner's failure to comply with the repair notices and the Final Notice, the Commission is empowered to request the Code Enforcement Officer to take legal action.

In the event that a property or structure in the historic district is altered without a Certificate of Appropriateness or in violation of a Certificate of Appropriateness, the Town may issue the owner an Order to Restore. This order will require the property owner to restore the property to the condition that existed prior to the alteration using material-in-kind. The Town may also issue an Order to Restore in cases of Demolition by Neglect (see [Chapter 6.6 Guidelines for Demolition](#)). The HDC will review the plans for restoration for appropriateness and establish a reasonable time limit for the mitigation.

2.9. Demolition Review Procedures

Easton's Historic Districts are a collection of architecturally significant structures, and a mix of commercial, residential, and institutional buildings, gardens, dependency structures and streets. When any of these elements is removed due to demolition, the historic fabric that once was an important part of the district is irrevocably lost forever. Historic structures are a view to the past when construction techniques, architectural styles, and lifestyles were uniquely different. If these buildings are lost, the knowledge and history that is embodied in them will also be lost to future generations.

Buildings help to define an urban setting, and most importantly a community and its values, beliefs and culture. A streetscape is not defined by one building, but by a collection of buildings which defines the character of the neighborhood and gives the street a unique sense of place. Statistics show that property values in a historic district are higher than those structures not located in the district. Demolition in any urban setting, not just in a historic district, is a significant undertaking since the effects of such an action are felt throughout the community.

The Commission has set procedures which will allow for a thorough review of all demolition applications in its Rules of Procedure, which are excerpted here:

Application and Notice

Those seeking to demolish any structure in the historic district must first complete an application for demolition. Once this application is received and complete, the Commission will schedule the first of two mandatory hearings for contributing structures and one hearing for non-contributing structures. Incomplete applications will delay any hearing scheduling.

The Commission will use the National Register Criteria for Evaluation and information collected to determine if the property is a contributing structure to the district.

During this time period, the applicant is required to post a sign on the property alerting the community to the application for demolition. The Town may send notices of the application to neighboring property owners and community organizations as it sees fit.

Structural Analysis

The Commission will require a structural report from a licensed structural engineer (at the applicant's expense). The Commission reserves the right to approve the selected engineer. The engineer must have proven expertise in working with historic buildings and may have to provide recent documentation to this effect. The Maryland Historical Trust maintains a list of experienced consultants on their website, however, please note their disclaimer.

Replacement Plans

The Commission will only hear applications for demolition that contain plans and elevations for the replacement structure, a site plan, a detailed landscape plan (with plant materials and quantities listed) or other tangible plan for the property after demolition of the existing structure. The Commission will render its decision on each portion of the application; however, the demolition will only be approved after all plans have received final approval. An application for demolition without replacement plans for the property will be deemed incomplete.

Historic Research

Before the first hearing the Commission will review the application with regard to its contribution to the overall historic district. The Commission will use existing documentation including the 1980 Easton National Register Historic District Map, which lists all structures in the Historic District. The applicant is expected to submit conducted historical research on the building proposed for demolition. Without this information, the application may be deemed incomplete. The Commission may also require the services of a historic preservation consultant (at the applicant's expense but of the Commission's selection).

In addition to these resources and the National Register Criteria for Evaluation, the Commission will use the following guidelines as a benchmark in determining contributing structures:

- having character, interest or value and contributes to Easton's heritage;
- represents one or more periods or styles of architecture, landscape interest or value as part of the development, heritage or culture of the town architecture, building or construction technique with significant character, of Easton;
- reflects an outstanding attention to architectural design, detail, materials or craftsmanship;
- demonstrates characteristics that make a recognizable entity with logical geographic boundaries and its preservation essential to the integrity of the Historic District;
- represents an established and familiar feature of the Historic District due to its unique location or singular physical characteristics;
- provides certain historic or scenic value significant to the area.

If the structure in question meets one or more of these above characteristics, the Commission will consider the structure to be contributing to the district.

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First Hearing

If the Commission has found the structure to be a non-contributing, the Commission may act in one hearing to approve or deny a demolition. The Commission can approve both the demolition and replacement plans in one hearing.

If the Commission has found the structure to be contributing, the Commission will take at least two hearings to review and evaluate the application and any public comment. The Commission will review all relevant information and consider relevant criteria in rendering its decision.

This might include:

- whether or not denial of the application is a deterrent to a major public/civic improvement program that would benefit the town in general,
- whether the denial or approval of the application would not be in the best interest of the majority of the community,
- and whether the result of the decision would place undue financial hardship on the owner.

Subsequent Hearings

The Commission may render its decision at any subsequent hearing of the application. For all contributing structures that receive approval for demolition, the applicant must submit to the Commission the following documentary materials (for the structure being demolished) prior to the applicant receiving a demolition permit:

- a site plan drawn to an appropriate scale showing all structures, paving, landscape features and other defining physical features for the property in question. In addition, the site plan must show any neighboring structures within 50 feet of the property lines.
- 8"x10" photograph(s) of the existing conditions as viewed from all public right(s) of ways. One photograph will document the front or main façade as viewed from the right of way. Neighboring structures will also be photographed in such a way that shows the relationship of these structures to the structure in question.
- 8" x 10" photographs of all elevations of the structure to be demolished.

The Commission must receive these items before granting release of the demolition permit. Also, the Commission may grant approval for the replacement plans for the property at any subsequent hearing of the application. These plans will be judged against the Guidelines for New Construction. If the Commission finds the plans or application incomplete, it will table the entire application until the applicant distributes the necessary information the Commission requires.

Once, and only when the replacement plans are approved and the Commission has received the required documentary information, will the application be finally and fully approved.

Partial Demolitions

The Commission will use the same guidelines and procedures outlined above for partial demolitions. If the portion of the historic structure to be demolished contains unique or contributing features, the Commission may deny the application. All new additions will be required to meet the guidelines outlined in the New Construction portion of the Easton Historic District Guidelines.

Economic Hardship

Economic hardship occurs when the structure cannot be put to beneficial use. If the applicant is using this as a claim supporting the demolition application, the Commission will require the following information before any decision is rendered:

- a bid from a demolition contractor for the property
- an estimate from a building contractor to bring the structure to reasonable beneficial use.
- the public tax assessment of the property
- the fair market value of the property
- any offers the property owner may have received for the property
- any other information the commission may find to be required in order to render a decision.

The Commission will take these and other factors into consideration when rendering its decision. Other factors may include state and federal tax incentives for historic preservation as well as historic grants that may be available to the applicant. The burden of proof of economic hardship shall be the applicant's responsibility. The Commission will view "fair market value" as the price at which the property would change hands between a willing buyer and a willing seller, neither being under any compulsion to buy or sell and both having reasonable knowledge of the relevant facts.

Additional Information

The Commission may require additional information before approving any demolitions or replacement plans. In the case of replacement structures, the Commission may require conditions, including but not limited to, the following:

- a letter of credit from a lending institution for the project
- a letter of commitment from a lending institution
- other form of surety for the project
- any other information the Commission may find to be required to insure completion of the replacement project.

Chapter 3. District History and Character

3.1. History of Easton's Historic District



Easton, located on the Delmarva Peninsula, has benefitted from its strategic location near the Chesapeake Bay since the days of its founding. Early Native American inhabitants settled in the region for the same reason as later European settlers. The first documented contact was made by Captain John Smith and a small survey and exploration party who ventured up the "Chisapeack" from Jamestown during the spring and summer of 1608. The Eastern Shore's first permanent English settlement took hold during the summer of 1631 when Captain William Claiborne established a permanent settlement on Kent Island.

As the English colonies increased in population, English settlements gradually spread up the Bay. By 1661 the creation of Talbot County was underway. In the following decades, as the population continued to grow, a system of regional courthouses was required to firmly exert the laws of the colonial authority. In 1679 Talbot County's first courthouse was located in York, which at that time was a small town on Skipton Creek. In the ensuing decades, public sentiment became vehement that the York Courthouse was too distant to serve the needs of Talbot's citizens. A new courthouse was built in Oxford, but local residents remained unsatisfied until 1710, when the Maryland General Assembly decreed that a 2-acre tract of land in the vicinity of Pitt's bridge, in present-day Easton, be purchased for a permanent courthouse site. After the purchase for 5,000 pounds of tobacco, Philemon Hemsley was contracted to construct a brick court building and a jailhouse, stocks, pillory and whipping post. Hemsley completed his contract in 1712 and the first meeting of the court occurred that June.

The Talbot Court House complex joined another significant building that had been standing near the headwaters of the Tred Avon River, the substantial Third Haven Quaker Meeting house. Quakers have been a consistent presence in the area since at least 1660 when the Betty's Cove Meeting was founded; records of Third Haven Meeting date back to 1676. The business of the Court now brought even more people to the Quaker's meeting site now less than a mile away.

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As the business of the Talbot Court grew so did the permanent population in the area. One of the first residents was in fact Philemon Hemsley who purchased a lot and built a house adjacent to the Courthouse complex. Between 1712 and 1750 the settlement known as Talbot Court House remained small; four families lived in the vicinity and all supplies were purchased elsewhere as there were no shopkeepers among the residents. However, the business of the court made access and transportation routes a must. Roads to several water landings were cut and a new ferry service was initiated.

During the next quarter century, the development around the Courthouse began to take shape. Gradually the name for the settlement evolved from "Talbot Court House" to what was known locally as simply "Talbot". To avoid probable confusion between the town and the county, the name "Talbot Town" or "Talbotton."

By the end of the Revolutionary War, citizens were petitioning for incorporation of the town, and in 1786 the Legislature directed its formal creation (still called Talbot) by naming Commissioners and empowering them as a municipal authority. The Commissioners called for a survey and laid out a road grid and the 118 lots. Two years later the Legislature decreed that the General Court of the State for the Eastern Shore would be maintained at its current site and that the town would be called Easton. A treasurer and land office were also located in Easton in conjunction with the Court. Easton had become the Eastern Shore's most prominent and influential town.

Easton's new status and the expansion of the Court's judicial functions prompted the construction of a grand new Courthouse building. The new Court was opened in 1794, built at a cost of \$3000 and designed by prominent architect Cornelius West. The majority of the costs were borne by the state, since a significant portion of the Court's business would be affairs of the state.

This significant governmental activity influenced many local citizens to improve their own dwellings and places of business. The result is a number of private and public buildings designed with classical influence in the architecture, which set the tone for the sense of community that Easton tends to foster today.



Figure 11: The Courthouse remains a focal point in Easton's historic district.

3.2. Easton's Architectural Character

The buildings and sites of Easton's historic district grew out of its Colonial- and Federal-era roots to create the core of its historic resources. The Third Haven Meeting continues its traditions in what is believed to be the oldest standing structure in the State of Maryland. Many of Easton's Federal-era sites have survived fire and other threats to become landmarks within the community. As transportation improved throughout the peninsula and across the Bay, Easton's fortunes prospered through the good times and struggled during crises. The wealth of historic resources that comprise Easton's historic districts are diverse in style, type and context.

Three significant fires during the 19th century forced the renewal of portions of the downtown business and commercial district. In the wake of each fire the resultant rebuilding brought more layers to the mix of styles and types of buildings in Easton's core. Economic difficulties and national events such as the World Wars also shaped Easton's building patterns. The diversity of Easton's economy and its position as a seat of government helped to soften the impact of such events.

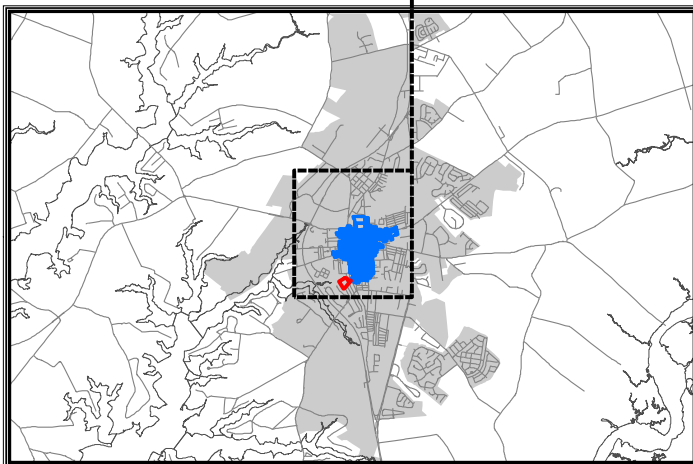
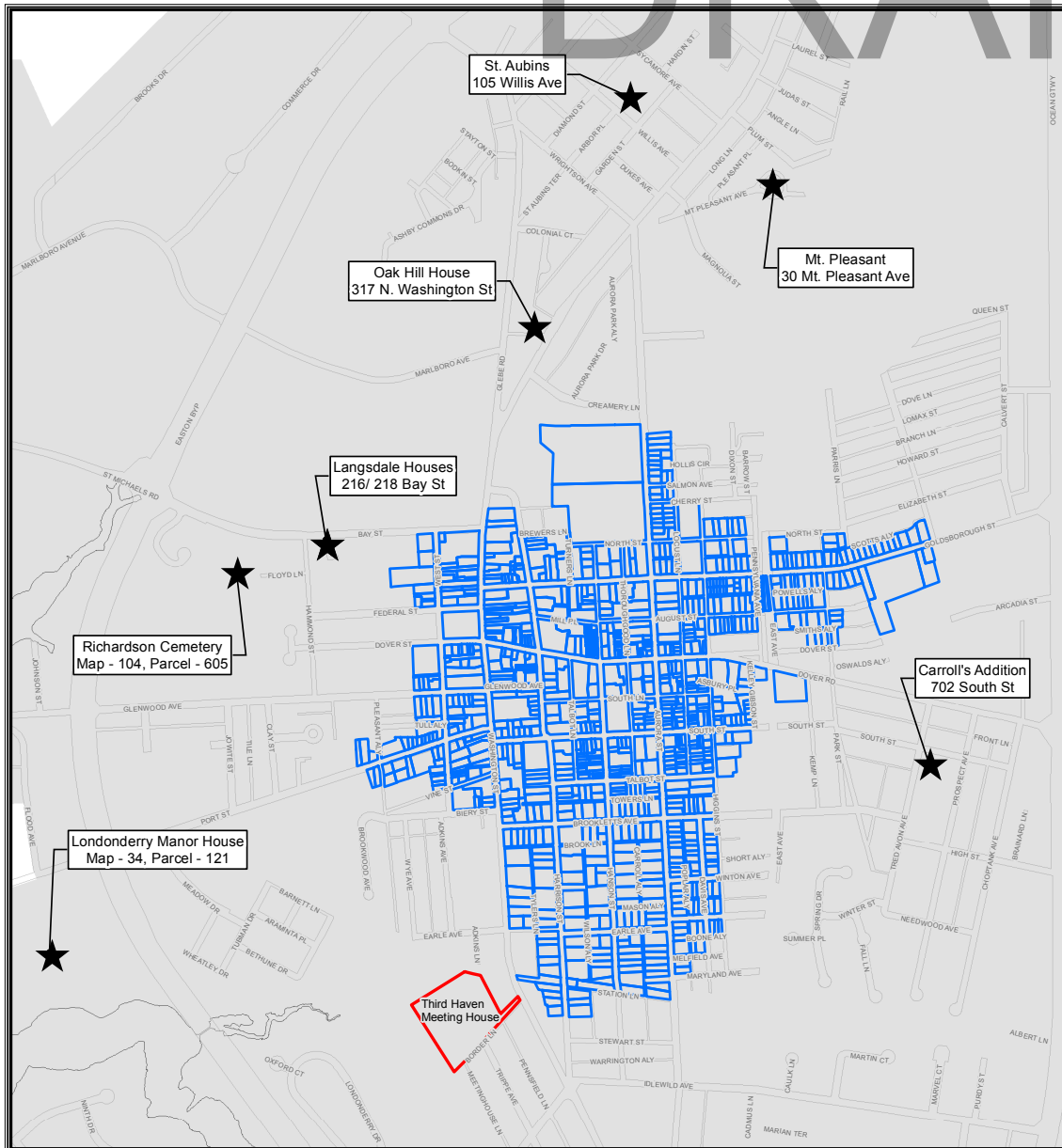
These economic and growth cycles are also evident in the residential and institutional buildings of Easton. The historic district contains a richness and diversity of dwelling types, including both vernacular and high style buildings spanning the period beginning after the Civil War through the First World War. Easton's historic district contains a rich mixture Victorian-era revival styles mixed with early twentieth century four-squares, cottage and bungalow styles and Colonial-revival styles. Easton also exhibits an evolution in its vernacular forms, from the earliest simple gabled side-passage or hall-parlor plan houses through the transition of the small gable-front homes, to the gradual inclusion of a small projecting bay, these smaller homes reflect historic influences and gradual changes in taste and means.



Figure 12: Easton's historic district is made up of commercial buildings and residences from a number of historic periods.

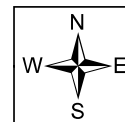
3.3. Historic District Map

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Town of Easton's Historic Districts Map

- Old Easton District
- Meeting House District
- Historic Landmarks



Prepared: 12-3-15

Chapter 4. Architectural Style Guide

4.1. Introduction

Historic buildings are frequently characterized according to their architectural style. Architectural style is defined by the hallmark forms, shapes, proportions, materials, and ornamentation that make up a building's overall character. Architectural styles changed throughout history as certain design movements became popular and others faded out of fashion. Understanding your building's architectural style, and the character-defining features that contribute to that style, will help you to understand which features are critical to the preservation of its historic character.

The following section provides a guide to assist in identifying architectural styles and evaluating a property's historic significance. Before proceeding, it is helpful to understand the following terms as they relate to historic architecture.

"Building type" describes a structure's function and form. Some building types are closely associated with a particular architectural style, while others are used in many architectural styles. [Chapter 4.2](#) provides an overview of common building forms and types.

The term "vernacular," when applied to architecture, describes buildings constructed according to traditional methods of construction within a specific locality or for a particular group of people. These local variations in architectural styles often occurred when builders or designers combined common building forms, pattern book designs of popular styles, and their own ideas. Often these buildings were designed and built by individuals who were influenced by the particular needs of their location – its climate, the available building materials and technique, and contemporary architectural and decorative fashions.

The term "high style" refers to buildings designed according to the doctrines of a specific, readily identifiable, national, or regional architectural style. They are designed by professional architects and builders or derived from architectural plan books. Designers of high style buildings were often strongly influenced by contemporary trends, fashions, and academic principles. While there are some examples of high-style architecture in Easton's historic district, such as the Federal style Talbot County Courthouse, most buildings are vernacular.

Please refer to [Appendix A](#) for a glossary of additional architecture- and preservation-related terms.

4.2. Building Forms and Types

The buildings in the commercial areas of Easton's historic district consist primarily of the two-part commercial block building type. These buildings are constructed of masonry (usually brick) and are typically ornamented with decorative elements relating to one or two architectural styles.

Easton's residential areas contain a number of building types, including single-pile, double-pile, gable front, and later dwelling forms. Building types and architectural styles commonly found in Easton are described in the following section.



Figure 13: This view of Easton's commercial neighborhood on South Washington Street was taken in the 1930s.



Figure 14: The residential areas have significantly different building types when compared to the commercial core of the district.

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Commercial Buildings



One-Part Commercial Block (1850s-1970s)

This building type is a single story and was typically constructed in urban settings to house retail shops, banks, or restaurants. These buildings tend to be wider than they are tall and feature large windows to display the goods provided inside. One-part commercial block type buildings often feature recessed entrances, and decorative cornices or parapets on the façade.

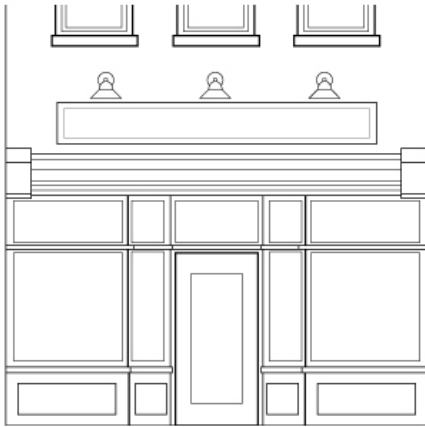


Two-Part Commercial Block (1850s-1950s)

This building type is common throughout the United States. These buildings are two to four stories in height and is divided into two distinct parts based on interior uses. Public spaces such as storefronts, lobbies, or restaurants, are located at ground level, with private spaces, such as apartments or offices on the upper stories.

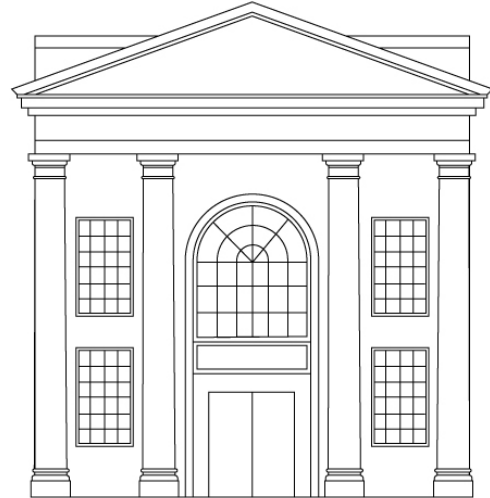
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Commercial Buildings (cont.)



Vernacular Storefront (1850s-1950s)

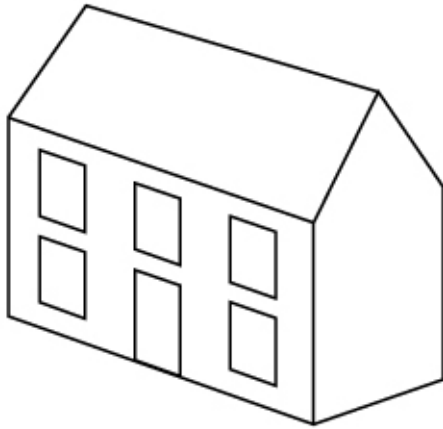
The vernacular commercial storefront of the late 19th and early 20th centuries commonly appears as the first-floor level of the one- and two-part commercial block building types. These storefronts feature large windows for the display of goods and a recessed main entrance which may be centered or aligned to one side of the building. The majority of Easton's historic commercial buildings feature vernacular storefronts.



Temple Front (1820s-1940s)

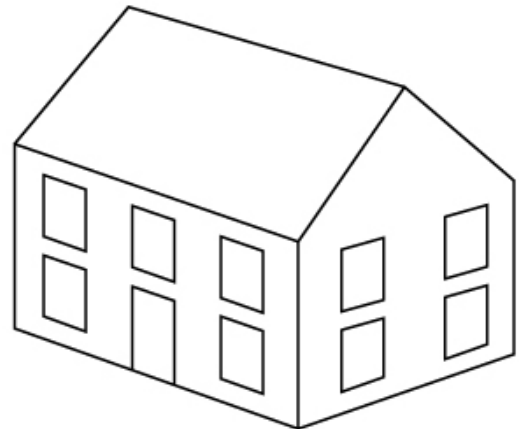
Temple front buildings have facades which mimic the temples of Greek and Roman antiquity. Rather than having been developed for commercial use as the other building types listed here, the temple front was most often used on religious, civic, and institutional buildings. A common exception is bank buildings, which, prior to the mid-19th century often had little in common with other commercial buildings in terms of appearance.

Residential Buildings



Single Pile House

The Single Pile house, also called an “I-House,” is traditionally three bays wide, one room deep, and two stories tall with a side-gabled roof. It has a symmetrical façade, often with end chimneys and a front porch. On the interior, it typically has a central hall flanked by rooms. It is a common type of vernacular home, and many were constructed in the region during the 19th century. These homes were often enlarged with rear ell additions, and the front porch was often updated to suit changing architectural fashions. Gothic Revival, Queen Anne, and Italianate variations are common.



Double Pile

The Double Pile house, like the I-House, is typically three to five bays wide and two stories tall with a rectilinear shape and side-gable roofline. The Double Pile house is defined by its two-room depth. It follows one of the most common domestic floor plans found in the United States, the “Hall and Parlor” plan, in which a central hall with staircase is flanked by pairs of rooms on each side. The double pile form is most closely associated with the Georgian and Federal styles but was also commonly ornamented with Greek Revival, Gothic Revival, Italianate, Colonial Revival, and Classical Revival style details. It is also commonly found in its simple vernacular form with little stylistic detail.

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Residential Buildings (cont.)**Gable-front**

The Gable-front house is another common vernacular form. Characterized by its simple, front-gabled roof, the Gable-front house type is typically rectangular or square in form. The narrow form of the gable-front type was well suited to narrow lots and the type is commonly found in urban neighborhoods and towns. Like other vernacular forms, this type may be found unornamented or with applied ornamentation from a variety of architectural styles.

**Gable-Ell**

The Gable-Ell house is typically two stories and is characterized by a gable-front central mass with an intersecting wing (the "ell") placed perpendicularly, creating an L shaped plan. The long side of the ell is typically oriented towards the street, and a porch is often located at the juncture of the two wings. Like the other building types mentioned, the gabled ell house was often ornamented with Victorian-era details, and the porch was commonly updated to reflect changing tastes and architectural fashions.

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Residential Buildings (cont.)**American Foursquare**

The American Foursquare is characterized by its boxy appearance, square or rectangular plan, and hipped or pyramidal roof. They are two-and-a-half stories high, and many have hipped or shed dormers. Dormers were typically centered over the front façade or placed on all four sides of the hipped roof. The form was ubiquitously popular on farms, in suburbs, and in more urban areas with larger lot sizes. These houses were popularized by their appearance in pattern books. Prefabricated versions were also available for purchase. These houses commonly incorporated Craftsman style elements but can be found with stylistic details from a variety of architectural styles, including Mediterranean Revival style barrel tile roofs or Colonial Revival style porches.

**Bungalow**

The Bungalow was a common house type in the United States and examples can be found dating to the 1900s through the 1940s. Bungalows are one to one-and-a-half stories and are compact in size. These houses typically have projecting eaves, multiple gables, asymmetrical facades, and low-pitched roofs with large dormers and integrated porches. The bungalow is most commonly associated with the Craftsman style. Like the American Foursquare, prefabricated versions were available as “kit houses”, and the form was widely popular for use in both rural and more urban settings.

4.3. Architectural Styles

Historic neighborhoods and commercial districts derive their distinctive feel from their own unique combination of architectural styles, building materials, and other landscape and design elements. Identifying architectural styles can help building owners understand the historic character of their own building as well as how it fits within the overall setting. Although Easton was founded at the end of the 18th century, the majority of the remaining buildings and infrastructure within Easton's historic district were constructed in the late 19th and early 20th century.

These buildings reflect influences from major architectural styles which were popular in the 19th through the early 20th century. The earliest of these is the Federal style, which was followed by the Greek Revival and other revival styles rooted in classical architectural traditions, which gradually gave way to the more ornate "Victorian" styles.

While the word "Victorian" is commonly used to describe an architectural style featuring heavy ornamentation, steeply pitched roofs and a proliferation of turned woodwork and polychrome finishes, the word actually refers to a period of time, the Victorian Era, which spanned the 1830s through the early 1900s and in which several architectural styles were popular. The Italianate, Gothic Revival, Queen Anne, Romanesque, and Stick and Shingle Styles are all styles which fall under the "Victorian" umbrella.

The following section describes historic architectural styles commonly found in Easton's historic district.



Figure 15: Easton's historic district contains a buildings with characteristics from a number of architectural styles.

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Federal Style (1780-1830)

Federal style architecture rose to prominence in the United States in the late 18th century, following the country's founding. The style was heavily based on the classical work of Renaissance architect Andrea Palladio and was influenced by modern interpretation of ancient Roman architecture. The style is characterized by plain surfaces with details including raised panels, tablets, moldings, and friezes. Low-relief ornamentation, including swags, festoons, and pendant bellflowers were common on high style examples. Most high style examples were constructed of brick, typically laid in Flemish Bond. Palladian windows, fanlights over main entry doors, and fluted pilasters are common features.



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Classical Revival Styles (1820-1860)

The Classical Revival or Neoclassical style is based upon interpretations of classical Greek and Roman models, relying on order, symmetry and detail to create a composition of formal and symmetrical features. This style is adaptable to wood, brick and stone construction and popular in many regions of the nation.

Common character-defining features of the classical revival style include overall symmetry, flat roofs with parapets, and entry porches with classical columns and triangular pediments, sometimes reaching two stories. Keystone lintels over windows and doors, moldings and cornices featuring dentils and modillions, dormers, and prominent curved or arched center windows on second stories are also common features.



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Gothic Revival Style (1830-1900)

The Gothic Revival style reached the height of its popularity during the 1830s and 1840s. Born of the Picturesque movement and popularized in the pattern books of Andrew Jackson Downing, it was the earliest of the Victorian styles to challenge classical norms. The movement abandoned the symmetry and order of Classicism in favor of asymmetry and variety in texture and color.

The style is typified by an asymmetrical plan and steeply pitched gables and pointed arches. Character-defining features of the Gothic Revival style include an emphasis on verticality in proportions, a proliferation of “gingerbread” and scrolled woodwork detailing, and diamond-pane casement windows. Gothic Revival style influence is often evident in steeply pitched, centered crossed gable roofs or applied gingerbread trim on vernacular examples.



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Italianate Style (1860-1900)

The Italianate style was highly popular from the 1830s through the 1870s and is a romanticized interpretation of Italian villas found in the Tuscany, Umbria, and Lombardy regions. Its use continued into the early 20th century.

The style is typified by flat or low-pitched roofs with over-hanging eaves, bracketed cornices, squared towers, and narrow window openings with round or segmental arches, decorative hoods and protruding sills. Italianate homes have rectangular, box-shaped plans with low pitched hipped roofs and overhanging eaves. Most Italianate homes are symmetrical in design, and some display box towers or center gables on the façade. Windows are typically two-over-two or one-over-one. The style emphasizes verticality in building proportions.



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Queen Anne Style (1880-1910)

The Queen Anne Style was the dominant style of domestic buildings in Maryland in the period spanning the 1880s through the 1900s and is one of the most common styles in Easton's historic district. The style merged a variety of classical and medieval ornamentation.

The Queen Anne style was successfully adapted to residential, commercial, and institutional uses. Queen Anne buildings are typically asymmetrical in plan, and feature turrets, window bays, towers, complex rooflines, decorated chimneys, and large and ornate porches. A variety of materials with contrasting textures, including brick, wood stone, slate, and tile were often combined to create a picturesque effect.



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Second Empire Style (1860-1900)

The Second Empire style was inspired by the buildings of Paris, which had been redesigned dramatically during the country's Second Empire period which spanned 1852-1870 and coincided with the reign of Napoleon III. The style is similar in both form and detail to the Italianate and was particularly popular in the United States during the building boom following the Civil War. The style was adapted to both symmetrical and asymmetrical floorplans and was used in both commercial and residential buildings.

The signature feature of the Second Empire style is the mansard roof, whose nearly vertical pitch allowed for more usable attic space than more steeply pitched roof types. Other hallmarks of the style include polychrome patterned slate shingles, prominent cornices, roof cresting, and rounded dormers. While Easton does not have any true Second Empire Style buildings, a few of Easton's homes incorporate Second Empire elements such as mansard roofs. Mansard roofs were often used in buildings with eclectic details from a mix of styles, including the Italianate and Queen Anne.



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Colonial Revival Style (1880-1960)

The Colonial Revival style emerged in the 1880s following America's Centennial celebrations, which aroused civic pride and sought to restore order to what was perceived to be the Victorian excesses of American domestic architecture. The Colonial Revival style borrowed heavily from early American Georgian and Federal architecture. After 1925, the restoration of Colonial Williamsburg and a rising interest in historic preservation greatly contributed to the popularity of this style. It was one of the predominant architectural styles in Maryland during the early twentieth century.

The Colonial Revival style often combined authentic colonial details with contemporary features on a more exaggerated scale than its 18th century models. Character-defining features associated with the Colonial Revival style include symmetrical massing, a "colonial" entrance way with a decorative pediment and pilasters, and a main entry door topped by fanlights or rectangular transoms and flanked by side lights.



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Craftsman Style (1895-1940)

The Craftsman style emerged at the very end of the 19th century and was heavily influenced by the English Arts and Crafts Movement, which emphasized a return to traditional handcraftsmanship and the use of natural materials. It became highly popularized through pattern books and magazine depictions and was the dominant style for small houses and the bungalow building type from the turn of the 20th century through the 1930s.

Craftsman Style dwellings often include deep overhanging eaves with exposed rafter tails, or widely overhanging eaves supported by large open brackets. Full or partial width porches which are integral to the main roof, gabled roofs, and double-hung windows, often grouped, with multiple panes in the top sash.



4.4. Historic Integrity

There are seven aspects of integrity which contribute to a historic property's overall significance: location, design, setting, materials, workmanship, feeling, and association. These aspects are used in assessing historic properties' eligibility for listing in the National Register of Historic Places but are also used by the HDC in assessing whether a property contributes to the district as a whole, and in turn, in evaluating the appropriateness of proposed projects.

Understanding your property's level of integrity will help determine the most appropriate approach to treatments and alterations.

High Integrity

A property with high integrity is one where the original design and historic materials remain largely intact. Preservation of the historic appearance is the preferred approach for treating properties with high integrity, however, rehabilitation may also be appropriate when some original features are in need of repair or replacement.

ADDITIONAL GUIDANCE ON
EVALUATING A PROPERTY'S
INTEGRITY IS AVAILABLE ONLINE
THROUGH THE NATIONAL PARK
SERVICE: [HTTPS://WWW.NPS.GOV/
NR/PUBLICATIONS/BULLETINS/
NRB15/NRB15_8.HTM](https://www.nps.gov/nr/publications/bulletins/nrb15/nrb15_8.htm).



Figure 16: These examples of properties with high historic integrity have all retained their form, materials, and stylistic details.

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Moderate Integrity

A property with moderate integrity is one that has only been partially altered but retains many of its historic features. A good example of a property with moderate integrity would be a commercial property where the first-floor storefront was modernized in later periods, but the historic appearance of the upper floors remains intact. Another example would be a residence whose roof and siding has been replaced with modern materials but whose windows, doors, and other architectural details remain in place.

Several approaches may be appropriate for treating properties with moderate integrity. This may include restoring the property to its historic appearance based on historic photographs or other documentary evidence or maintaining the appearance of the existing historic fabric while updating materials and features which have already been replaced with new features that are compatible with the building's overall design.



Figure 17: These examples of properties with moderate historic integrity have all retained their form, but some materials and stylistic details have been lost changed.

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Low Integrity

In a property with low integrity, the building's form may be the only recognizable historic feature, as most materials and details have been lost, altered, covered, or replaced. An example would be a historic Foursquare whose roof, siding, porch, windows, doors, and siding have all been replaced with modern materials.

Options for rehabilitating properties with low integrity might include maintaining the building "as-is," for example, replacing existing composite windows with new composite windows; restoring the property to its original historic appearance, if the budget allows and sufficient documentary evidence is available; or creating a new design for the building which is compatible with the surrounding properties in terms of mass, scale, and design.



Figure 18: These examples of properties with low historic integrity have lost most of their original historic features, including materials and design elements. When low integrity buildings are rehabilitated, the historic appearance may be restored, or a new design that is compatible with the surrounding district may be utilized.

4.5. Design Principles

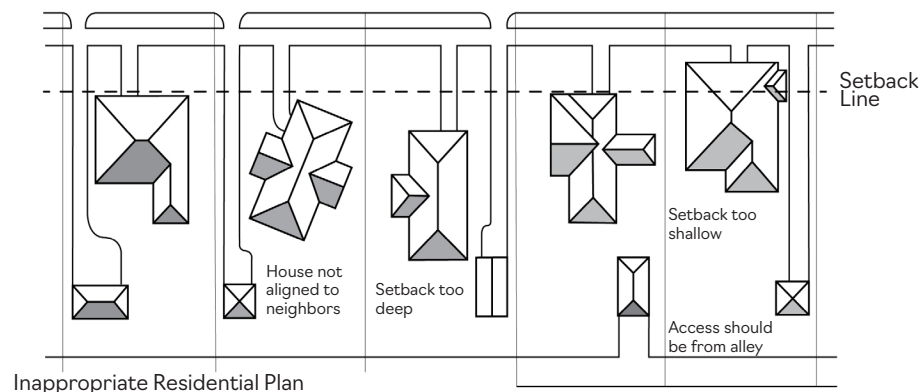
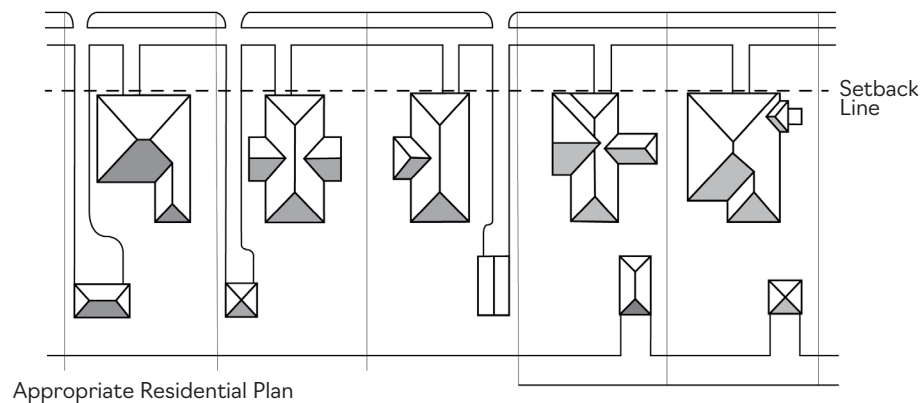
The following design principles correspond to specific characteristics which contribute to the feeling and integrity of individual buildings, sites, and districts.

Alignment

When buildings on the same street are constructed with the same setback distance, they are aligned to one another.

Setback

The term “setback” describes the distance between a building and its property line. For the purposes of this document, it generally refers to the setback from the street-adjacent property boundary. For example, many residential properties are set back approximately 25 feet from the property line, creating an open space between the front of the house and the street, forming a front yard. Many commercial properties, however, have little to no setback.



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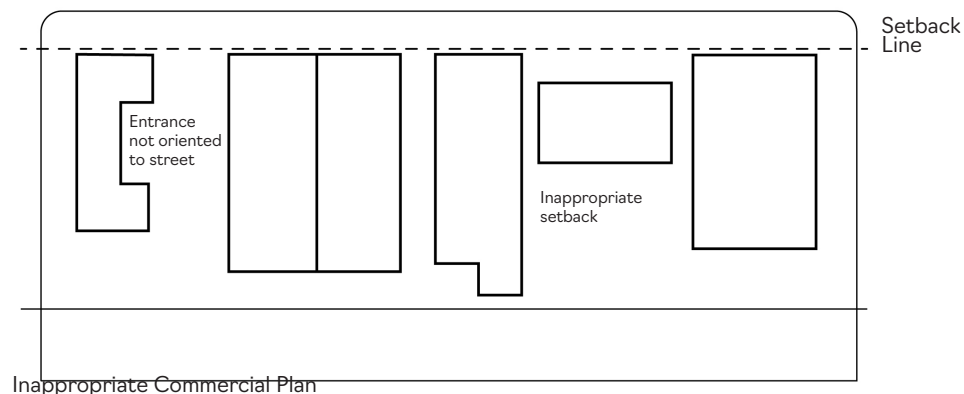
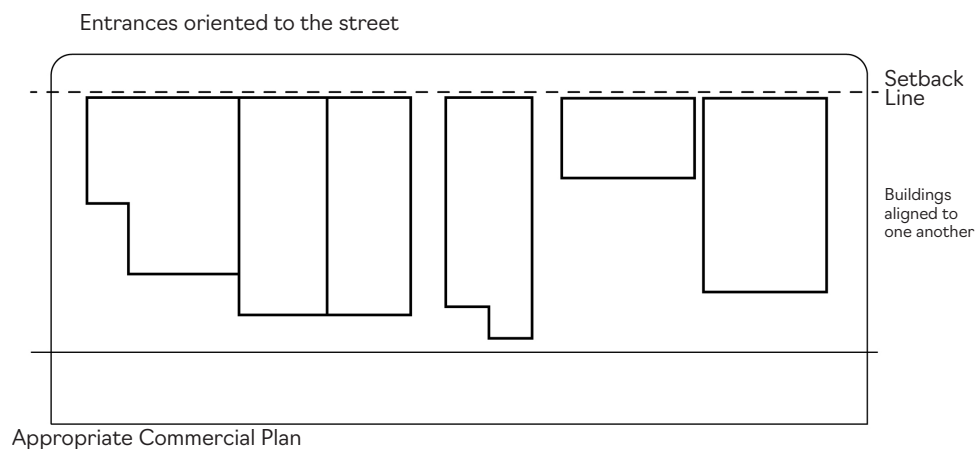
Orientation

The term “orientation” refers to the direction that a building faces in relation to the street. Most buildings are oriented so that the main entrance on the primary façade faces the street.

Massing

The term “massing” refers to the large-scale units that comprise a building. These masses define the overall shape and form of a building. In the Commercial Historic District, most buildings consist of a single mass that may be boxy in form. They may be vertical (tall and narrow) or horizontal (wide and short) in character. A building’s massing is a central part of its architectural design and can be altered through additions or demolition of parts. Alteration of a building’s massing can adversely affect its overall form and diminish its historic integrity. Proportion

The term “proportion” refers to the visual effect of the relationship between architectural elements and the building as a whole. Proportions may be expressed as mathematical ratios drawn from classical architectural theory, which may be used to determine the placement and size of architectural features including windows, doors, columns, etc.



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Rhythm

The term “rhythm” refers to the repetition of architectural forms along a streetscape. Width, height, spacing, setback, and orientation, as well as the placement of architectural features such as cornice lines, windows, and doorways contribute to the rhythm of the street. Demolition of existing historic structures, or the construction of new buildings which are incongruous with height, spacing, or other rhythm-defining elements can disrupt the historic rhythm of the street and alter the overall character of the historic district.

Scale

The term “scale” refers to the size of a building in relation to the surrounding buildings. Scale can be expressed through the size of a building itself (the height and width, number of stories, etc.) as well as through the size of building elements (the doors, windows, columns, staircases, etc.). Most buildings are described as being “human in scale,” however, many civic buildings are “monumental” in scale. Buildings that are “human in scale” have features, such as windows and doors, sized to comfortably support human use, while buildings that are “monumental” in scale typically have over-sized features designed to impart a symbolic sense of importance.

Height

A building’s height is determined by the number of stories, as well as the shape of the roof and the presence or absence of projecting features such as chimneys or towers. The relationship of the height of buildings to their neighbors along a street contributes to the overall street rhythm. While it may be appropriate in some cases to increase the height of an existing building, the overall rhythm of the streetscape should be considered and respected.



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Style

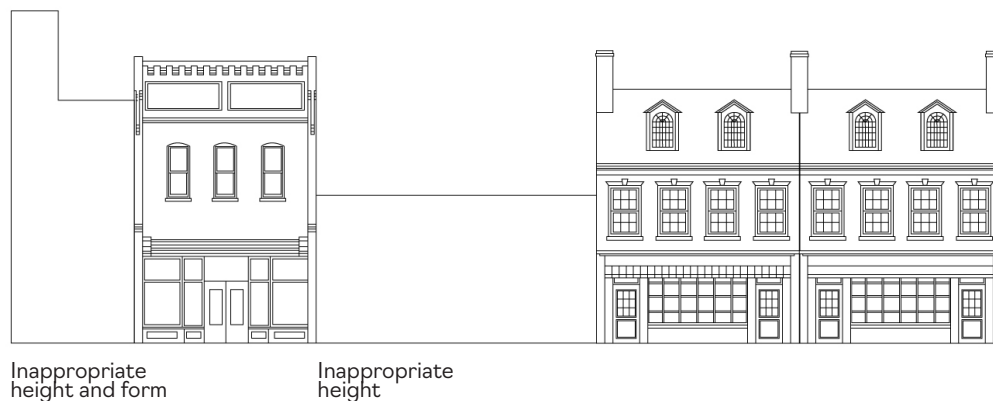
A building's architectural style is defined by its overall appearance and common features which refer to particular trends that were in use in the region and time period in which the building was designed and constructed. Each architectural style combines qualities of massing, scale, proportion, rhythm, detail, and ornamentation.

Symmetry

The term "symmetry" refers to a façade arrangement in which both sides are equal in proportion and arrangement of architectural features. "Asymmetry" by contrast refers to a façade arrangement in which elements are arranged with emphasis on one side of the façade. The use of symmetry or asymmetry in architectural design can be associated with particular architectural styles. A building's symmetry or asymmetry should be maintained.

Unity

The term "unity" refers to the effect created when all of the buildings in a district or area conform to a particular defined range of overarching building characteristics, including height, alignment, scale, massing, and spacing. This unity can be disrupted by new construction that is not consistent with such conventions.



Chapter 5. Secretary of the Interior's Standards for the Rehabilitation of Historic Properties

The *Secretary of the Interior's Standards for Rehabilitation* were originally created in 1976 to determine the appropriateness of proposed changes to income-producing National Register buildings whose owners wished to take advantage of beneficial federal tax considerations. Since then, they have become the basis for the majority of locally created design guidelines for historic districts. The *Secretary of the Interior's Standards for Rehabilitation* are:

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

Chapter 6. Design Guidelines

6.1. Universal Guidelines for All Projects

General Guidance

Guideline 1. Preserve Significant Historic Features

Every historic building, from each style of architecture has a set of distinctive details that contribute to the overall character of the building.

- a. Avoid the removal of historic architectural features and materials. Historic architectural features include large scale characteristics including the building's overall shape, roof form, and fenestration patterns, as well as small-scale features like moldings, brackets, ornaments, and other examples of skilled craftsmanship.
- b. Retain existing historic building materials, including brick and stone masonry, wood shingles and siding, stucco, etc., to the greatest extent possible. Avoid removing historic materials that are in serviceable condition.
- c. Materials or additions which were added after the building's initial construction – for example a porch, or a kitchen addition – may have since achieved historic significance in their own right and should be preserved.
- d. Historic outbuildings, including sheds and garages, should be maintained and preserved. Avoid removing or drastically altering historic outbuildings.

Guideline 2. Repair Rather than Replace

Where possible, repair historic materials and features rather than replacing them.

- a. Repair rather than replace historic features wherever possible.
- b. Use the recommended technical procedures for cleaning, refinishing, and repairing historic materials. See [Appendix D](#) for technical resources. Some cleaning methods, including chemical and abrasive methods, and repair techniques can cause or exacerbate damage to historic materials of the building, particularly masonry. Always use the gentlest methods available.

Guideline 3. Make Sensitive Replacements

When a historic element is deteriorated to the point that replacement is required, the replacement should replicate the element as closely as possible.

- a. Replace as little historic material as possible. This may include patching, splicing, or piecing-in replacement materials such as individual roofing tiles, shingles, or siding, masonry patches, or dutchman repairs for wood elements.
- b. Match the historic feature's size, shape, profile, texture, and color to the greatest extent possible. The new materials should match the old when possible. In some cases, replacement with features recreated in synthetic materials may be appropriate (for additional information on substituting historic materials, see [Appendix B](#)).
- c. Avoid changing the character of historic features. For example, original horizontal board siding should not be replaced by vertically oriented siding or shingles, even of the same material.
- d. Substitute materials should only be used if they do not cause damage or change the character of the historic resource. The new material should match the form, color, and texture of the historic feature (for additional information on substituting historic materials, see [Appendix B](#)).

THERE ARE FOUR SITUATIONS WHERE SUBSTITUTE MATERIALS MAY BE APPROVED:

- WHEN HISTORIC MATERIAL IS UNAVAILABLE,
- WHERE HISTORIC CRAFT TECHNIQUES OR SKILLED ARTISANS ARE UNAVAILABLE,
- IF LITTLE INFORMATION EXISTS ABOUT A BUILDING'S HISTORIC MATERIALS, OR,
- UPON CODE-RELATED CHANGES.

Guideline 4. Restore Significant Historic Features

It is appropriate to restore previously damaged or altered historic features to their historic appearance. Restoration should be based on physical evidence and/or documentation of the building's historic appearance.

- a. Remove non-historic materials that cover all or part of the façade. This may include inappropriate siding, cladding, or wrapping on façade elements such as cornices or storefronts.
- b. Restore or replace underlying historic materials with new elements that closely replicate the historic appearance.
- c. Take care to remove non-historic materials in a way that does not damage underlying historic materials.
- d. Replace missing features (such as cornices, storefronts, etc.) with historically appropriate replacement features. The design of replacement features should be based on its historical appearance and substantiated by documentary, physical, or pictorial evidence. This may be accomplished by locating historic photographs which show the original appearance of the element, replicating existing but incomplete elements, or by reproducing elements visible on neighboring buildings of the same style and date range.
- e. Where no evidence of the feature's original appearance exists, utilize a simple design consistent with the scale, massing, and style of the building and surrounding area.
- f. Historic additions that are in keeping with the overall design of the building and are over 50 years old have achieved significance in their own right and should be retained or restored.



Figure 19: Historic features, like this porch railing, should be maintained or restored as needed.

Guideline 5. Adaptive Reuse

Easton's HDC encourages the reuse of historic buildings. Adaptations of a property to a new use should retain the building's historic character and significant features and conform to existing zoning code.

For example, conversion of a single-family residence to a multi-unit apartment may require the addition of new exterior entrances. These should be designed sensitively and positioned on a non-visible façade whenever possible.

- a. Adhere to Easton's zoning code for permitted uses.
- b. It is preferable to retain a building's historic use whenever possible.
- c. Retain the building's historic character when adapting to a new use. A residential building converted to a commercial use should retain the building's residential character, and vice versa.

Guideline 6. Comply with Health and Safety Codes

It is important that all buildings comply with local and state safety codes, including providing handicapped access to residents or visitors, as needed. This can be achieved without compromising the significance or integrity of historic buildings.

- a. Compliance with health and safety codes and handicapped access requirements must be carried out with minimum impact on the historic character of buildings.
- b. When permitted by law, fire escapes or fire towers shall be placed at the rear of buildings as a secondary means of egress.
- c. Provide barrier-free access that promotes independence for the disabled to the highest degree practicable, while preserving significant historic features.
- d. Construction of ramps, lifts, fire escapes, and similar accessibility features should be constructed in an area that is hidden from public view, such as on a rear or side elevation, when possible.
- e. Ramps should have little to no visual impact or should be designed to be as unobtrusive as possible.
- f. Install ramps and other accessibility features in a manner that is reversible and does not permanently impact the historic building.
- g. Access ramps shall be in scale and visually compatible in design and materials with the building.

6.2. Guidelines for Streetscape Elements

The character of Easton's historic streetscape varies throughout the district. Streets, sidewalks, parking lots, benches, trash receptacles, public signs, kiosks and other items of street furniture are the context for the buildings in Easton's historic commercial areas. In the town's historic residential areas, trees, shrubs, major plantings, walls, fences, driveways, and auxiliary structures such as carriage houses and sheds are the context for the historic homes.

Easton's historic street layout, sidewalks, street furniture and landscape elements are character-defining features which play a large role in the historic "feel" of the district. Easton's historic streetscape elements should be maintained, and the design of new features within the landscape should be in keeping with its historic character.



Figure 20: Streetscape elements, like trees, signs, lights, furniture, and plantings, contribute to the character of the historic district.

Alleys

Guideline 7. Alleys

Utilize alleys for support functions for businesses, including trash receptacle storage, loading docks and loading activity, and temporary employee parking.

- a. Keep alleys clear in compliance with local health and safety codes.
- b. Alterations made to alley-facing elevations should consider scale and rhythm as they relate to the rest of the structure and the other surrounding buildings. The HDC may grant more leniency for proposed alterations to alley-facing elevations on a case-by-case basis.



Figure 21: This historic grocer's alley still contains its original wrought iron gate.

Driveways

Most of the driveways in Easton's historic district are located in the residential areas. Typically, driveways connect the street to a garage or parking area at the side or rear of the house. Most are constructed of concrete, asphalt, or crushed stone.

Guideline 8. Preserve Historic Driveways

- a. Maintain historic driveways in their original location.
- b. Maintain and preserve historic driveway surface materials.
- c. When deteriorated, repair or replace historic paving materials with the same or compatible material. Replacement driveways should match the dimension, texture and finish of the original, when the original is a character-defining feature. Where driveways are not prominent or significantly visible, a substitute paving material in keeping with the materials found in and the character of the surrounding district may be presented to the Historic District Commission for consideration.

Guideline 9. New Driveways

- a. Locate new driveways so that minimum alterations are required to character-defining landscape and features such as walls, fences and buildings, and should respect the predominant alignments and locations of driveways in the neighborhood.
- b. New driveways should be finished in a material that is compatible with the existing private walkways and the architectural character of the building.
- c. New or replacement driveway aprons throughout the historic districts may be constructed of concrete.

Outbuildings and Auxiliary Structures

Garden sheds, carriage houses, garages and other small auxiliary buildings are primarily associated with residential buildings. When appropriately designed and located, small auxiliary buildings contribute to the overall character of a property and the districts.

Guideline 10. Preserve Historic Outbuildings

- a. Original auxiliary buildings should be maintained and preserved in accordance with the appropriate sections of these guidelines (roofs, walls, masonry, etc.).
- b. When portions of a historic outbuilding require repair or replacement, those elements should be replaced in-kind or using substitute materials that replicate the historic appearance.
- c. Avoid replacing reparable historic outbuildings with new, prefabricated buildings.

Guideline 11. Erect New Outbuildings Sensitively

- a. Locate new auxiliary buildings to limit visibility from public rights-of-way when possible.
- b. If it is not possible to locate new buildings so that they are not visible from the primary public right-of-way, use landscaping or appropriate fencing to screen these features from view.
- c. New outbuildings should be designed to be compatible with the architectural style, scale, form, and materials of the main building on the property.



Figure 22: The historic outbuildings located in the rear yard of this property contribute to the character of the building and surrounding district.

Parking and Parking Lots

Public and private parking lots in the commercial areas of Easton's historic district are important to the economic vitality of its businesses. They provide both long- and short-term parking for workers, residents, and visitors. Many are appropriately located in or near the commercial core of the central business district. While a few are well designed and landscaped, most are very utilitarian in nature and thus do not contribute to the appearance of the historic districts. Few surface parking lots are present in residential areas. Those that are present are usually associated with religious and educational buildings.

Guideline 12. Universal Guidance for Parking Lots

- a. Provide adequate lighting on all parking lots.
- b. Clearly mark entries and exits to the parking lots and provide directional signs at appropriate locations.

Guideline 13. New Parking Lots

- a. Locate new parking lots in the rear of existing buildings, so that they are not visible from a primary public right-of-way.
- b. Avoid adding new surface parking lots that front on major streets.
- c. Provide a minimum 3-foot-wide landscape street front edge for all new parking lots, where possible. Landscaping should be 42 inches in height to screen automobiles from immediate view but allow visual access.
- d. Provide a low brick wall, fence or some other form of compatible screening to separate the sidewalk or street from parking lots where a 3-foot-wide landscaping buffer is not possible.
- e. Provide one approved tree planting for every 7.5 parking spaces with not more than 15 uninterrupted parking spaces in surface parking lots. Planting islands must contain a minimum of 64 square feet per tree with a minimum dimension of 6 feet per side.
- f. Provide adequate hose bibs to ensure available water for landscape maintenance in all parking lots.

Perimeter Walls and Fences

A number of historic perimeter walls and fence types can be found throughout the district. These include brick walls; wood fences including picket, straight board, and board-and-batten, and cast-iron fences. Fences and perimeter walls are typically located at the front property lines in residential areas. They help to define public from private space, as well as significantly contribute to the character of the districts.

Guideline 14. Perimeter Walls and Fences

- a. Retain existing historic perimeter walls and fences.
- b. Repair or restore damaged or deteriorated historic perimeter walls and fences. Where repair is not possible due to the severity of the deterioration, replace historic walls or fences in-kind using the same material as the original and matching in size, shape, height, profile, texture, and color. If use of the same material is not feasible, the substitute material should approximate the original as closely as possible.
- c. New walls and fences should be consistent with the setback of the subject building and adjacent properties.
- d. New walls and fences must adhere to the height, material, and replacement requirements outlined in Easton's zoning ordinances.
- e. New fences and perimeter walls should be appropriate to the character of the district. Concrete block and stucco finishes are not likely to be approved, particularly in locations visible from the public right-of-way. Simple, unobtrusive fences in traditional designs in powder coated steel or aluminum or wood picket fences are most appropriate. Note: Vinyl fences will not be approved.



Figure 23: Historic fences and perimeter walls should be maintained or replaced in-kind as needed.

Sidewalks and Curbs

Streets and sidewalks are the primary connective networks in the historic districts, providing safe access for pedestrians, while streets provide vehicular access throughout the districts and beyond.

Within the residential areas, sidewalks are typically separated from the street by a narrow, landscaped area. In the commercial areas the sidewalks extend from the buildings directly to the curb.

Guideline 15. Preserve Historic Sidewalk and Curb Materials

- a. Preserve and maintain historic sidewalk surface materials in both the residential and commercial areas. Removing historic sidewalk and walkway materials in good condition is not recommended.
- b. New sidewalk surface materials in the commercial areas should be compatible with the historic character of the surrounding area and compatible with surrounding sidewalk materials.
- c. Historic private walkways should be maintained in their original location. When deteriorated, repair or replacement should be in the same or compatible material matching the dimension, texture and finish of the original.
- d. New private walkways should be designed to be compatible with the historic walkways and buildings on the property.
- e. Provide accessible curb cuts at appropriate locations throughout the districts for ADA accessibility. New or replacement curb cuts and ramps may be constructed of concrete.



Figure 24: Many sidewalks in Easton's historic areas are paved in brick.

Street Furniture

“Street furniture” is the term used to describe elements such as benches, trash receptacles, parking meters, telephone and electrical poles, fire hydrants, mailboxes, streetlights, bulletin boards, and the like found in the residential and commercial areas of the historic districts. Along with the sidewalks, streets, parking lots, driveways, and landscaping, they contribute to the context of the historic district by reinforcing the character of the area. Historic street furniture should be retained to the greatest extent possible, and new street furniture should be compatible with the feeling and appearance of the district.

Street furniture should be safe, conveniently located, well designed, and as maintenance-free as possible. The type, design, and location of street furniture should reflect the character of the neighborhood in which they are located – street furniture in the commercial areas should reinforce its commercial character, while street furniture in the residential areas should reinforce its residential character.

Guideline 16. Historic Street Furniture

- a. Whenever possible, preserve historic street furniture.
- b. Maintain historic street furniture by cleaning, repainting, and protecting as needed.



Figure 25: Historic street furniture, like this Fine-o-Meter, contributes to the district's character.

Guideline 17. New Street Furniture

- a. Street furniture provided by the town should be uniform in appearance and consistent in placement (ex: along the curb side of the sidewalk or adjacent to buildings).
- b. New street furniture must not impede pedestrian traffic.
- c. New benches should be made of wood or synthetic materials.
- d. Locate trash receptacles in areas where people are likely to congregate. Trash receptacles should include removable inner containers.

Guideline 18. Streetlights

- a. Maintain historic light fixture, or existing light fixtures that are complimentary to the character of the historic district.
- b. Use consistent lighting styles throughout the district.
- c. Avoid the addition of streetlights in styles that are inconsistent with the decorative lighting fixtures found throughout the district except where required by health and safety or traffic codes. Street lights within Town right-of-way must meet Town of Easton Standards.



Figure 26: Historic light standards and other street furniture can be unifying elements throughout a district.

Trees, Shrubs, and Landscaping

Landscaped areas are important to defining the character of the historic districts. The front yards of residential buildings and important civic areas, such as the front yard of the County Courthouse are major visual elements within the streetscape.

Many of the existing landscapes in the historic residential areas reflect popular designs of the late nineteenth and early-twentieth centuries. For example, during the second half of the nineteenth century, the Victorian Garden style of landscape was popular. It emphasized informal, natural forms and groupings of plants. Front yards were often separated from the sidewalk or street by a low stone or brick wall or wood or cast-iron fence, and shrubs, trees and flowerbeds were often located along property lines. Cast stone, concrete, and cast-iron lawn ornaments were popular features, as were plantings of flowers or shrubs along a building's foundations. In contrast to the almost exclusive use of native plant material prior to 1850, the Victorian Garden style often contained exotic plants imported from Europe, South American or the Western United States.

During the latter part of the nineteenth century, the design of rear yards was usually more utilitarian than the design of front yards. They served as the location for carriage houses, sheds, privies and other auxiliary buildings. Sometimes a small kitchen garden was located there. Often a large portion was planted with grass as an open lawn.

Early twentieth century residential landscapes typically consisted of isolated trees and foundation plantings of flowers and shrubs. Shrubs, wood fences and stone or brick walls were used to separate the property from the sidewalk or street. Rear and side yards contained garages, sheds and other auxiliary buildings.



Figure 27: The landscaping around the Talbot County Courthouse is an important character-defining feature.

Guideline 19. Trees and Street Plantings

- a. Preserve existing shade trees.
- b. New shade trees should be located where they will not obscure important historic features or damage historic buildings with roots or branches.
- c. The use of planter boxes and other landscaping features is encouraged. The design should be compatible with the character of the building and surrounding district.
- d. Stormwater management features and rain gardens should be unobtrusive and compatible with the surrounding district.

Guideline 20. Preserve Historic Landscaping

- a. Whenever possible, existing historic landscaping should be maintained and preserved. If replacement of shrubs or plantings becomes necessary, the same or similar types of plantings should be used.
- b. Landscaping at the front yards of residential properties should generally reflect the period of the home.

Guideline 21. Planters and Window Boxes

- a. Window boxes should be appropriately scaled and proportioned to suit the building. Appropriate materials should be used.
- b. Avoid covering or removing character-defining features of windows, such as trim and sills, when installing window boxes.



Figure 28: Front yards of residential properties tend to be the most visible landscaping areas.

Vacant Lots and Open Spaces

Guideline 22. Open Spaces

- a. Preserve historic open spaces such as parks and yards.
- b. The addition of new open spaces, such as landscaped parks or recreational areas, should utilize existing vacant lots. Do not demolish sound historic buildings to create new open space.

Guideline 23. Vacant Lots

- a. Maintain vacant lots in clean and orderly condition in accordance with local health and safety codes.
- b. It is appropriate to convert vacant lots to public parklets or gardens, or to utilize existing lots for new construction or surface parking lots in keeping with the applicable sections of these guidelines (see Parking and Parking Lots in [Chapter 6.2](#) and [Chapter 6.4](#) for Guidelines for New Construction).



Figure 29: Existing vacant lots can be a good location for small parks and other green areas.

Public Art

Guideline 23. Murals

- a. Murals may be permissible on side elevations and will be reviewed on a case-by-case basis.
- b. Avoid placing murals on previously unpainted brick or stone surfaces. Stucco surfaces are appropriate locations for wall murals.
- c. Murals should not compete with or overwhelm existing architectural features such as windows, moldings, entryways, or other detailing.
- d. Murals should be located and sized to engage and encourage pedestrian interaction.
- e. Painted signs and advertisements are not considered murals and shall conform to the district's sign guidelines.

Guideline 24. Sculpture

- a. Historic objects such as statues, sculptures, and fountains should be preserved. Exceptions may be made where public sculptures no longer reflect the values of the community or retention of a historic public sculpture or statue is not in the public's interest.
- b. New sculptures should be designed and sited to avoid competing with or obscuring historic features of the district.
- c. Sculptures should be designed to harmonize with the overall layout of the site for which it is proposed. Sculptures should be appropriate in design and character to the overall setting.

6.3. Guidelines for Existing Buildings

Easton's historic district contains commercial, residential, religious, and institutional buildings. Preserving Easton's historic building stock along is integral to maintaining its historic character. Each of Easton's historic buildings is a character-defining feature of the district as a whole.

All elements of individual buildings – façades, form, roof shape, porches, materials, doors, windows, and architectural details – contribute to their character. The front façades of buildings are the most visible and typically are of primary concern to the HDC when changes are proposed. Side or rear façades that can be seen from a primary public right-of-way are also of a concern when changes are proposed.

In most cases, buildings have been altered over time. In all likelihood, they will continue to be altered to meet the changing needs of owners and tenants. Easton's historic district ordinance allows changes to accommodate building users but mandates appropriate changes that do not significantly alter the historic character of a building. Before considering any change to a building, it is first necessary to evaluate the materials, forms, features, details, and other aspects of a building that are most important to defining its character so these features may be preserved and the character of your historic building, and the surrounding district, may be maintained.



Figure 30: This gothic revival style church, now known as Asbury United Methodist Church, was founded in 1836. Frederick Douglass dedicated the structure in 1878.

ADA Ramps

The Americans with Disabilities Act (ADA) requires public buildings and spaces to be accessible for Americans with impaired mobility. This requirement frequently necessitates the construction of ramps to allow for access to historic buildings and structures.

Guideline 25. ADA Ramps

- a. Ramps should be constructed of materials that blend in with the surrounding built environment. Ramp structures can be faced with brick, stone, or other materials as appropriate.
- b. Access ramps should be fabricated to avoid damaging or altering the contributing structure. Ramp design should be compatible with the style and materials of the existing porch and structure.
- c. Where possible, ramps should be installed on the side or rear elevation of a building.
- d. Avoid removing historic features in doorways, including stairs, porches, and railings to accommodate ramps. Consider building over or next to these features.



Figure 31: ADA ramps should be located inconspicuously and integrate with the design of the building to which they are attached.

Awnings

Historically, awnings were found on storefronts and sometimes on the upper floor front façade windows of commercial buildings. They were used much less frequently on residential buildings. Awnings provide shelter from the sun, rain, and snow, and help improve the thermal efficiency of windows exposed to direct sunlight in summer. Many historic awnings were operable so they could be retracted, either at night or to allow sunlight to enter the building during the winter.

Awnings were historically made of steel frames and canvas duck. Today the frames are made of aluminum covered with a fabric such as vinyl or canvas treated with a fire retardant.

For guidance on awning signs, see [Chapter 6.5](#) Guidelines for Signage.

Guideline 26. Awnings for Commercial Buildings

- a. Fit awning frames within the opening to which it is attached. Awnings for upper story windows should be fitted to conform to the size and shape of the window head and upper surround.
- b. The shape of the awning (round, sloped, square, etc.) should compliment the design of the storefront or window to which it is attached. Simple sloped awnings are typically most appropriate for buildings within Easton's historic district.
- c. Storefront and other ground floor awnings should have a minimum clearance of 8' – 0" above the sidewalk. The valance should be a minimum of 1' – 0" behind the plane of the street curb.
- d. Awning colors should complement those of the façade to which it is attached. No more than two colors should be used. If a sign is included on the awning, no more than three colors should be used.
- e. Use canvas duck or matt finished vinyl as the awning material.
- f. Avoid installing an awning in such a manner that it destroys architectural details or ornamentation.



Figure 32: The historic district contains various types of awnings.

Guideline 27. Awnings for Residential Buildings

- a. Awnings of canvas on metal or aluminum frames may be added porches on a case-by-case basis.
- b. Avoid awnings and frames that do not fit within the window opening to which they are attached.
- c. Avoid awning shapes that do not complement the design of the storefront or window to which they are attached.
- d. Avoid using metal, wood, fiberglass, plastic or other inappropriate materials for awnings.
- e. Avoid installing an awning in such a manner that it destroys architectural details or ornamentation.



Figure 33: Awnings are sometimes found on the front porches and or upper-story windows of historic residences.

Decorative Architectural Features

Most of the historic commercial buildings in Easton have character-defining details and ornamentation on their front façades. Historic residential, institutional, religious, and governmental buildings often have elaborate details and ornamentation on all four elevations, and sometimes on roofs. Details and ornamentation on Easton's historic buildings are constructed of a wide range of materials, including wood, brick, stone, terra cotta and metal.



Figure 34: Easton's historic district contains buildings which feature distinctive decorative features, like the stone carving and stained glass windows seen here on Odd Fellow's Hall, at 1 S Washington Street.

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Guideline 28. Details and Ornamentation

- a. Maintain historic details and ornamentation. Keep painted surfaces, including wood and metal, painted. Numerous coats of paint that obscure details and ornamentation should be removed prior to repainting
- b. Repair deteriorated details and ornamentation. Where the deterioration is so severe that replacement is necessary, only the deteriorated elements should be replaced. Replacements should match the original in material size, profile, texture and other defining characteristics as closely as possible.
- c. If a substitute material is used, it should be visually, physically, and chemically compatible with surrounding original material.
- d. Missing details and ornamentation should be replaced. Their design should be based on documentary evidence. Do not add conjectural features or historically incorrect details or ornamentation to a building.
- e. Avoid removing or covering details or ornamentation.
- f. Doors and Entrances
- g. Main entry doors are usually designed to symbolically “greet” a customer, client or visitor. Main entry doors of residential buildings usually have a warm, welcoming appearance, while those on commercial buildings may indicate the prominence of the business. Side and rear doors of both residential and commercial buildings are usually more utilitarian in design.
- h. Historically, residential doors were made of wood with raised or recessed panels. Those located on front façades may incorporate plain, colored, stained, beveled, or etched glass panels. Fanlights, transoms, and sidelights often surround residential entry doors.
- i. The main entries of commercial buildings were often constructed of wood frame with a large, inset pane of glass. A transom window, often operable, is typically located above the doors. Main entry doors designed as part of a storefront were often recessed to provide protection from the weather and allow more room for the display of products within the recessed entry.



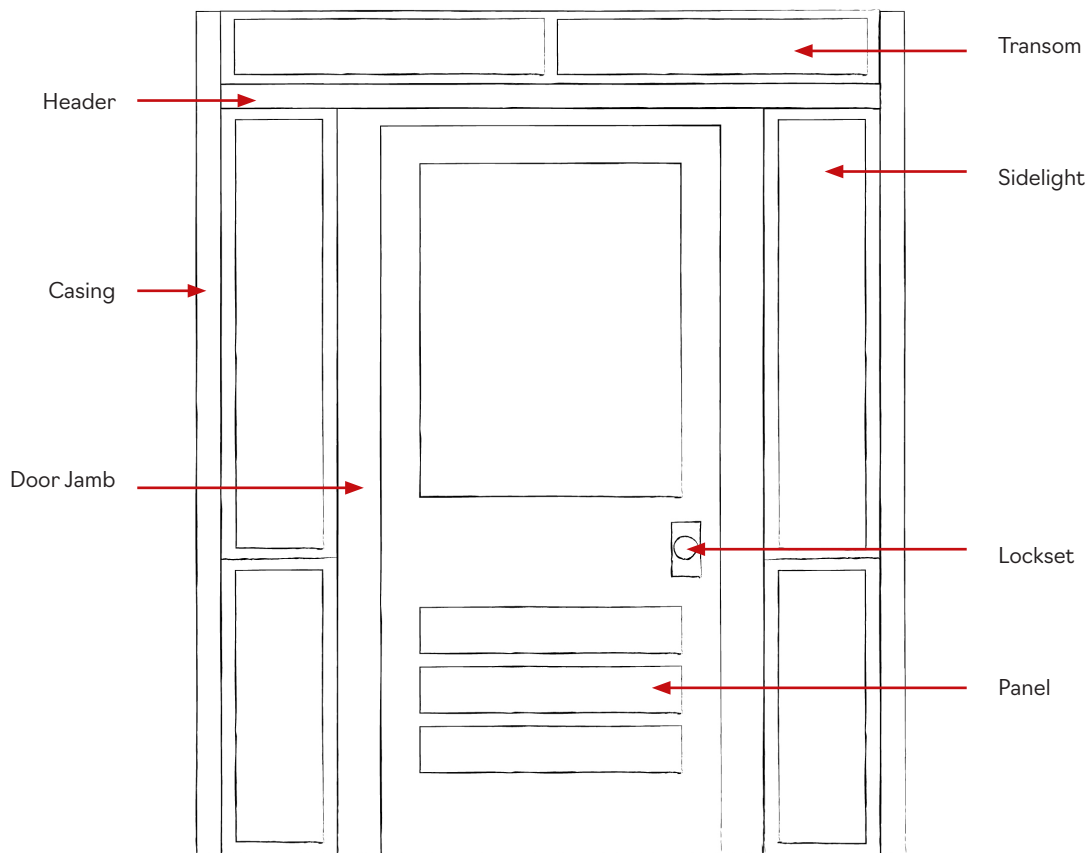
Figure 35: Corbeled brick piers and pilasters are common decorative elements in the commercial area of Easton's historic district.

Doors and Entrances

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Guideline 29. Maintain Original and Historic Doors

- a. Maintain doors and entrances in their original location. Avoid relocating or removing historic doors by blocking-in existing door openings, especially on the front façade.
- b. Maintain and repair doors, frames, sills, hardware, transoms, fanlights and sidelights on doors located on front façades and side and rear façades visible from a primary public right-of-way.
- c. Avoid adding details, surrounds, canopies, or ornamentation that have no historical basis and are not in keeping with the character of the original door.

Guideline 30. Make Sensitive Replacements

- a. Replace historic doors and surrounds in-kind, where repair is not possible. The replacement door should duplicate the original as closely as possible.
- b. Replacement doors should be compatible with the overall character of the façade in which they are located.
- c. Doors located on the front façade of historic properties are typically solid wood. Replacement doors for front façades should be wood. Alternative materials, provided they are smooth and painted, may be used for doors located on the sides or rear of the property. See [Appendix B](#) for additional information on Substitute Materials.
- d. If the location of a door to be replaced is not under a protective cover, then an alternate material may be considered for increased durability. The design must be compatible with the architectural style of the property and should mimic the appearance of the original door.



Figure 36: Doors are character-defining features that usually incorporate stylistic elements. From left to right: Federal, Italianate, and Colonial Revival.

Guideline 31. Restore Missing or Inappropriately Altered Doors

- a. Replace inappropriately designed, non-original doors or surrounds with an appropriately designed door or surround based on documentary or photographic evidence. If no such evidence exists, the design of the replacement door or surround should be complimentary to the character of the façade in which it is located. A simple design is often best.
- b. Avoid using inappropriately detailed replacement doors, such as solid doors for the main entries to commercial buildings, or ones that are not in keeping with the character of a residential building.

Guideline 32. Adding New Doors

- a. Avoid adding a new door to a front façade.
- b. Install additional doors, when needed, at the side or rear of the property. Avoid converting historic windows to door openings, especially where visible from the public-right-of-way.

Guideline 33. Screen and Storm Doors

- a. Maintain historic screen doors. Painted surfaces to protect the underlying wood or metal.
- b. Screen doors are usually appropriate on residential buildings but are not typically found on commercial properties.
- c. Install new screen doors in a design that is compatible with the design of the door. Wood is the preferred material for screen doors on front façades.
- d. Metal screen and storm doors may be used. Full light storm doors are preferred when used on the front facade.

Energy and Sustainability

Guideline 34. Maintain Historic Windows for Energy Efficiency

- a. When historic windows are too deteriorated to repair, install compatible and energy-efficient replacement windows that match the historic windows. They should also be durable, repairable, and recyclable.
- b. Replace missing windows with new, energy efficient windows matching the remainder of the historic windows on the building.
- c. Retrofit historic windows with high-performance glazing or clear film if the historic character can be maintained.
- d. For industrial buildings, retrofit historic steel windows and curtain-wall system to improve thermal performance. Maintain the historic character. Exterior or interior storm windows such as a velv-a-lume may be used.

Guideline 35. Weatherization and Insulation

- a. Caulk gaps in the exterior envelope such as around doors and windows.
- b. Install and maintain weatherstripping at windows and doors to eliminate drafts.
- c. Insulate unfinished spaces, such as attics, basements, and crawlspaces. Use appropriate materials for the space and ensure that it is adequately ventilated.

Guideline 36. HVAC

- a. Retain and maintain existing functional, efficient HVAC systems.
- b. Upgrade existing systems to increase efficiency when the existing system has reached the end of its useful life.
- c. Increase efficiency of HVAC systems by installing programmable thermostats, ceiling fans, and louvers and vents where appropriate.
- d. Place equipment on non-visible rooftop locations, in the rear of buildings, or in other locations that are not visible from the street.

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Guideline 37. Site Features

- a. Add natural sustainable features to the site, such as shade trees, where possible. Locate shade trees where they will not grow to damage historic buildings.
- b. Avoid paving up to the building foundation, which can create a heat island effect. Use permeable materials or landscaping with native plants to help control stormwater and reduce heat transmission to the building interior.
- c. Avoid removing existing shade trees or vegetation.
- d. Use permeable paving where appropriate to manage stormwater

Guideline 38. Maximize Daylight

- a. Retain historic features that provide natural light to the building interior, such as glass doors and transom, clearstories, and roof monitors.
- b. Reopen historic windows that have been blocked to provide additional light and ventilation.
- c. Add skylights or dormers on non-visible elevations.

Exterior Lighting and Illumination

Guideline 39. Maintain Historic Fixtures

- a. Retain and maintain historic light fixtures.
- b. Repair deteriorated or damaged light fixtures, keeping their historic appearance.



Figure 37: Light fixtures can be character-defining features.

Guideline 40. Choose Appropriate New or Replacement Fixtures

- a. Replace missing or damaged light fixtures with replacements that replicate the originals or other similar examples appropriate to the architectural character of the building.
- b. Modern light fixtures may be appropriate as replacement or where light fixtures did not exist. They should be unobtrusive and not damage or obscure architectural features.

Guideline 41. Façade Illumination

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

- a. Illuminate significant features and details such as cornices on commercial buildings.
- b. Illuminate public, institutional, and religious buildings in such a manner so that their façades and features are highlighted.
- c. Illuminate recessed entries of commercial buildings using recessed ceiling fixtures.
- d. Illuminate doors, porch ceilings, and entries to driveways and sidewalks on residential properties.
- e. The design, scale and materials of external fixtures should complement the design of the façade that they are illuminating.
- f. Use only true color rendition luminaires for all external lighting.
- g. Use unshielded floodlights to illuminate a building façade. Ensure that lighting remains on the property and does not shine onto neighboring properties.

Fire Escapes and Exterior Stairs

Guideline 42. Fire Escapes and Exterior Stairs

- a. Locate fire escapes and exterior stairs in the rear or on side elevations that are not visible, or minimally visible, from public rights-of-way.
- b. Fire escapes and exterior stairs should not damage architectural features. Avoid placing these units where architecture features would need to be removed to accommodate them.



Figure 38: Where possible, locate fire escapes and exterior stairs in inconspicuous locations.

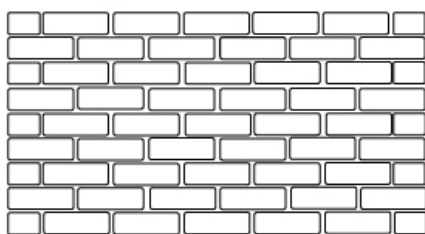
Masonry

Brick is a common façade material for all types of buildings in Easton's historic district. The molds used to manufacture brick give it its texture, shape and size. The type of clay and the temperature at which it is fired in the kiln gives brick its color. The way bricks are laid in the wall (called coursing) and the width, profile, texture, and color of the mortar and mortar joints contribute to the character of brick walls. Prior to the 1860s, most bricks were hand-made in wood molds. Fired in kilns that used wood or charcoal as fuel, the finished product was somewhat soft with an uneven appearance. These soft bricks were frequently painted for protection and to achieve a more uniform look. By the 1880s gas kilns, which could produce much higher temperatures, were in widespread use. Gas kilns produced a harder brick that was non-porous and could be left unpainted. Not all bricks produced by gas-fired kilns were of the same hardness. The softer, more porous bricks from the cooler, central portion of the kiln were reserved for use in party walls, or rear and side walls, while the hard-fired brick was used for primary elevations.

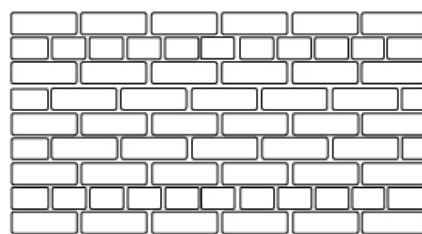
Stone and brick are among the most durable of building materials, but they are susceptible to erosion from environmental and chemical factors. Stone and brick should not be painted, as the resulting surface is neither as attractive nor as durable as the original, unpainted version. Painting brick results in added maintenance requirements as the coating will need to be reapplied as it wears. Once masonry has been painted, it is very difficult to restore it to its original appearance.

Most historic brick walls and foundations in Easton are laid in running bond, although Flemish bond is also well represented. Most mortar joints in Easton's brick walls and foundations are 1/4" to 1/2" in width. Common mortar joint profiles include struck, weather, and flush. Other less common profiles include raked, vee, concave, and rope. Most mortar was naturally a gray-white color, although some mortar used in historic brick walls and foundations was tinted, often red, by adding brick dust or pigments to the mortar mix.

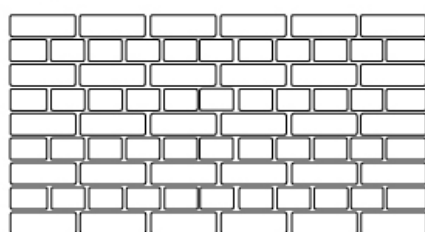
Running Bond



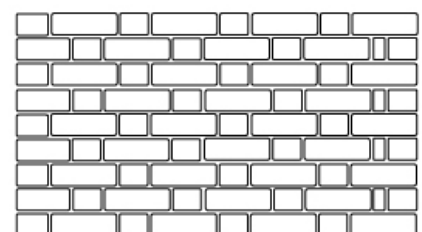
Common or American Bond



English Bond

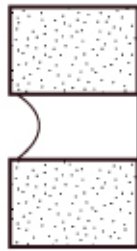


Flemish Bond

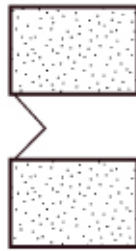


Guideline 43. Maintain Historic Masonry

- a. Maintain and repair character-defining brick, stone, and stucco.
- b. If replacement of all or some masonry material is necessary, use materials that match the original in size, texture, color, and profile.
- c. If a masonry wall has historically been painted, it should continue to be painted. Do not paint historically unpainted surfaces. Avoid applying waterproof coatings to masonry walls that change their appearance or that cause moisture to be trapped inside of a brick or other masonry cavity.
- d. Remove modern covering materials such as metal and vinyl siding applied over original masonry.
- e. Avoid covering original masonry walls.
- f. Avoid removing original masonry features.
- g. Avoid depositing rock salt where it may come into contact with historic masonry. Dissolved salts can penetrate porous masonry causing staining and accelerated deterioration.



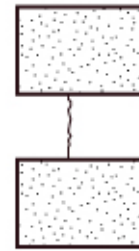
Concave



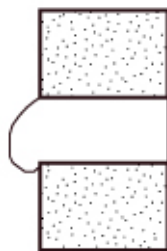
Vee



Flush



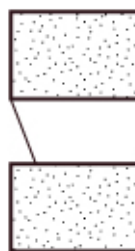
Raked



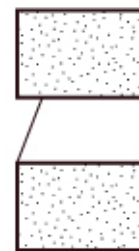
Extruded



Beaded



Struck



Weathered

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Guideline 44. Cleaning Historic Masonry

- a. If a masonry wall requires cleaning, it should be done using the gentlest effective means possible. Utilize low-pressure water washing and soft natural bristle brushes with appropriate masonry cleaners.
- b. Avoid sandblasting or grit blasting using other inappropriate and destructive methods to clean masonry.

Guideline 45. Repointing Masonry

Mortar joints may require repair in areas where the mortar is cracked or missing. Most often, the mortar joint can simply be re-pointed by removing the deteriorated mortar and infilling with new mortar.

- a. Repoint only where there is evidence of deterioration or water infiltration. This includes loose or disintegrating mortar, cracks, loose bricks, etc.
- b. Use traditional repointing techniques, and/or those recommended by historic preservation specialists. This includes hand raking to remove deteriorated mortar. Avoid the use of electric saws to remove mortar from joints. Do not use "scrub coating" methods to repoint – mortar should not be deposited on the brick face.
- c. Do not apply stucco to brick or stone surfaces to avoid repointing.
- d. Use traditional materials for repointing. New mortar should match the historic mortar in terms of hardness, strength, color, and aggregate size. Do not use synthetic caulking materials. For buildings constructed prior to 1900, a very low Portland cement mortar mix should be used.
- e. Match the historic joint's width and profile, including tooling finishes.

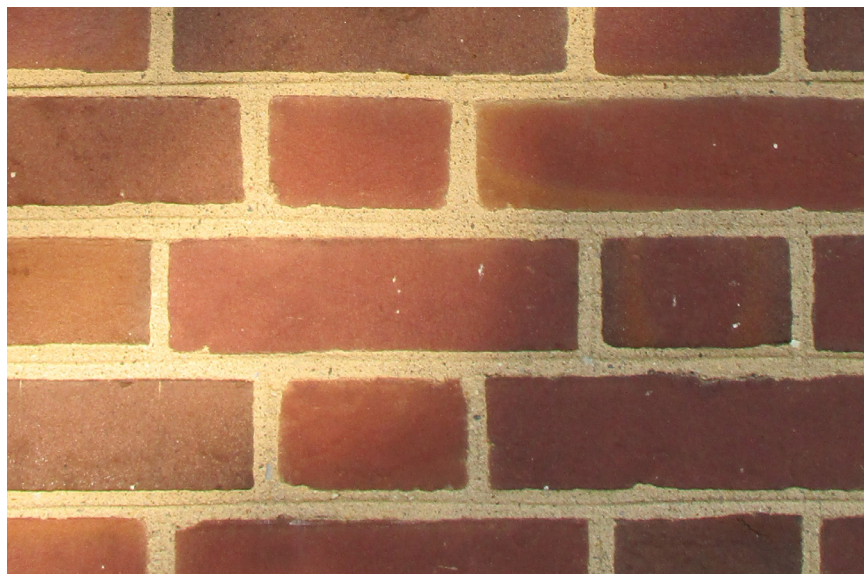


Figure 39: Brick and mortar color, texture, and profile usually contribute to a building's character.

Guideline 46. Replacing Masonry Units

When the structural integrity of a wall has weakened from movement or the surface deterioration of masonry units is extremely severe, the replacement of masonry units may be necessary. Replacement masonry units should match the size, color, and texture of the damaged or missing units. Replacement mortar should be softer than the bricks, and no harder than the original mortar.

- a. If a masonry feature, such as a window hood or brick corbel is missing, it should be replaced based on documentary or photographic evidence.
- b. If no evidence of the design of the feature exists, a new design compatible or consistent with the overall character of the building should be used.
- c. Where replacement of all or part of a brick or stone masonry wall is required, match the replacement units to the historic units. The new brick or stone should be the same size, type, and color as the original or should match as closely as possible.
- d. Mortar should be appropriate to the historic walls. New mortar should match the historic mortar in terms of hardness, strength, color, and aggregate size.

Guideline 47. Stucco

Stucco is a non-structural cement-based material used for exterior walls of some historic buildings in Easton. Historically stucco was applied in three coats to wood or masonry structural walls. It can be finished in various textures and colored by adding stone dust to the wet mixture or by painting after it cures.

- a. Stucco surfaces are generally most appropriate for rear or side elevations.
- b. Existing historic stucco surfaces should be maintained, repaired, and replaced in-kind when needed.

Guideline 48. Painting Masonry

- a. Historically unpainted masonry surfaces should not be painted. Hard fire brick and stone masonry should not be painted. Painting such surfaces can damage the porous materials or result in bubbled and peeling paint as water trapped in the masonry comes to the surface.
- b. In some cases, paint or other coatings may be used to protect very soft or damaged masonry surfaces. Some early bricks, for instance, were historically painted for this reason. Brick that has been previously sandblasted, removing its protective “fire skin” may benefit from application of a coating to limit water from entering the porous material and causing further damage. Maintain paint coatings on historically painted masonry surfaces.



Figure 40: Some historic brick buildings were meant to be painted. Always use a masonry paint and never paint previously unpainted bricks.

Paint and Color

Some of the construction materials used for the buildings in Easton have colors that are integral to their manufacture including brick, stone, cast stone, concrete, copper, and bronze. Other materials are painted or finished with other types of applied architectural coatings. They include wood, tin, zinc and stucco. The paint or other architectural coatings applied to the latter materials protect them from the weather as well as contribute to the character of a building.

Besides aesthetic appearance, paint can play a role in the durability of building materials. Paint is a protective coating for wood and metal surfaces but can cause damage to masonry surfaces which were not intended to be coated.

Guideline 49. Maintain Painted Surfaces

- a. The painted surface of historically painted buildings, or building features, should be maintained.
- b. New or replacement building features of the type that were historically painted, such as wood siding or trim, should be painted to match like features on the building.
- c. Do not leave new wood surfaces exposed. Paint or stain them to protect from water and sun damage.
- d. Avoid using sandblasting or other abrasive methods to strip paint from wood, masonry, tin or zinc. Avoid using flame or heating iron to remove paint from wood surfaces.
- e. Paint applied to buildings built prior to 1978 should be tested for lead before scraping or sanding. If found, appropriate abatement or encapsulation should be undertaken.



Figure 41: Chose a paint scheme that harmonizes with the environment and other building materials.

Guideline 50. Choose Appropriate Color Schemes

- a. Choose a harmonious color palate. Avoid mixing clashing colors.
- b. Use contrasting colors to accent details, such as trim, dentil molding, etc.
- c. Use the paint scheme to tie elements of the building together.
- d. Consider whether the building is usually in shadow or bright light when choosing paint colors. Darker colors are more appropriate on well-lit facades, and lighter colors on shadowed facades.
- e. If the building is listed in the National Register, a paint analysis to determine historic colors and paint composition is recommended. Strong consideration should be given to repainting using the historic color scheme.

Guideline 51. Match Colors When Patching or Piecing Materials

- a. Ensure that patched siding, roofing, or masonry matches the surrounding surface in terms of color.
- b. Match colors for related elements. For example, the color of a handrail for a stair should generally match the color of the stringers and risers.

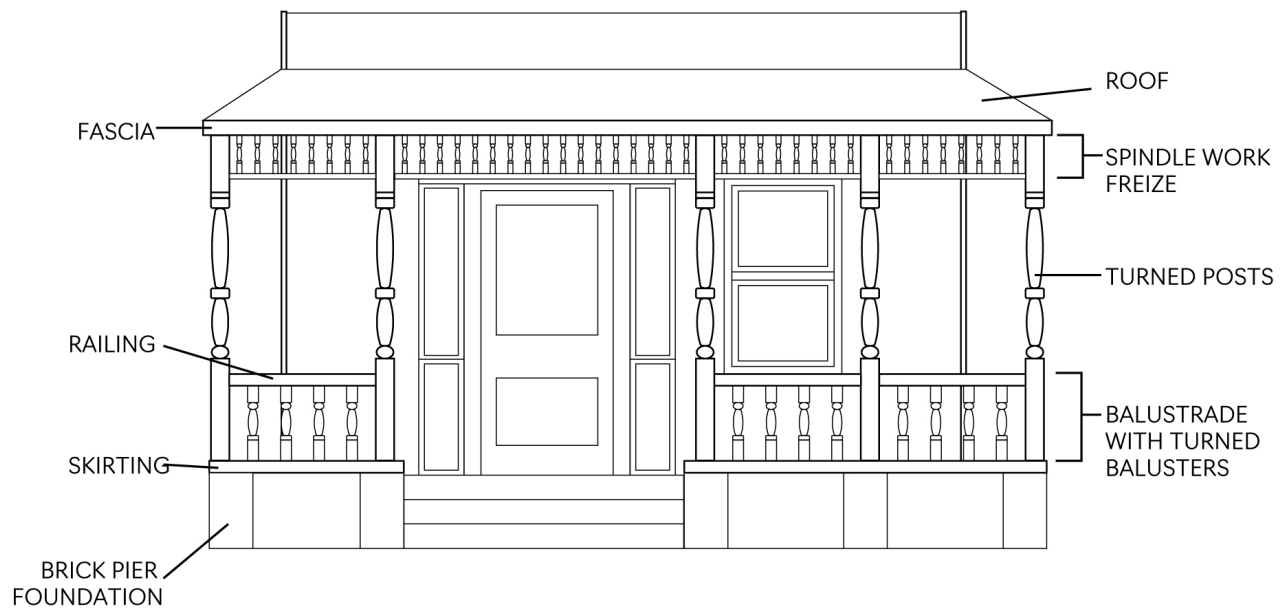


Figure 42: Paint color should have a harmonious appearance from building to building and within the streetscape.

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Porches

Historic photographs show that many of the residential buildings in Easton had front and often secondary porches. Some have been removed, others enclosed. Still others have had their character-defining elements such as railings and columns altered. Fortunately, in many cases the original, unaltered porch still exists.



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Guideline 52. Preserve Historic Porches

- a. Maintain and repair original porches, including steps, flooring, ceiling, columns, roof, details and ornamentation.
- b. Avoid enclosing a porch located on the front façade or visible from a primary public right-of-way. If the porch is not visible from a primary public right-of-way, it may be enclosed if done in a manner that does not significantly alter the original character of the porch. Note: screening-in is not considered enclosing the porch.
- c. It is appropriate to remove enclosures to reveal original porch and details.
- d. Screening of porches in such a way that original details are not altered or destroyed may be appropriate.

Guideline 53. Make Sensitive Replacements

- a. Replace missing posts and railings where necessary to match size, shape, profile, proportion, and spacing to the historic feature.
- b. Use wood for porch details and structural parts, including steps and foundations, unless it can be documented that other materials were historically used on the house or used at an early date.
- c. Alternate materials may be allowable on a case-by-case basis if the new material, size, scale, and overall appearance matches the historic feature. All alternate materials must be painted.

Guideline 54. Adding New Porches

- a. Avoid adding a new porch to the front façade of a contributing building unless historical evidence exists to indicate a porch previously existed.
- b. A new porch may be added to a side or rear façade if it is designed to be compatible with the overall character of the building.



Figure 43: Porches help establish street rhythm.

Rear Decks and Patios

Guideline 55. New Rear Decks and Patios

- a. New decks and patios should be located so they are not visible from the primary right-of-way. Avoid locating decks and patios so they are visible from a primary right-of-way, employ landscaping and other screening measures as necessary.
- b. New decks and patios should be designed to be compatible with the architectural style, scale, form, and materials of the main building on the property.



Figure 44: Many historic homes were constructed with rear or side porches. When visible from the public right-of-way, new porches should integrate with the setting.

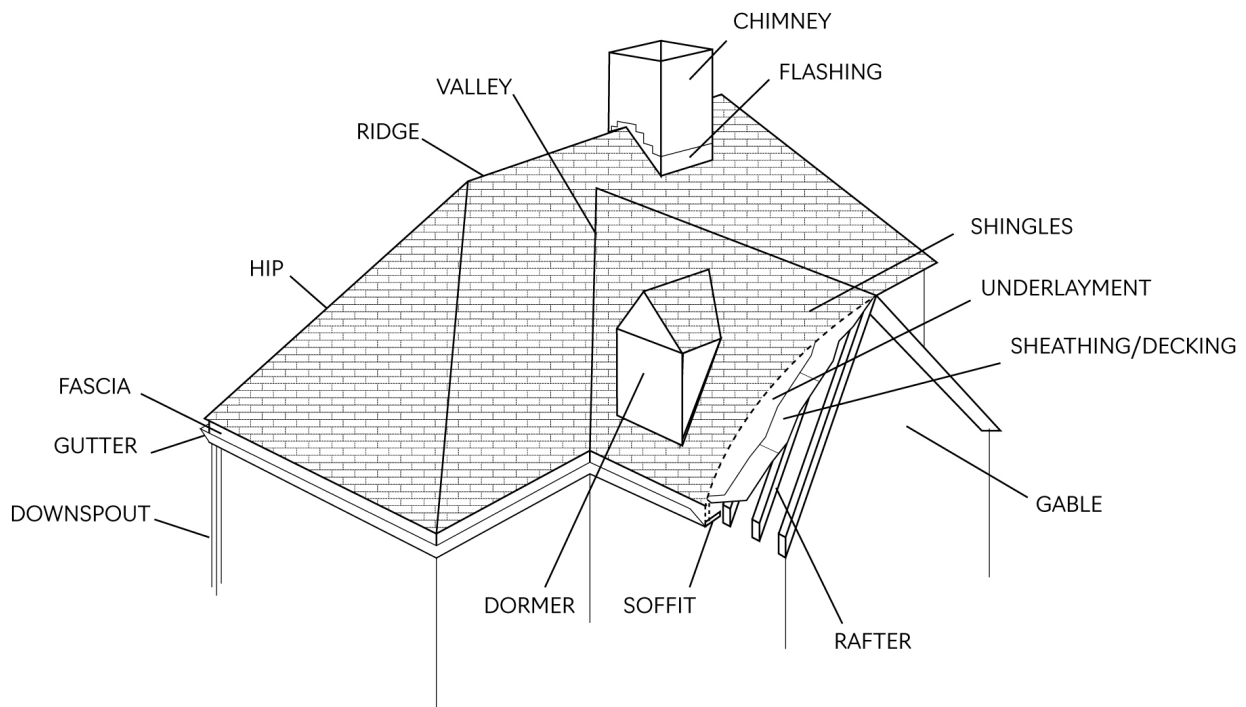
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Roofs

Roofs are one of the most important character-defining elements of buildings in the historic districts. Commercial buildings typically have flat roofs hidden from view by a cornice and parapet. Sloped roofs typical of residential buildings in the historic district include gable, cross-gable, gambrel, mansard, hipped and shed.

The roofs of a number of the residential buildings in the historic district also contain character-defining features such as dormers, towers, chimneys, finials, and cresting. The shape, size and materials of gutters and downspouts also contribute to the character of a roof. On sloped roofs, half-round galvanized gutters and round galvanized downspouts are typical features.

The material used to cover sloping roofs also contributes a building's character.



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Metal

Copper, lead and terne plate were common metal roof materials in the nineteenth century. In the early twentieth century, zinc and galvanized tin were also used to cover sloped roofs. The character of a metal roof is derived from the type of metal used, how it is finished and the method by which sections are joined together and attached to the roof's substructure. Copper, which weathers to a green patina, and lead, which weathers to a warm gray, is usually left unpainted. All other types of metal roofs should be painted to protect them from corrosion.



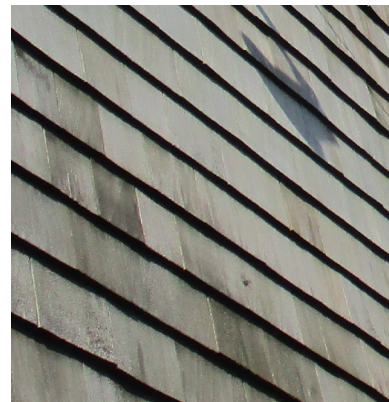
Slate

Slate was a common roof material for substantial residential buildings in the nineteenth and early twentieth centuries. It comes in many shapes, with rectangular, diamond, and hexagonal the most popular. Although predominantly gray in color, slate roofs may also be red or green.



Wood

Other common roof materials include wood shakes and shingles. Wood shakes are hand split and have a rough appearance, while wood shingles are machine cut and have a smoother appearance. Typically left unpainted, they weather to a silver-gray.



Asphalt

In the late nineteenth century, asphalt shingles were introduced as an inexpensive roofing material. By the mid-twentieth century, asphalt shingles had become the most common material for sloped roofs. The predominate color for asphalt shingles is gray, although red, green, and black shingles were also used.



Guideline 56. Maintain Historic Roof Shape

Roof shape is a major component of building form and is a major character-defining feature. Certain roof types have close association with architectural styles and are integral to a building's design.

- a. Preserve the historic shape and slope of the roof. If a roof will be replaced completely, it shall be replaced with the same roof form or a similar form complimentary to the architectural style.
- b. Details, ornamentation and other character-defining elements should be maintained.
- c. The addition of dormers should be undergone sensitively. If a dormer is added, its size, design, and placement should be in keeping with the character of the building and in scale with its size. Its siding and roofing should match the existing, and its windows should be consistent with the building's other windows in terms of style, type, and material.
- d. Do not increase the height or change the shape of parapets unless to restore an inappropriately altered condition to its historic appearance.
- e. Roofs on secondary structures should be consistent with the architectural style of the main building in terms of shape and slope.
- f. Missing or severely damaged roof towers, dormers, finials, cresting, chimneys and other character-defining elements should be replaced based on documentary or photographic evidence. If no evidence of the appearance of the element exists, a new element should be designed to be compatible with the overall character of the building.



Guideline 57. Perform Regular Roof Maintenance

- a. Inspect, evaluate, and monitor roof for signs of deterioration, leaks, and to ensure that flashings, downspouts, and gutters are properly functioning. Check seams of metal roofs and keep metal surfaces painted, except for copper.
- b. Coat and seal flat roofs per the manufacturer's recommendation, typically every five years.

Guideline 58. Roof Material

Like roof shape, roof material, when visible, is often a character defining feature. Historic roofing materials include wood shingles, slate shingles, clay tiles, metal, and several types of membranes for flat roofs.

- a. Retain and repair visible historic roofing materials where feasible.
- b. Where total replacement of all roofing material is required, the new roofing should match the existing material or be a roofing material that is consistent with the building's architectural style.
- c. Heavy-weight architectural shingles are preferred when existing asphalt shingles are replaced.
- d. Repairs to isolated portions of visible roofing materials must match the existing in material, size, style, texture, and color.
- e. The specifications for a standing seam metal roof should be 1.5" (inches) or less for the rib seam height, the maximum panel width should be 16" (inches) or less, the panels should be flat, and the rib ends should be closed. Hip and ridge caps may be no wider than 6" (inches).

Guideline 59. Roof Appurtenances

- a. New skylights, vents, chimneys, or other projections should be located so that they are not visible from a primary public right-of-way. If this is not possible, they should be designed to be in character with the overall appearance of the roof.
- b. Roof-mounted air conditioning units should be located so they are not visible from a primary right-of-way. If this is not possible, they should be screened from view. The design of the screen should be compatible with the character of the roof and building.

Guideline 60. Maintain Historic Gutters and Downspouts

- a. Keep gutters and downspouts clear of debris and in good repair.
- b. Make sure that gutters and downspouts are properly connected and direct water away from the building.
- c. Seal any cracks or gaps with silicone sealants.

Guideline 61. Replace Historic Gutters and Downspouts In-Kind

- a. Replace deteriorated or damaged gutters and downspouts in-kind.
- b. Half-round gutters and round downspouts are appropriate for most buildings in the Historic District.

Guideline 62. Maintain Historic Parapets

- a. Parapets are especially prone to deterioration given their placement above the roof and exposure to the elements. Parapets should be regularly inspected and repaired to prevent loss of material or the entire feature itself.
- b. Retain and maintain all of the material components of existing parapets and cornices. These materials include the coping, street facing signage or date stones, and masonry construction material.

Guideline 63. Repair or Replace the Historic Parapets

- a. If conditions require the replacement of the parapet, it should be replaced in-kind in order to preserve the building's original design. Special care must be taken to match the masonry elements on the existing parapet, so the replacement feature blends seamlessly with the façade materials.
- b. The form of the parapet, be it flat, stepped, curved, or another shape, is often a character defining feature of a commercial building. Maintain the historic parapet form when repairing or replacing a parapet.
- c. Restore inappropriately altered parapets. Common alterations to parapets include the installation of ill-fitting metal coping or the removal of decorative features from the top of the parapet. Remove inappropriate additions and replace missing features in-kind using photographic or documentary evidence when possible.



Figure 45: Historic parapets are character-defining features that should be maintained.

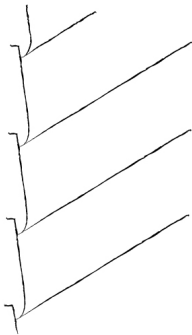
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Siding

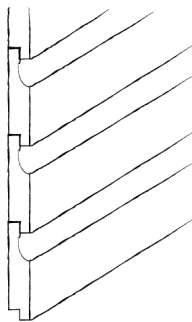
Wood is a very common façade material used for buildings in the historic residential areas. It is less common in the historic commercial areas. Most of the wood-sided buildings in Easton use clapboards – tapered horizontal boards with four, six, and sometimes eight inches of exposure. Other types of wood siding that can be found in the districts include weatherboard, shiplap, and German siding.

Some historic wood façades have been covered with asbestos, metal, vinyl and other inappropriate materials. They obscure the original material, often damage historic details and ornamentation, and can cause moisture to be trapped inside walls.

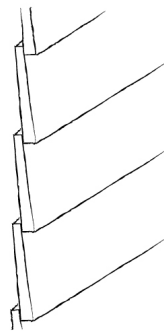
ROUNDED CLAPBOARD
SIDING



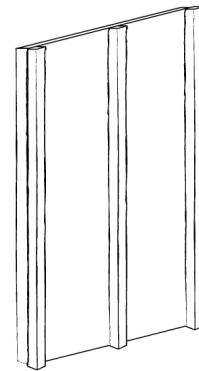
GERMAN
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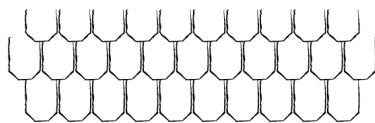
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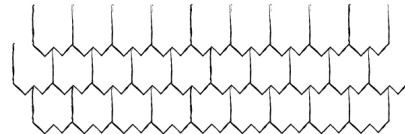
BOARD AND BATTEN
SIDING



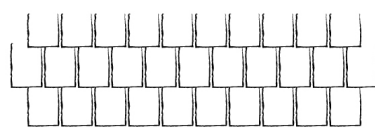
HEXAGONAL WOOD SHINGLES



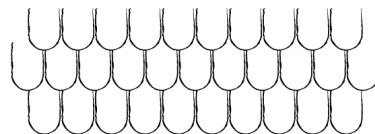
SAW-TOOTH WOOD SHINGLES



MACHINE-CUT WOOD SHINGLES



FISHSCALE WOOD SHINGLES



Guideline 64. Preserve Historic Wood Siding

- a. Maintain existing wood façades using appropriate paint or other protective coatings.
- b. Repair minor deterioration using an appropriate wood consolidant or filler.
- c. Remove metal, vinyl, asbestos shingles and other inappropriate materials from façades and repair damaged wood as necessary.



Figure 46: Wood siding was historically available in a number of profiles, widths, and configuration, including lapped siding and board and batten siding as shown on the buildings in the image above.

Guideline 65. Make Sensitive Replacements

- a. If the deterioration is severe, replace only the affected areas with wood siding that matches the existing in size, shape, profile, and texture.
- b. Avoid replacing original wood siding with a different type of wood siding; for example, replacing 4-inch horizontal wood board siding with wood shingles.
- c. Avoid applying replacement material that will damage underlying materials, trap moisture, or compromise the structural capacity of the façade.
- d. Avoid applying replacement material so that it damages or destroys other character-defining elements including trim and ornamental pieces.

Guideline 66. Substitute Materials for Siding

The use of alternate materials for siding on historic buildings will be evaluated on a case-by-case basis. The HDC will consider the significance and character of the subject building, as well as the surrounding street context in determining whether the use of alternate siding at a particular building site is appropriate.

The HDC may recommend that exterior siding be removed down to the original wood siding before new siding is installed.

Synthetic siding describes siding made from materials not found in nature, such as vinyl, asphalt, or asbestos. While metal siding is not synthetic, it was not available during the 19th and early 20th centuries and is generally not appropriate for buildings within the historic district.

- a. Contributing buildings with original wood siding are to continue with wood siding.
- b. If a contributing was previously covered with asbestos, metal, or vinyl siding, these materials may remain. If the later additional material is removed, it is preferred to repair and use the original wood siding. On a case-by-case basis, deteriorating original wood can be examined, and a substitute material may be considered.
- c. Siding on new additions should match the existing siding on the historic portion of the building. If the existing siding is not historically appropriate, consider replacing all of the siding with an appropriate alternative.

Guideline 67. Fiber Cement Siding

Cementitious or fiber cement siding (commonly referred to by the proprietary name HardiePlank, but available from multiple manufacturers) can be an appropriate alternative to vinyl or aluminum siding.

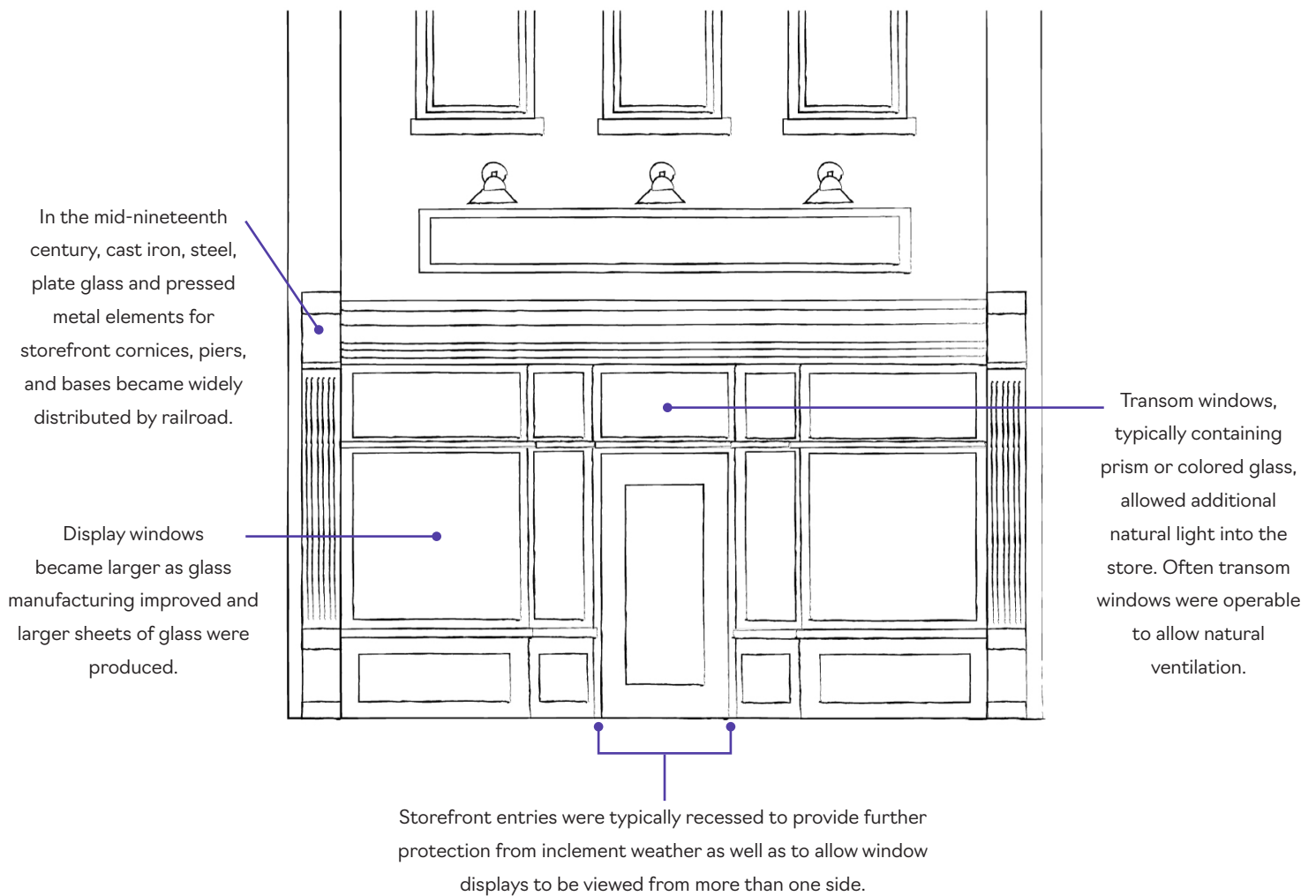
- a. Use smooth finished boards matching the original profile and reveal as closely as possible. Although many of these boards come in a wood-grain texture, this is not historically appropriate. Historic wood siding was planed and sanded smooth prior to painting, and a smooth plank creates a more appropriate finish.
- b. Although fiber cement replacement siding may be approved when replacing existing synthetic siding, it is generally not appropriate to replace wood siding with fiber cement or other synthetic siding.
- c. Siding joints and seams are to be lapped toward the rear of the building, and joints must be staggered randomly to avoid a "stair step" appearance. Joints will be avoided in areas with spans of less than 12 feet in length.
- d. Maintain existing trim details at window and door surrounds. If necessary, "pad out" existing window trim to maintain the existing detail, depth, and appearance.
- e. Use of aluminum- or vinyl-wrapped wood for trim or fascia is not appropriate and will not be approved.
- f. Avoid applying replacement material so that it damages or destroys other character-defining elements including trim and ornamental pieces.

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Storefronts

Storefronts are one of the most important elements of the front façades of commercial buildings in Easton. They help attract customers and clients to a business by providing an inviting appearance and allowing views into the ground floor. Traditional storefronts are composed of a storefront cornice, signboard area, display windows, and framing elements consisting of storefront piers, and bulkheads. Many of Easton's storefronts were designed to have transom windows and canvas awnings.

The storefront design has evolved over the past 150 years to reflect changes in how retail businesses are operated and the evolution of construction materials and methods.



Guideline 68. Preserve Historic Storefronts

- a. Maintain original storefronts. Repair, rather than replace, deteriorated elements.
- b. Make necessary replacements in-kind. When replacement is necessary, the new unit should match the original element as closely as possible in size, shape, profile, color, and material.
- c. If using the original material is not economically or technically feasible, an alternative material that resembles the original in size, shape, profile, color, and other characteristics may be used. Avoid using inappropriate materials such as vinyl and aluminum siding, bare anodized aluminum, mirrored or tinted glass, artificial stone, and the like for a new storefront.
- d. Missing storefront elements should be replaced. The design of the replacement should be based on documentary or photographic evidence. If none exists, the replacement element should be designed to be compatible in size, shape, profile, color, and character of the storefront.
- e. If the use of the ground floor requires more privacy than allowed by the display windows, install privacy curtains or blinds. Avoid blocking in or otherwise removing or reducing storefront windows.
- f. If storefront security systems are to be added, choose an electronic system that does not alter the appearance of the storefront.
- g. Avoid adding details and ornamentation to existing storefronts that creates a false sense of history, or is incompatible with the overall design of the storefront



Figure 47: This historic storefront was designed in the Italianate style and has high historic integrity.

Guideline 69. New Storefronts

- a. A new storefront should be designed to fit within the existing storefront piers and cornice line. It should not be recessed behind the framing elements.
- b. Design new storefronts to be compatible in scale, proportion, and details with the overall character of the front façade. Where possible, restore the original storefront based on documentary evidence.
- c. Entrances in new storefronts should usually be recessed.
- d. Avoid using inappropriate materials such as vinyl and aluminum siding, bare anodized aluminum, mirrored or tinted glass, artificial stone, and the like for a new storefront.



Figure 48: New storefront glazing systems should respect the historic street rhythm and incorporate traditional elements of historic storefronts.

Utilities

Guideline 70. General Guidelines for Utilities

- a. Locate electric, telephone, and cable services underground whenever possible.
- b. Where underground placement is not possible, utilize the rear or other non-visible façade.
- c. Locate exterior conduit and hosing in an inconspicuous area and paint housing to match the exterior surface to which it is applied.

Guideline 71. Trash and Refuse Containers

- a. Locate dumpsters and other trash receptacles in the rear or on a non-visible side elevation.
- b. Employ opaque fencing or screening to limit the view from public rights-of-way.

Guideline 72. Mechanical Equipment

- a. Rooftop mechanical systems should be positioned so as not to be visible from the street.
- b. Where rooftop location is not possible, mechanical systems should be located at a side or rear elevation and screened with fences or plantings.
- c. Avoid placing window or air conditioning units in first-story windows or through storefront walls or transoms.



Figure 49: Locate utilities in inconspicuous places like rooftops and rear elevations.

Guideline 73. Vents and Hoods

- a. Install vents and hoods on non-visible elevations.
- b. Avoid installing vents and hoods in location that damage important historic features, such as windows, trim, or ornamental elements.

Guideline 74. Antennas

- a. Avoid collocating telecommunications equipment on rooftops that are visible from the public right-of-way.
- b. Where possible, use existing parapets or other historic features to conceal antennas and equipment. Suggest telecommunications company paint the equipment to blend with the surrounding building fabric upon install.
- c. Install equipment in a manner that avoids damage to historic features and materials.
- d. Employ a setback and limit antenna heights to the lowest effective height.
- e. Avoid screening and “stealth” enclosures that create a false sense of history, such as faux parapets or chimneys.
- f. Position ground equipment in the rear or on non-visible sides of buildings and employ fencing or plantings for screening where needed.



Figure 50: Locate vents and other utilities on secondary facades.

Guideline 75. Satellite Dishes

- a. Install satellite dishes on the rear or a non-visible side elevation, in a location as inconspicuous as possible.
- b. New satellite dishes attached to posts and other features should be located so they are not visible from the primary right-of-way.
- c. Small satellite dishes (less than 2 feet in diameter) that are permitted on roofs, must be located so they are not visible from the primary right-of-way.
- d. Satellite dishes should be installed in a manner which will minimize damage to historic building materials (ex: through a mortar joint rather than through a masonry unit).

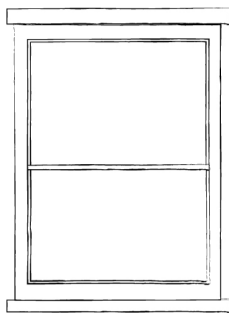
Guideline 76. Solar panels

- a. Install solar panels on a rear slope or side not visible from the street, where possible.
- b. Install solar panels parallel to the roof slope. Panels should not be installed in a vertical position where their appearance is most noticeable, but rather on horizontal or sloped surfaces.
- c. When placed on the roof, the solar panels shall not affect the roof façade elevation or roofline.
- d. Solar panels shall be low profile and exposed hardware, frames and piping shall have a matte finish and be of a color similar to the roofing material color.
- e. Consider solar shingles, a shingle that looks and functions like common roofing materials; however, it absorbs sunlight as a source of energy for generating electricity. Solar shingles will be approved on a case-by-case basis.
- f. Install ground-mounted equipment so that it is not visible from the street, or install appropriate screening materials such as shrubbery or fencing

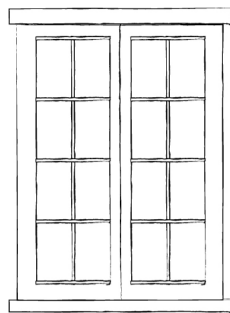
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Windows

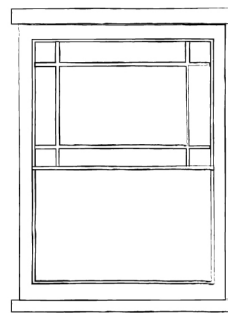
A window is composed of a number of elements, each of which is important to its character. Until the late nineteenth century, window surrounds in residential and commercial buildings were almost always made of wood or brick with little detail or ornamentation. In the latter part of that century, elaborate surrounds of scrolled wood, pressed metal and patterned brick were found on many residential and the front façades of commercial buildings. In the nineteenth century, the upper floor windows of commercial buildings were normally double-hung, with the sash sometimes subdivided into 2, 4 or even 6 lights (panes of glass) each.



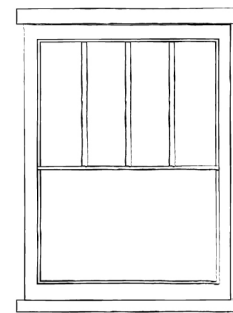
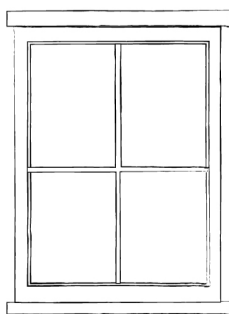
One-over-one



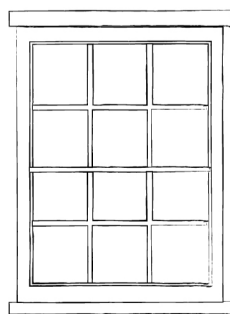
Casement



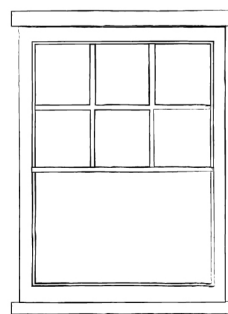
Queen Anne

Four-over-one
(Bungalow)

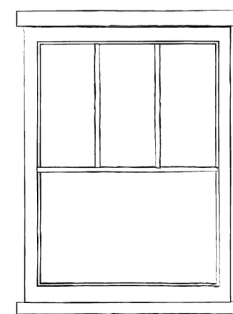
Two-over-two



Six-over-six

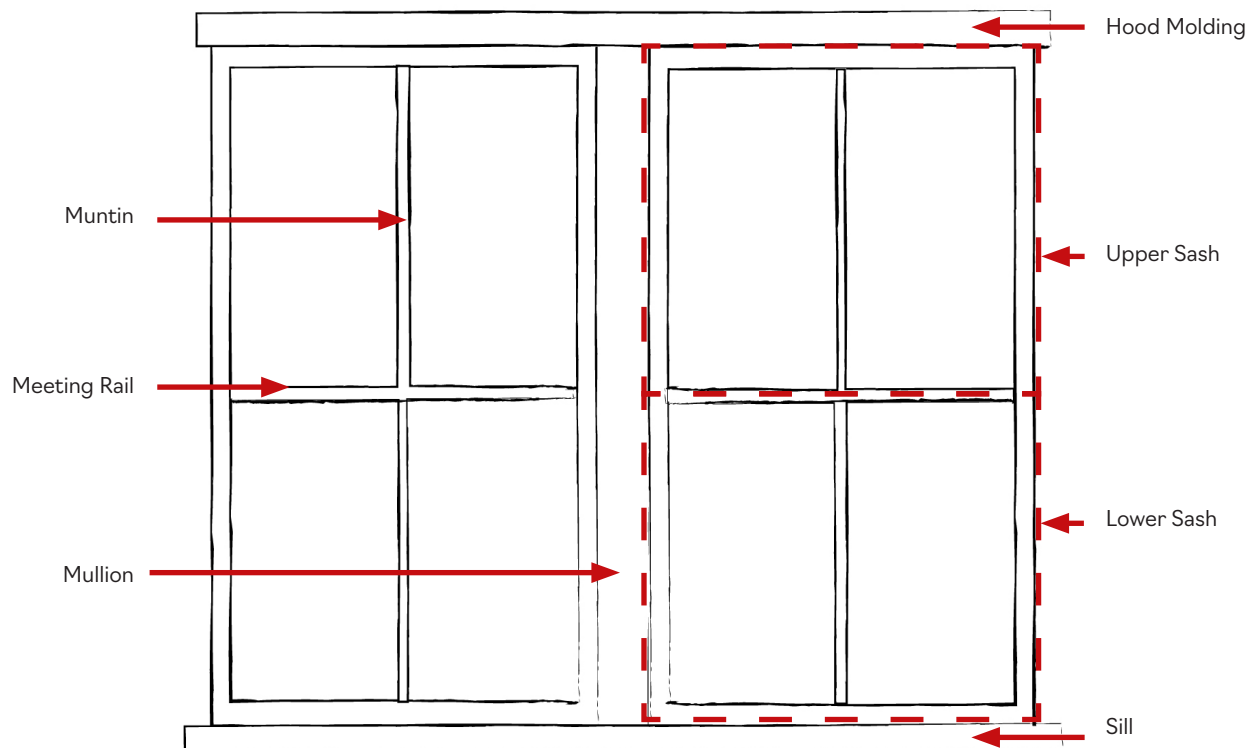


Six-over-one

Three-over-one
(Bungalow)

Guideline 77. Maintain Historic Windows

- a. Maintain the historic shape, size, alignment, pattern, and details of existing historic windows. Where altered, consider restoring to its historic appearance based on physical or documentary evidence.
- b. Do not infill window openings or cover existing historic windows.
- c. Consider reopening windows that are presently blocked or boarded over.
- d. Repair damaged or deteriorated windows. This may include replacing broken panes, sanding and repainting, or oiling operable components such as locks and chains.
- e. Replace missing window elements, such as hardware or trim, in-kind.
- f. Do not cover or wrap window trim or sills. Metal and vinyl coverings retain moisture and accelerate deterioration of wood and masonry elements.
- g. Fix drafty windows by replacing weather stripping and ensuring that the window is well-fitted to the window opening. Add storm windows to provide a thermal break, if needed. Storm windows are a cost-effective alternative to replacing historic windows.



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Guideline 78. Make Sensitive Replacements

- a. Replace windows that cannot be repaired in-kind. Replacement windows must match the original windows in size, proportion, design, and style. The number of windowpanes and the muntin and mullion profiles should match the historic window.
- b. Replacement units for historic divided light (multi-pane) windows must have the appearance of a true divided light. Simulated divided light windows with three dimensional muntins are usually appropriate. "Snap-in" or "between-the-glass" vinyl muntins do not simulate a historic appearance and will not be approved for windows within the historic district.
- c. Maintain the window type. For example, replacing a double-hung window with a casement window is not preferred.
- d. Maintain the historic window opening size and surrounding trim. Altering the window opening to accommodate larger or smaller windows is not preferred.
- e. Where inappropriate replacements were previously installed, and the original window appearance is unknown, neighboring buildings may provide clues to appropriate configurations. In general, a style of window that is in keeping with the architectural style of the building is most appropriate. Where the style of window cannot be determined, a one-over-one window configuration is usually most appropriate.
- f. Solid vinyl windows or windows constructed of hollow extruded vinyl components should not be used. Other alternative materials, including fiberglass composite or aluminum-clad, may be appropriate in some circumstances. See [Appendix B](#) for additional information on substitute materials.
- g. Certain rare or unique windows should not be replaced or altered. This determination will be made by the HDC.

Guideline 79. Shutters

- a. Shutters are appropriate for windows on some residential buildings, and in some cases, on the upper stories of commercial properties.
- b. Restore or replace missing original shutters with appropriate replacement units based on physical or documentary evidence.
- c. Shutters, even when non-operable, should be sized to cover the window if closed.
- d. Paintable, smooth-finished, composite materials and wood are appropriate materials for replacement shutters. Vinyl is not appropriate.

Guideline 80. Storm Windows

- a. Detachable wood screens and storm windows were often used in residential and upper floor commercial windows through the first half of the twentieth century. Historic screens and storm windows should be maintained and preserved.
- b. New storm windows and screens should appropriately fit the window to which they are attached. Avoid installing over or undersized storm windows or screens. Install these units to avoid damaging or obscuring historic window surrounds or trim.
- c. Storm windows must have clear, untinted glass.

Guideline 81. Sills, Lintels, and Frames

- a. Retain original sills, frames, lintels, and associated window trim and ornamentation.
- b. Do not wrap sills or frames in any materials (sheet metal, vinyl, etc.).
- c. Avoid adding details, surrounds, shutters, ornamentation and other features that have no historical basis and are not in keeping with the character of the original window.
- d. When historic sills, lintels, surrounds, or trim requires replacement, it should be made in-kind using the same or similar material and replicating the form, profile, color, and texture of the original unit.

6.4. Guidelines for New Construction

The following guidelines are intended for new construction and additions. The design of new buildings and additions is critical to preserving the character of the districts. They should contribute to that character by respecting the location, design, materials and other character-defining elements of the existing historic buildings, as well as respecting the character of the landscape and other important features of the residential and commercial areas in which they are located. Additions and new buildings should be compatible with the existing environment without exactly duplicating existing buildings. To the maximum extent possible construction plans should preserve the existing historic landscape and natural features of the property.

To ensure compatibility with contributing historic structures within the historic district, designs for new buildings should strive for compatibility with the following characteristics of buildings within the historic district:

- Height, scale, orientation, spacing, and site coverage of surrounding buildings.
- Façade proportions, and window patterns of surrounding buildings.
- Size, shape, and proportions of entrances of surrounding buildings.
- Materials, textures, color, and architectural details of surrounding buildings.
- Roof forms of surrounding buildings.
- Horizontal or vertical emphasis of surrounding buildings.
- Landscaping, walls, and fences in the surrounding area.

Additions and new buildings should be compatible with the existing environment without exactly duplicating existing buildings. Any addition or new construction should be a product of its own time.

Please refer to [Chapter 4.5 Design Principles](#) for additional information.

General Guidelines for New Construction

Guideline 82. Style

New infill buildings should be compatible with the overall historic and architectural character of the area, yet they should also be recognizable as products of their own time. For example, windows of contemporary design might be appropriate if their size and proportions were similar to those of surrounding properties.

- a. Avoid imitating earlier or historic architectural styles.
- b. Create a new design that compliments the existing historic surroundings through compatible scale, form, massing, height, color, and character.
- c. Architectural details of new infill buildings should relate to and be compatible with the architectural detailing of adjacent buildings. For example, matching cornice heights and referencing the façade rhythm of surrounding buildings.

Guideline 83. Siting

- a. Site new construction on existing vacant lots whenever possible.
- b. New buildings should be oriented to face the street.
- c. Landscaping, such as front yards, should be in keeping with those of neighboring properties.

Guideline 84. Orientation, Alignment, and Setback

- a. Orient new construction toward the major street. See [Chapter 4.5](#) Design Principles for additional information.
- b. Align new buildings with the setback of surrounding buildings on the street. Avoid constructing new buildings which have setbacks that are significantly deeper or shallower than surrounding buildings.
- c. Additions to free standing buildings should be setback behind the front façade if possible.
- d. In most cases, the front façade of a side addition to zero lot line, party wall buildings should align

Guideline 85. Form, Massing, Height, and Scale

- a. Respect the form and massing of adjacent and surrounding historic properties. New buildings should be compatible with surrounding property and generally should occupy the same visual volume.
- b. The massing of a façade of an addition should be compatible to the façade of the building to which it is attached.
- c. The width and proportion of infill buildings should be similar to or compatible with surrounding buildings. Where new buildings are significantly wider than surrounding buildings, their facades should be visually divided to maintain street rhythm.
- d. Construct new buildings to a height compatible with adjacent buildings. New buildings should have the same number of stories as surrounding buildings.
- e. Match cornice and window heights to neighboring buildings to achieve streetscape unity.
- f. The height of the front façade of an addition in the commercial areas should be compatible to the front façade of the building to which it is attached. Taller additions should be located so they are not visible when viewing the principal façades.
- g. The height of a new building should be within ten percent of the height of surrounding buildings.

Guideline 86. Street Rhythm

- a. The overall size, massing, and form of a new building should respect the existing street rhythm.
- b. Avoid designs that interrupt or otherwise disrupt the street rhythm.



ADA Ramps

Guideline 87. ADA Ramps for New Construction and Additions

- a. Construct ramps of concrete or wood painted to blend with surrounding materials.
- b. Designs, including railings, should be simple.
- c. Where possible, ramps should be located on the rear or side elevations rather than on the primary façade.



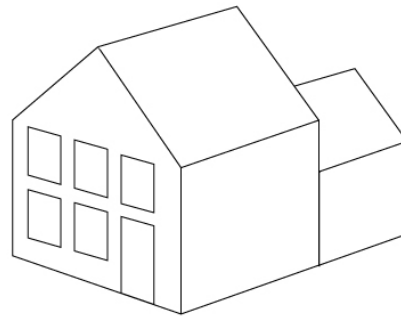
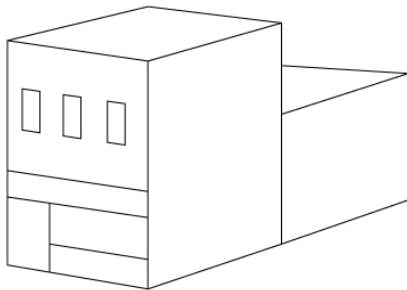
Figure 51: ADA ramps should harmonize with the building and surrounding area.

Additions

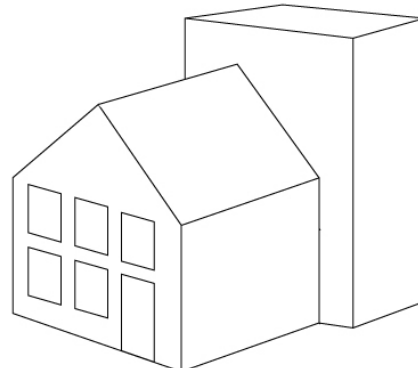
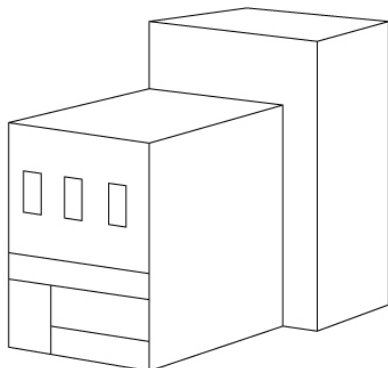
Guideline 88. Rear Additions

- Additions should be compatible with the massing and scale of the main building. In general, they should be the same or lower height as compared to the surrounding historic buildings.
- Additions should not imitate earlier architectural styles.
- Materials for the new addition should complement or otherwise harmonize with the historic materials.

APPROPRIATE
REAR ADDITIONS



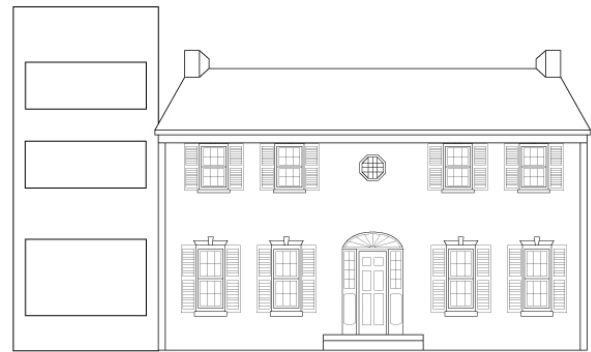
INAPPROPRIATE
REAR ADDITIONS



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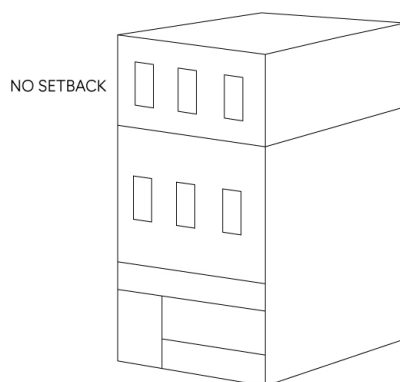
Guideline 89. Lateral Additions

- Lateral additions should align with the façade of the historic building and respect the alignment and setback of other buildings on the street.
- Additions should be compatible with the massing and scale of the historic building. The original building should be dominant.

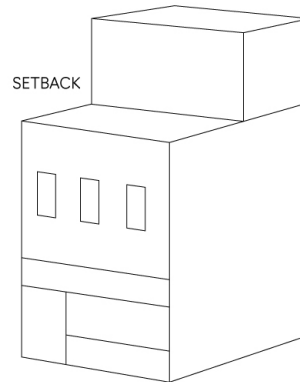
ADDITION WITH APPROPRIATE
SCALE AND FENESTRATIONADDITION WITH INAPPROPRIATE
SCALE AND FENESTRATION**Guideline 90. Rooftop Additions**

- Although it is possible to add additional stories to historic buildings, it is frequently difficult to avoid adversely impacting the building's historic character. Where possible, rear additions are usually preferable.
- Rooftop additions should be set back from the front façade to limit their visibility from the street and allow the historic mass to read as intended by its design.
- Rooftop additions should use similar roof forms to the original building.
- Rooftop additions should be placed to avoid removal or alteration of character-defining features, such as parapets and other roof-top features.

ROOFTOP ADDITION



ROOFTOP ADDITION



Building Materials

The materials used for walls, sloped roofs, and other visible elements of historic buildings should be carefully considered when designing a new building or addition. Designs for new buildings should utilize materials that are the same or similar to those found on buildings in the surrounding area in order to tie into the streetscape. Additions to existing buildings should use materials that match or compliment those of the building to which it is added.

The size, texture, surface finish, and other defining characteristics of exterior materials are as important as the type of material. For example, in a street of red brick façades, a new building constructed of glazed white brick would probably not be compatible.

Guideline 91. Materials

- a. Exterior materials of a new buildings or addition should be compatible with surrounding buildings or the building to which it is attached.
- b. Board siding, including wood and cementitious/fiber cement board, may be appropriate.
- c. Unpainted brick masonry is generally an appropriate material for exterior walls throughout the district.
- d. Stucco surfaces are generally most appropriate for rear or side elevations.
- e. Stone or pressed concrete block may be appropriate in some settings, or for some parts of façades.

Guideline 92. Vinyl Siding

The use of vinyl siding on new construction will be evaluated on a case-by-case basis. The HDC will consider the surrounding historic context in determining whether the use of vinyl siding at a particular building site. Vinyl siding may be acceptable if it meets the following specifications

- a. Vinyl siding will be at least 0.042 inches thick, with a smooth, matte surface. Siding with faux wood grain is not appropriate.
- b. Siding joints and seams are to be lapped toward the rear of the building, and joints must be staggered randomly to avoid a “stair step” appearance. Joints will be avoided in areas with spans of less than 12 feet in length.
- c. All trim will be done with solid PVC or plastic composite lumber trim, using counter sunk finishing nails. All inside and outside corners must be trimmed using hard, dimensional PVC or composite materials. Trim details will be such that the “J” channels are hidden behind the trim board.



Figure 52: Building materials for new construction should harmonize with the other buildings in the surrounding area.

Color

Closely related to the materials selected for a new building is its color. Sometimes, the color is derived from the material itself, such as in the case of unpainted brick, stone, terra cotta, slate, asphalt shingle, copper, lead and other materials. In other cases, color is applied to materials by painting or staining.

This is typically the case for wood, stucco, some metals, and sometimes concrete. The colors of a new building should be compatible with those of surrounding buildings. The colors of an addition should complement those of the building to which it is attached. Inappropriately intense or overly vibrant color schemes are not recommended. Typically, no more than three colors should be used on a new building. Residents, property owners or contractors are encouraged to consider the Historic District Commission a resource for assistance on issues of appropriate color and material selections during the planning phase of any project.

Guideline 93. Exterior Color

- a. Exterior wall and detail color of new construction should harmonize with the colors of surrounding historic properties.
- b. Avoid flashy colors or patterns that overshadow architectural details and detract from the surrounding buildings.
- c. Consider whether the building is usually in shadow or bright light when choosing paint color. Darker colors are more appropriate on well-lit facades, and lighter colors on shadowed facades.
- d. Avoid using more than three exterior colors for a new building or addition.



Figure 53: New construction should utilize materials and colors present elsewhere in the district.

Decorative Architectural Features

Many historic buildings in Easton contain elaborate details and ornamentation. A new building should consider the amount, location and elaborateness of details and ornamentation on neighboring buildings in its design. Existing details and ornamentation may be used as the basis for those on a new building, but they usually should not be copied exactly. Details and ornamentation on additions should complement, but not copy, that of the building to which it is attached.

Guideline 94. Details and Ornamentation

- a. The details and ornamentation of a new building should be compatible with those of neighboring buildings.
- b. The details and ornamentation of an addition should be compatible with those of the building to which it is attached.
- c. Avoid introducing dramatically different details and ornamentation on a new building or addition.
- d. Avoid exactly copying details and ornamentation from existing buildings for a new building or addition.
- e. Simple and understated elements are preferred for new construction within the historic district.
- f. Minimize the amount or type of decoration on the façade. Instead, allow the building's lines and fenestration to dominate.



Figure 54: Infill construction should harmonize with, but not duplicate, surrounding historic buildings.

Doors and Entrances

Guideline 95. Placement

- a. On streets where storefronts are dominant, recessed entries are preferred.
- b. Doors may be centered or aligned to either side of the façade.

Guideline 96. Design

- a. Doors within storefronts should be compatible with the design of the storefront. Wood storefronts may have wood doors, and metal storefronts may have metal doors.
- b. Secondary doors should be understated and simple in design as compared to the front or main door.



Figure 55: Many of Easton's commercial buildings have recessed entrances. New construction should maintain this street rhythm.

Energy and Sustainability

Guideline 97. Energy and Sustainability

- a. Employ the use of shutters and awnings.
- b. Wherever possible, use durable, repairable, and recyclable building materials.
- c. Utilize energy efficient windows with low emissivity ("low-e") glass.
- d. Place energy efficient HVAC equipment on non-visible rooftop locations, in the rear of buildings, or in other locations that are not visible from the street.
- e. Add natural sustainable features to the site, such as shade trees, where possible. Locate shade trees where they will not grow to damage historic buildings.
- f. Avoid paving up to the building foundation, which can create a heat island effect. Use permeable materials or landscaping with native plants to help control stormwater and reduce heat transmission to the building interior.
- g. Avoid removing existing shade trees or vegetation.
- h. Use permeable paving where appropriate to manage stormwater.
- i. Employ features that provide natural light to the building interior, such as glass doors and transoms, clearstories, and roof monitors.

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Exterior Lighting

Guideline 98. Exterior Lighting

- a. Exterior light fixtures should match the character of the building.
- b. Place building-mounted lighting to illuminate functional building elements, like entrances and signs.
- c. Utilize accent lighting to highlight architectural elements. Accent light fixtures should be placed in inconspicuous locations and should generally not be visible from street-level.
- d. Exterior lighting design should be subordinate to the overall façade design.

Fire Escapes and Exterior Stairs

Fire escapes and exterior stairs should have little to no visibility from the street, especially on primary facades.

Guideline 99. Fire Escapes and Exterior Stairs

- a. Locate fire escapes and exterior stairs in the rear or on side elevations that are not visible, or minimally visible, from public rights-of-way.
- b. Fire escapes and exterior stairs should not damage existing architectural features. Avoid placing these units where architecture features would need to be removed to accommodate them.



Figure 56: Use non-visible facades, such as those in alley ways, when locating fire escapes and exterior stairs.

Façade Configuration

Proportion is the relation of dimensions of components of a building to each other and to the elevation of a building. Often proportions are expressed as mathematical ratios, drawn from the architectural theories of ancient Greece and Renaissance Italy. For example, many historic buildings designed in the Classical Revival style use mathematical proportions to locate and size windows, doors, columns, cornices, and other building elements. The façades of a new building should respect the existing proportions of neighboring buildings. The façades of an addition should respect those of the building to which it is attached.

Guideline 100. Proportion

- The proportions of a façade of a new building should be compatible with the façades of its neighbors.
- Avoid dramatically different proportions on new buildings and additions.

Guideline 101. Façade Rhythm

The spacing and repetition of building façade elements, such as storefronts, windows, doors, belt courses, and the like, give an elevation its rhythm. The rhythm of a façade of a new building should be compatible with the façades of its neighbors.

- Avoid façade rhythms drastically different from those in the surrounding area.
- The rhythm of a façade of an addition should be compatible to the façade of the building to which it is attached.



Landscape

Yards, plants, trees, fences, garden walls, sidewalks, driveways and other landscape features are important character-defining elements of many of Easton's residential areas. A new building or addition should respect the existing character-defining landscape features of the property on which it is located. The landscape design of a new building should be compatible with the landscape designs of neighboring properties.

Guideline 102. Landscape Features

- a. Design compatible landscaping for a new building's property.
- b. As part of a larger architectural project, the HDC will entertain new building concepts that may not be immediately recognizable in the Town of Easton Historic District, such as "net zero" properties.
- c. Unnecessarily removing character-defining landscape to construct a new building or addition.
- d. Designing an incompatible landscape for a new building or addition.

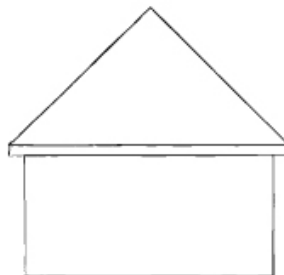
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Roofs

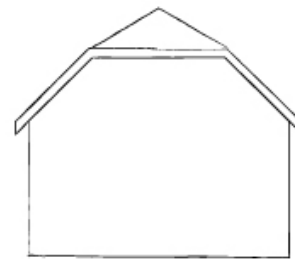
Because the roof is one of the prominent defining features of historic buildings, its importance extends to the entirety of the streetscape. The pattern of roof shapes along a street is a major contributor to the district's character. New buildings should have roof shapes that are consistent with and complimentary to the existing historic roofs in the surrounding area. Roof shapes and elements such as chimneys, gables, dormers, and steeples are important character defining features. In many cases, the introduction of inconsistent roof forms can be jarring to the streetscape and interrupt its historic rhythm.



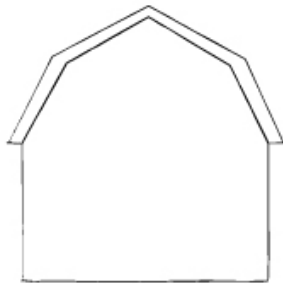
Gable Roof



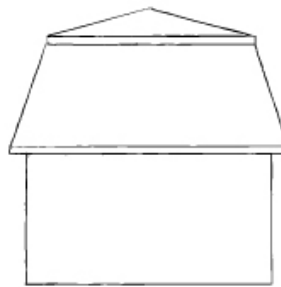
Hipped Roof



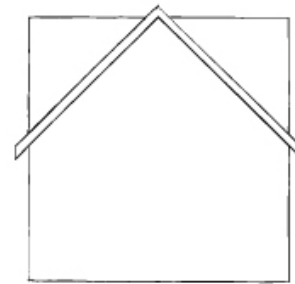
Jerkinhead Roof



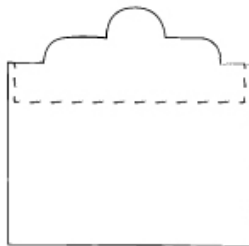
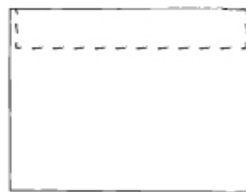
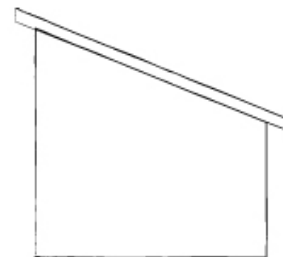
Gambrel Roof



Mansard Roof



Cross Gable Roof

Flat Roof
(with decorative parapet)Flat Roof
(with flat parapet)

Shed Roof

Guideline 103. Roof Form

The roof shape of a new building should respect that of its neighbors. For example, in a street of buildings where gable end roofs predominate, introducing a different roof shape, such as a flat roof with an elaborate cornice would probably not be in keeping with the existing character of the street. The roof shape of an addition should complement the shape of the roof of the building to which it is attached.

- a. Roof forms should be consistent with and similar to adjacent buildings.
- b. Avoid constructing new buildings with roofs that vary significantly in shape or pitch.
- c. In general, the heights of cornices and parapets on new buildings should match those of adjacent buildings.

Guideline 104 Roof Material

- a. Roof material should generally be consistent with that of surrounding buildings.
- b. Roof colors, where visible, should be compatible with the color scheme of the new building and the surrounding area.

Guideline 105. Gutters and Downspouts

Gutters and downspouts are generally not character-defining features and most buildings within the historic district have gutters that are not visible from the main facades.

- a. Where possible, locate gutters so that they are obscured by parapets.
- b. Locate downspouts in inconspicuous locations on the façade.
- c. Half-round gutters and round downspouts are generally more appropriate than corrugated or "K-Style" gutters.

Storefronts

Guideline 106. Layout

- a. Design new storefronts to reach approximately the same height as adjacent and surrounding storefronts.
- b. New storefronts should contain all or most of the typical components of a historic storefront, including large display windows over bulkheads, a transom, signboard, and a cornice.

Guideline 107. Glazing Systems

- a. The size of storefront windows should be in keeping those on surrounding storefronts.
- b. Wood, finished anodized aluminum, and other metal storefront systems in a variety of finishes are appropriate.

Guideline 108. Entryways

- a. Recess entryways where appropriate.
- b. Entryways may be centered or aligned to either side of the façade.
- c. Include transoms and sidelights in entryway designs. These features provide natural lighting, create visual interest, and help to maintain visual continuity along the street.



Figure 57: Historic storefronts typically feature large display windows and recessed entrances. new buildings should respect this configuration.

Utilities

Guideline 109. General Guidelines for Utilities for New Construction

- a. Locate electric, telephone, and cable services underground whenever possible.
- b. Where underground placement is not possible, utilize the rear or other non-visible façade.
- c. Locate exterior conduit and housing in an inconspicuous area and paint housing to match the exterior surface to which it is applied.

Guideline 110. Trash and Refuse Containers

- a. Locate dumpsters and other trash receptacles in the rear or on a non-visible side elevation.
- b. Employ opaque fencing or screening to limit the view from public rights-of-way.

Guideline 111. Mechanical Equipment

- a. Rooftop mechanical systems should be positioned so as not to be visible from the street.
- b. Where rooftop location is not possible, mechanical systems should be located at a side or rear elevation and screened with fences or plantings.

Guideline 112. Satellite Dishes

- a. Install satellite dishes on the rear or a non-visible side elevation, in a location as inconspicuous as possible.
- b. New satellite dishes attached to posts and other features should be located so they are not visible from the primary right-of-way.
- c. Small satellite dishes (less than 2 feet in diameter) that are permitted on roofs, must be located so they are not visible from the primary right-of-way.
- d. Satellite dishes should be installed in a manner which will minimize damage to historic building materials (ex: through a mortar joint rather than through a masonry unit).

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Guideline 113. Solar panels

- a. Install solar panels on a rear slope or side not visible from the street, where possible.
- b. Panels should not be installed in a vertical position where their appearance is most noticeable, but rather on horizontal or sloped surfaces.
- c. When placed on the roof, the solar panels shall not affect the roof façade elevation or roofline.
- d. Solar panels shall be low profile and exposed hardware, frames and piping shall have a matte finish and be of a color similar to the roofing material color.
- e. Consider solar shingles, a shingle that looks and functions like common roofing materials; however, it absorbs sunlight as a source of energy for generating electricity. Solar shingles will be approved on a case-by-case basis.
- f. Install ground-mounted equipment so that it is not visible from the street, or install appropriate screening materials such as shrubbery or fencing

Windows

Guideline 114. Arrangement

- a. Windows should be present on all elevations that are visible from the street.
- b. Window heights and sizes on new buildings should generally be consistent with that of the surrounding buildings.
- c. The relationship of voids to solids should be similar to that of neighboring buildings.
- d. Window orientation should be consistent with the directional expression of surrounding buildings.

Guideline 115. Window Type

- a. Windows should match the character of the new building's façade. Traditionally styled buildings should have traditional windows, while contemporary or modern style buildings should have modern windows.
- b. Vinyl windows are generally not manufactured in historic proportions and are not appropriate for use in the historic district.
- c. Wood, aluminum, aluminum clad wood, and fiberglass may be appropriate materials.

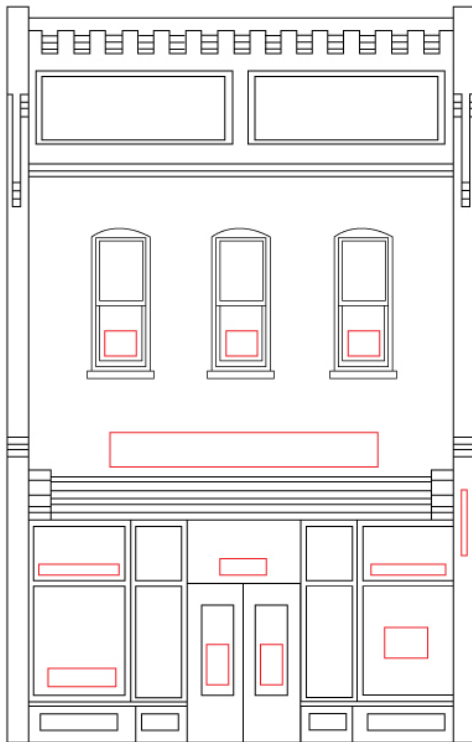


Figure 58: The Tidewater Hotel was constructed in 1949, but was designed to harmonize with Easton's 18th and 19th century architecture.

6.5. Guidelines for Signage

Business signs are among the most important contemporary elements of commercial buildings in Easton's historic districts. Well-designed signs contribute to the appearance of a building as well as attract customers and clients. Business signs that are poorly designed detract from the appearance of a building and the image of a business. Common problems with poorly designed business signs include excessive size, illegible graphics and typeface, poor color selection and improper location.

The most common types of business signs are signboard signs, wall signs, hanging signs, display window and entry signs, awning signs, directory signs and sandwich board signs.



Guideline 116. General Guidelines for Signage

- a. Avoid covering or obscuring architectural features.
- b. Mount signs in a way that does not damage historic fabric. For example, connections for wall-mounted signs should be through a mortar joint rather than a masonry unit.
- c. Integrate signs to the overall building composition. Locate signs in a way that emphasizes architectural features of the building. Use the shapes and sizes of signs to reinforce the directional expression or visual façade divisions.
- d. Limit the overall number of signs to avoid a cluttered appearance that competes with the building's historic character.
- e. Signs should be placed in locations on building that are traditionally used for signs.

Guideline 117. Signs for Awnings and Canopies

- a. Business names and logos may also be located on the slopes, returns and valances of awnings. To be legible, the sign or logo should be in a color contrasting to the background or be outlined in a contrasting color. Awning signs may be silkscreened or sewn onto the awning material.
- b. Awning signs should occupy no more than 30% of the slope or 65% of the return or valance.
- c. Lettering and logos on returns and valance should be a minimum of 6" and a maximum of 10" high.
- d. Lettering and logos on slopes should be a minimum of 12" and a maximum of 18" high.



Figure 59: Awning faces may be utilized for signage.

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Guideline 118. Directory Signs

- a. Directory signs give the names and locations of multiple tenants in a building. They are usually located near the front entry and within the lobby.
- b. Directory signs should be attached flush to the building in such a manner so as not to cover or destroy character defining elements.
- c. Avoid attaching directory signs in such a manner as to destroy or cover character-defining elements of an entry or façade.
- d. Directory signs should be designed to complement the design of the entry and façade to which they are attached.
- e. Directory signs should be no larger than 10 square feet.

Guideline 119. Free-standing Signs

Freestanding sandwich board signs can be an effective means of communication. They may be made of wood or metal and contain both permanent information such as the name of a business, and changeable information, such as the daily menu for a restaurant or sale announcements for retail shops.

- a. Sandwich board signs should have a signage area of no more than 10 square feet per face.
- b. Sandwich board signs may not exceed five feet in height.
- c. Sandwich board signs should be located so as not to impede pedestrian traffic and must be removed during a business's closed hours.
- d. If the sign contains changeable information, the changeable portion should be securely attached to the sandwich board and be weatherproof.



Figure 60: Signs are highly visible and contribute to the character of the streetscape.

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Guideline 120. Preserve Historic Signs

Keeping a historic sign is encouraged, even if the business or product promoted is no longer the occupant. Preserved historic signs can have strong recognition value and can become community landmarks.

- a. Where possible, preserve historic signs. For example, a painted sign from a building's previous use, located on a side elevation. Historic signs may be valued independently, apart from the buildings or sites to which they are attached.
- b. For historic signs for businesses or products no longer on site, coordinate the placement of updated signage in a way that appropriately advertises the current business removing or covering the historic sign.



Figure 61: Historic signs are an important part of the streetscape's historic character and should be retained, even when a new business is utilizing the building.

Guideline 121. Lighting for Signs

- a. Internally illuminated signs, particularly box or cabinet signs in which the entire surface is illuminated, and neon signs, are generally not appropriate for the character of the district.
- b. Halo lighting, in which individual letters contain lighting to illuminate the wall behind them, are appropriate for wall signs.
- c. Indirect lighting should be utilized. Gooseneck lamps or similar fixtures which direct light at a signboard are generally appropriate.
- d. Lighting sources and associated conduit for signs should generally be concealed from view.
- e. Excessively bright or flashing lights and animated signs are not appropriate for residential or commercial portions of the district.

Guideline 122. Hanging and Bracket Signs

Small hanging signs, located above the entry to ground or upper floor businesses, are an effective means of communicating to pedestrians. They may be constructed of wood, metal or other appropriate material. For legibility, hanging signs should be located at least 25 feet apart.

- a. Utilize existing sign brackets where possible.
- b. Mount hanging and projecting signs to a masonry building with connections through the mortar joints rather than through brick or stone units to the greatest extent possible.
- c. The bracket itself should contribute to the overall design of the hanging sign and may be decorative in character. Avoid overly ornate styles that are not in keeping with the historic features of the building.
- d. Hanging signs should be mounted perpendicular to the façade and should have a minimum clearance of 8'-0" above the sidewalk and be recessed a minimum of 1'-0" behind the plane of the curb.
- e. Hanging signs should have a maximum area of 8 square feet per face.
- f. Avoid nationally or regionally distributed signs, or vacuum formed signs that are not in keeping with the character of the building.
- g. Avoid internally lighted signs, or those that use flashing or moving illumination
- h. Illumination of hanging signs should be external and be shielded to protect pedestrians and motorists from glare



Figure 62: Hanging bracket signs are among the most common sign type found in historic commercial districts.

Guideline 123. Signboards

Many historic commercial properties, particularly two-part commercial block buildings, were designed with a signboard area on the wall above the storefront.

- a. Signboard signs should be mounted flush on the signboard. They may be centered over the entry to the business or center in the signboard area.
- b. Signboard signs should contain only the name of the business and its logo or symbol if appropriate.
- c. No more than 75% of the signboard area should be devoted to the sign. Lettering and logos should be a minimum of 8" and a maximum of 18" high and fit within the signboard area.
- d. Avoid lettering which projects more than 3" from the face of the signboard.
- e. Avoid signboard signs that extend outside the signboard area.
- f. Avoid national or regionally distributed signs that are not in keeping with the character of the building.
- g. Vacuum-formed signs, internally lighted signs, or flashing or moving illumination should not be used.

Guideline 124. Menu Boards

- a. Menu boards may be mounted to the building, near the entrance or display windows.
- b. Free-standing menu board signs may be appropriate depending on the style of the building and their proposed locations. Freestanding signs must not block pedestrian traffic and should not obscure historic architectural features.



Figure 63: Most historic buildings designed for a commercial function included a signboard area.

Guideline 125. Menu Boards

- a. Menu boards may be mounted to the building, near the entrance or display windows.
- b. Free-standing menu board signs may be appropriate depending on the style of the building and their proposed locations. Freestanding signs must not block pedestrian traffic and should not obscure historic architectural features.

Guideline 126. Wall Signs

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

- a. Wall signs mounted above a storefront cornice or signboard area should not cover upper floor windows, window surrounds or decorative features of the front façade. On one-story buildings, signs should not cover the cornice or project above it.
- b. Wall signs should generally be mounted above the storefront, within a sign band or on the façade between the storefront cornice and the second story windowsills.
- c. Wall signs should be an appropriate scale for the wall to which they are attached.
- d. It is inappropriate to paint over existing historic signs (often called as “ghost signs”).



Figure 64: Wall signs are appropriate where a wide expanse of wall is available and oriented to vehicular traffic.

Guideline 127. Signs on Glass

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

- a. Window decal signs should be placed in locations traditionally used for such signs. The transom, along the bottom of display windows, and on glass entry doors are appropriate examples.
- b. Signs on display windows and entry doors should be located and designed so they do not obscure visibility into the ground floor.
- c. Permanent signs on display windows should occupy no more than 15% of the total glass area to which they are displayed.
- d. Temporary signs on display windows should occupy no more than 10% of the glass area.
- e. Permanent business signs on glass entry doors should occupy no more than 10% of the total glass area to which they are displayed. Temporary signs should not be displayed in entry doors.
- f. Permanent display window and entry door signs may be painted, of gold leaf, or of computer directed laser-cut letters. They may also be attached to Plexiglas, glass or other transparent material and hung inside the display window.

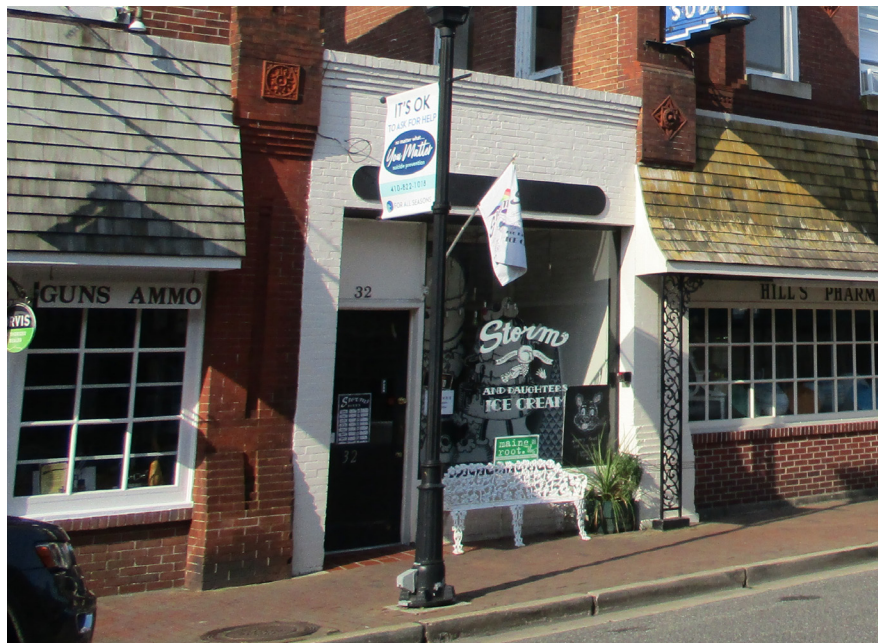


Figure 65: Window signs are easy to update without damaging historic building materials.

6.6. Guidelines for Demolition

Easton's Historic District Commission discourages the demolition of contributing buildings within the historic district. The following guidelines apply to all proposed demolition projects within the historic district. The Commission has established specific procedures for the review of demolition applications. Please refer to [Chapter 2.9 Demolitions](#) for an overview of those procedures.

Guideline 128. Avoid Demolition

- a. Avoid demolition of sound, contributing buildings, structures, and objects.
- b. Explore the possibility of selling historic buildings.
- c. Explore the possibility of adapting historic buildings to a new purpose. Consider constructing an addition to increase interior space.
- d. Consider relocation of significant historic buildings to a new location.
- e. Demolition may be appropriate if the building poses an immediate hazard to public safety.
- f. In cases of fire or other catastrophic disaster where at least 50% of the building remains standing, it is recommended that the structurally sound portion be rehabilitated, and the other portions rebuilt.

Guideline 129. Partial Demolition

- a. In some cases, it may be appropriate to demolish a non-historic, non-contributing, or structurally unsound portion of a contributing property.
- b. The HDC will decide the appropriateness of partial demolition on a case-by-case basis, taking into account the significance of the building, the portion to be demolished, and the context of the surrounding area.

Guideline 130. Demolition by Neglect

- a. The willful neglect of maintenance of a historic property in order to hasten its deterioration to the point where demolition is required is known as "demolition by neglect."
- b. Property owners are expected to keep their buildings in sound repair in compliance with local health and safety codes.
- c. Willful neglect of a property in order to necessitate demolition of a property whose demolition would not otherwise be approved is a violation of the historic preservation ordinance.

Appendix A. Glossary

A

Adaptive Use. The adaptation of an historical or architectural resource to accommodate uses for which the resource was not originally constructed. Alterations to accommodate the new use are undergone in such a way which maintains the general historical and architectural character.

Addition or Expansion. An increase in floor area of a building, or a modification to the roof line of a building, such as the construction of a dormer or addition of a new story, that increases the amount of floor space devoted to human use or occupancy.

Alignment. Arrangement along a straight line.

Alley. A public right-of-way that normally affords a secondary means of access to abutting property.

Alteration. Any change in size, shape, character, occupancy, or use of a building or structure.

American Bond. Also known as Common Bond. The pattern of laying bricks in which several horizontal rows (usually an odd number - three, five, or seven) of stretchers are placed between every row of headers.

Antebellum. Dating from before the Civil War (pre-1861).

Applied. Placed upon, as in "applied ornamentation." For example, a piece of decorative molding applied to a wider plain board.

Appropriate. Typical of the historic architectural style represented by a particular building, compatible with the character of the surrounding historic district, and consistent with local preservation criteria and guidelines.

Architectural Shingles. Composition asphalt roof shingles that are heavier weight. They may be irregularly sized and are designed to resemble the random textured look of wood or slate shingles.

Architectural Style. A category of architecture of buildings distinguished by similar characteristics of construction, design, materials, and other character-defining features. See [Chapter 3](#). Architectural Style Guide for additional information.

B

Baluster. An upright, often vase-shaped, support for a rail (ex: on a stairway or porch).

Balustrade. A series of balusters with a rail.

Bargeboard. An ornately shaped board attached to the projecting edges of a gable roof. Also referred to as verge boards.

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Bay Window. An alcove of a room projecting from an outside wall with its own windows.

Belt Course. A molding or course running horizontally along the façade of a building. It may be flat or projecting.

Beveled Glass. A glass pane having a taper across one or more edges.

Bracket. A right-angled support member attached to and projecting from a wall, to support a projecting element, as in a supporting bracket for a shelf or cornice.

Brick Bond. The pattern in which bricks are laid, determined by the relationship of headers and stretchers.

Broken Pediment. A triangular element which is interrupted by a recess which “breaks” the top angle.

Building. A resource created principally to shelter any form of human activity.

Building Type. Describes a structure’s function and form. Building types, such as “One-Part Commercial Block,” “Two-Part Commercial Block,” or “Three-Part Commercial Block” houses are sometimes associated with one or more architectural styles. See [Chapter 3. Architectural Style Guide](#) for additional information.

Bulkhead. The section of a storefront that forms the base for the display windows. The bulkhead provides a transition between the ground and storefront glazing area.

C

Canopy. A roof-like structure, or cloth covering positioned horizontally over an entrance.

Cantilever. A projection, as of a beam or part of a structure, supported only at one end.

Capital. The top decorated member of a column or pilaster crowning the shaft and supporting the entablature.

Carpenter Gothic. Gothic Revival structures made of wood and elaborately trimmed with “gingerbread” (ornately scrolled woodwork).

Casement. A hinged window frame that opens horizontally like a door.

Casing. Moldings around windows and doors.

Certificate of Appropriateness (COA). A certificate or other statement indicating approval by the Historic District Commission of plans for construction, alteration, reconstruction, repair, restoration, relocation, or demolition of a property within the historic district.

Character. Attributes, qualities, and features that make up and distinguish a particular place or development and give such a place a sense of definition, purpose, and uniqueness.

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Character. Attributes, qualities, and features that make up and distinguish a particular place or development and give such a place a sense of definition, purpose, and uniqueness.

Character-Defining. Those architectural materials and features of a building that define and are integral to the historic character of that building. Such elements may include the form of the building, exterior cladding, roof materials, door and window design, exterior features, ornamentation, surrounding landscape elements, etc.

Clapboard. Wooden siding, also called weatherboard.

Classical. Pertaining to the architecture of ancient Rome and Greece.

Column. An upright structure generally consisting of a cylindrical shaft, a base, and a capital; usually a supporting or ornamental member in a building.

Common Bond. See American Bond.

Compatibility. The characteristics of materials, uses, or activities that permit them to be located near each other in harmony and without visual conflict.

Conservation. The sustained use and/or appearance of a building, structure, or area, maintained essentially in its existing state.

Contemporary. Existing or happening in the same time period; from the same time period.

Contemporary Architecture. A style of architecture that pulls from a combination of modern styles, relying on few classical building ideas.

Corbel or Corbelling. In masonry, a projection or one of a series of projections, each stepped out further than the one below it; most often found on brick walls and chimneystacks.

Corbelled. Furnished with a bracket or block projecting from the face of a wall to bear weight, generally supporting a cornice, beam, or arch.

Contributing Properties. Properties designated on the inventory map of landmarks and contributing properties of Easton as adopted by ordinance which are integral to the character of the Historic District.

Coping. The protective uppermost course of a wall or parapet.

Corinthian Order. The most ornate of the Greek orders of architecture characterized by its bell-shaped capital enveloped with acanthus designs.

Cornice. A continuous projection at the top of a wall. The top course or molding of a wall when it serves as a crowning member.

Course. A continuous row or layer of stones, tiles, bricks, shingles, etc. in a wall.

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D

Demolition. The dismantling or tearing down of all or part of any building.

Demolition by Neglect. The act or process of deferring or neglecting the maintenance and repairs of a building, allowing the building to deteriorate to the point where demolition may be necessary.

Dentils. Small rectangular blocks in a series, usually on a molding.

Detail. A small piece of the overall character of a building, which contributes to its architectural significance.

Display Window. A large area of glass within a storefront opening, designed to showcase goods or products.

Dormer. A window set upright in a sloping roof. The term is also used to refer to the roofed projection in which this window is set.

Door Frame. The part of a door opening to which a door is hinged, consisting of consists of two vertical members called jambs and a horizontal top member called a lintel or head.

Door Jamb. The vertical portion of the door frame onto which the door is attached.

Doric Order. A classical order most readily distinguished by its simple, unornamented capitals.

Double-hung window. A window with two sashes (the framework in which windowpanes are set), each movable. In historic double-hung windows, the sashes are moved by a means of cords and weights.

E

Eaves. The projecting overhang at the lower edge of a roof.

Eclectic. Composed of elements selected or chosen from several sources.

Elevation. A flat representation of the vertical view of one side of a building's exterior. The front elevation is often referred to as the façade.

Engaged Columns. Columns partly embedded in a wall, often referred to as half-round columns.

English Bond. The pattern of laying bricks in which horizontal rows of headers are alternated with horizontal rows of stretchers.

Entablature. In classical architecture, the part of a structure between the column capital and the roof or pediment; comprised of the architrave, frieze, and cornice.

Entry. A door or passage used to enter a building.

Elevation. A mechanically accurate, "head-on" drawing of a face of a building or object, without any allowance for the effect of the laws of perspective. Any measurement on an elevation will be in a fixed proportion, or scale, to the corresponding measurement on the real building.

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F

Façade. The front or principal face of a building, any side of a building that faces a street or other open space.

Fanlight. A semicircular or semielliptical window above a door.

Fascia. The flat band or board around the edge of a roof or a part of the entablature.

Fenestration. The arrangement of windows and other exterior openings on a building.

Finial. An ornament at the top of a spire, gable, pinnacle, or other vertically projecting member.

Flashing. Sheet metal or other flexible material formed to prevent water from entering a building or structure at joints or intersections, such as where a roof intersects a wall or chimney.

Flemish Bond. The pattern of laying bricks in which every horizontal row is characterized by alternating headers and stretchers. (See "Brick Bond")

Fluting. Decorative vertical grooves; usually found on columns or pilasters.

Form. The overall shape of a structure (ex: most structures are rectangular in form).

Foundation. A foundation is the supporting portion of a structure below the first-floor construction, or below grade, including the footings.

French Door. A door having rectangular glass panes extending throughout its length, often hung in pairs. Also called a casement door.

G

Gable. The triangular wall segment at the end of a ridged roof.

Gable Roof. A roof which forms a gable at each end.

Gallery. A roofed promenade extending along the wall of a building or a narrow balcony, usually having a railing or balustrade, along the outside of a building.

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

Gingerbread. Pierced curvilinear ornament executed with the jig saw or scroll saw, used under the eaves of roof.

Glazing. Fitting glass into windows and doors.

H

Half-Story. A partial story under the roof, usually denoted by the presence of dormer windows or by full windows within gables.

Half-Timbering. A wall construction in which the spaces between members of a timber frame are filled with brick, stone, or other material.

Hardscape. Portions of the exterior environment that is constructed with masonry or other impermeable materials, including sidewalks, driveways, or patios.

Head. The top horizontal member over a door or window opening.

Height. The vertical distance from the average grade level to the average level of the roof.

High Style. The more ornately detailed version of a particular architectural style; used in contrast to simpler examples. See [Chapter 3](#). Architectural Style Guide for further information.

Hipped Roof. A roof with four uniformly pitched sides.

Historic. Important in history; distinguished from “historical,” which conveys the sense of things or events related to the past.

Historic District. An area containing buildings or places in which historic events occurred or having special public value because of notable architectural or other features relating to the cultural or artistic heritage of the community, of such significance as to warrant conservation and preservation.

Historic Landmark. Any building or place listed on the National Register of Historic Places or on the Register of the Virginia Historic Landmarks Commission, or any building or place officially designated as a landmark structure or place by the Town of Pulaski on the inventory map which is adopted by ordinance.

Hood Molding. A large molding over a window, originally designed to direct water away from the wall; also called a drip molding.

I

In-Kind Replacement. To replace a feature of a building with materials of the same characteristics, such as size, proportion, design, material, texture, color etc.

Infill Construction. New construction on vacant lots or replacement of blighted or thoroughly deteriorated structures within existing neighborhoods or developments.

Integrity. The ability of a property to convey its historic significance through the retention of its historic location, design, setting, materials, workmanship, feeling, and association.

Ionic Order. A classical order distinguished by the form of the capital, with a spiral scroll, called a volute, on either side.

J

Jerkinhead Roof. A gable roof where the peak is clipped, forming a slope and resulting in a truncated gable on the wall below. Also known as a clipped gable roof.

Jalousie. A type of window comprised of a series of horizontal slats connected to a mechanical device operated by a crank.

K

Keystone. A wedge-shaped stone at the top of a masonry arch.

Kickplate. A metal plate (usually brass) attached to the bottom of a door to protect the door from damage.

L

Lancet. A narrow, pointed arch.

Landscape. The whole of the exterior environment of a site, district, or region, including landforms, trees, plants, bodies of water, and the built environment.

Landscape Elements. Those elements that contribute to the landscape, such as exterior furniture, decks, patios, outdoor lighting, and other elements that may be located in conjunction with a landscape.

Lattice. A panel of crisscrossed, diagonal, or perpendicular slats, often of wood.

Leaded Glass. Small panes of glass which are held in place with lead strips; the glass may be clear or stained.

Light. A section of glass within a window, also called “pane” or “sash light.”

Lintel. A beam over an opening in a wall or over two or more pillars.

M

Main Building. The primary historic building on an individual historic site.

Mansard Roof. A roof that has two slopes on all four sides.

Maryland Historical Trust (MHT). The state agency dedicated to preserving and interpreting Maryland's history through research, conservation, and education. MHT serves as Maryland's State Historic Preservation Office and is part of the Maryland Department of Planning.

Mass or Massing. The arrangement and proportions of a building's basic geometric components.

Masonry. Construction materials such as stone, brick, concrete block, or tile.

Material. Material refers to the physical elements that were combined or deposited in a particular pattern or configuration to form a historic resource.

Medallion. An oval or circular design or carving.

Meeting Rail. The place in the middle of a single- or double-hung window where the upper and lower sashes meet, where the lock is typically located.

Modillion. An ornamental bracket used in series under a cornice.

Modify/Modification. To make changes to an existing structure; those changes made to an existing structure.

Module. The appearance of a single facade plane, despite being part of a larger building. One large building can incorporate several building modules.

Molding. A decorative band or strip of materials with continuous decorative profile or section, generally used in cornices and as trim around window and door openings. A continuous decorative band that is either carved into or applied to a surface.

Mortar. The materials, generally composed of sand and lime or cement, used to fill the joints of masonry.

Mortar Joint. The space between masonry units, such as brick or stone, which is filled with mortar to transfer the load, provide a bond between the units, and keep out the weather.

Mortar Mix. The composition (and proportions of these ingredients) of the mortar used in masonry.

Muntin. A member supporting and separating panes of glass in a window or door.

Mullion. A vertical member supporting and/or separating windows, doors, or panels set in a series.

N

National Park Service (NPS). An agency of the federal government that manages and preserves national parks, national monuments, and historic resources. NPS oversees the National Register of Historic Places, the federal historic preservation tax credit program (in partnership with the IRS), and the National Historic Landmarks Program.

Natural Features. Features or elements of the exterior environment that are substantially unaltered by human activity such as landforms, trees, plants, and bodies of water.

Neoclassical. A revival or adaptation of a classic style of architecture.

New Construction. The act of adding to an existing structure or erecting a new principal or accessory structure or appurtenances to a structure, including but not limited to buildings, extensions, outbuildings, fire escapes, and retaining walls.

Non-Contributing. A property within the historic district that neither adds to nor detracts from a district's sense of time and place and historical development. Usually non-historic, or historic but outside the relevant historic period of contributing structures within the district.

O

Object. A material thing of functional, artistic, cultural, historical, or scientific value that may be by nature or design, movable, yet related to a specific setting or environment (ex: a sculpture, fountain, or statue).

Order. Any of several specific styles of classical and Renaissance architecture characterized by the type of column used (e.g., Doric, Ionic, Corinthian, Composite, Tuscan).

Oriel Window. A bay window projecting from an upper story, usually supported by a corbel or bracket.

Orientation. The relationship of a building to the street. The entrance to the building plays a large role in the orientation of a building. A building with a main entrance facing the street is oriented toward that street.

Original. Features, components, materials, or other elements of a structure that were part of its initial construction. Structures that were part of the initial development of a site (such as accessory structures built at the same time as the related primary structure). Features or structures that are not original to the structure or site may have gained historic significance in their own right and may still be considered "historic."

Ornamentation. Any decorative objects or series of objects, which are added to a form to enhance its visual appearance.

P

Palladian Window. A three-part window opening with a large arched central light and flanking rectangular side lights.

Panel. A sunken or raised portion of a door set into a frame which forms a border.

Parapet. An upward extension of a building wall above the roofline. Often shaped or ornamented, they were often used to create greater perception of height or a better sense of proportion.

Pediment. A wide, low-pitched triangular section framed by a horizontal molding on its base and two sloping moldings on each of its side, surmounting the facade of a building in a classical style. Also used as a crowning member of doors, windows, and mantels.

Period of Significance. Span of time in which a property significant associated.

Pier. An upright support for a structure, such as for a porch column.

Pilaster. A shallow column attached to a wall.

Pillar. A vertical supporting member in a building, may be ornamental.

Pitch. The angle of slope.

Portico. A porch having a roof, often with a pediment supported by columns or pillars.

Post. A piece of wood, metal, etc. usually long and square or cylindrical, set upright to support a building, sign, gate, etc.

Preservation. The act or process of applying measures to sustain the existing form, integrity, materials, and overall historic character of a building, structure, object, or site. It may include initial stabilization work as well as ongoing maintenance of the historic building materials.

Pressed Metal. Thin sheets of metal molded into decorative designs and generally used to cover interior walls and ceilings.

Proportion. The dimensional relationship between one part of and another. Façade proportions involve relationships such as height to width, the percent of the façade given to window and door openings, the size of these openings, and floor-to-ceiling heights. Often described as a ratio, proportions may be vertical (taller than wide), horizontal (wider than tall), or non-directional (equally tall and wide).

Q

Quoin. The corner of a masonry structure constructed using masonry blocks laid in a specific, decorative manner. Any of the stones used in forming the corner can also be called quoins. They are often large and dressed or arranged so as to form a decorative contrast with the adjoining walls.

R

Rafter. Any of the parallel beams that support a roof.

Rafter Tail. Exposed rafter end, visible from the exterior supporting the eave.

Ramp. A sloped surface that makes a transition between two different levels; typically used to provide access to a building or raised surface for those persons with disabilities.

Recessed Entry. An entry set back from the building façade. For example, many historic storefronts step in towards the interior of the building at the entry point.

Reconstruction. Any or all work needed to remake or rebuild all or a part of any building to a sound condition, but not necessarily of original materials.

Rehabilitation. The act or process of returning a property to a state of utility through repair or alteration which makes contemporary possible use while preserving the features of the property which are significant to its historical, architectural and cultural value.

Renovation. The act or process of repairing and/or changing an existing building for new use or to make it functional; this may involve replacement of minor parts.

Repairs. Any or all work involving the replacement of existing work with equivalent material for the purpose of maintenance, but not including any addition, change, or modification in construction.

Replacement. To interchange a deteriorated element of a building, structure, or object with a new one that matches the original element.

Replicate. To copy or reproduce an historic building or building element.

Repointing. Repairing existing masonry joints by removing defective mortar and installing new, compatible mortar. The new mortar should match the historic mortar as closely as possible in terms of materials and proportions of materials to ensure compatible hardness and compressive strength.

Restoration. The act or process of accurately recovering the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work or by the replacement of missing earlier work.

Reveal. The vertical side of a door or window opening between the frame and the wall surface.

Rhythm. The repetitive use of a group of visual elements, to establish a recognizable pattern.

Ridge. The horizontal line where the upper slopes of a roof meet.

Rustication. Masonry cut in massive blocks separated from each other by deep joints.

S

Sash. A frame in which the panes of a window are set. The sash may consist of one large pane of glass or may be subdivided into smaller panes by thin member called muntins or glazing bars.

Screening. Construction (such as a fence) or vegetation of which the essential function is to separate, protect, conceal, or shield from view but not support.

Scale. A building's size in relation to other buildings.

Setback. A distance from a curb, property line, or structure within which building is prohibited, as defined in the municipal zoning ordinance. Also, an architectural device in which the upper stories of a tall building are stepped back from the lower stories.

Setting. The surrounding buildings, structures, monuments, or landscape that provides visual aesthetics or auditory quality to historic or architectural resources.

Shaft. The main part of a column between the base and the capital.

Shed Roof. A roof with a single slope, resembling a lean-to. Shed roofs are often used for extensions of gable roofs or for additions or porches.

Shutter. A solid panel of wood or metal made to close over a window.

Sidelight. A fixed sash located beside a door or window, usually found in flanking pairs.

Sill. The lowest horizontal member in a frame or opening for a window or door. Also, the lowest horizontal member in a framed wall or partition.

Site. The land upon which a significant event, activity, building, structure, archaeological resource, or another feature is located.

Soffit. The undersurface of any overhead component of a building, such as an arch, balcony, beam, cornice, or roof overhang.

Spandrel. The triangular space between adjacent arches and the horizontal molding, cornice or framework above them. Also, the horizontal panels below and above windows between the continuous vertical piers in skeleton frame construction.

Spindle/Spindlework. A short, decorative, turned piece.

Stile. A vertical piece in a panel or frame, as of a door or window.

Stabilization. The fact or process of applying measures designed to reestablish a weather resistant enclosure and the structural stability of an unsafe or deteriorated property.

Storefront. The street level facade of a commercial building, usually having display windows. See [Chapter 6](#). Guidelines for Existing Buildings, Subsection 6.2. Storefronts for additional information.

Storefront Column. Slender vertical elements within the storefront opening that help support the lintel.

Story. The space between two floors of a structure or between a floor and roof.

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Streetscape. The collective elements of a street which determine its overall character. Buildings, their setbacks, vegetation, sidewalks, and other elements contribute to the streetscape.

Street Wall. A wall of building facades that define the edge of a street.

Stretcher. The long end of a brick when laid towards the face of a wall.

String Course. A narrow horizontal band projecting from the exterior walls of a building, also known as a "stringcourse." It is often located between the stories of a building, defining the interior floor levels.

Stucco. A masonry material applied as exterior wall covering.

Surround. The term applied to the outside of a window or door opening. It is also called "casing."

Synthetic Materials. Building materials that are manufactured with man-made or artificial components as opposed to traditional materials derived from natural sources, such as plants, trees, or earth (e.g. vinyl, aluminum, fiber cement, plastic resin). Such materials are often engineered or otherwise designed to mimic the texture and appearance of traditional materials.

T

Terracotta. A fine-grained, brown-red fired clay used for roof tiles and decoration. May or may not be decorated or covered with colored or clear glazes.

Texture. The feel, appearance, or consistency of a surface or substance.

Tracery. The cured mullions or bars of a stone-framed window. Also, ornamental work of pierced patterns in or on a screen or window.

Transom. A small window or series of panes above a door, or another type of window such as a casement, double hung, or fixed window.

Trellis. An open grating or latticework of either wood or metal placed vertically on a site and typically supported by wood columns; often used as a screen and usually supporting climbing vines.

Turret. A small, slender tower usually at the corner of a building.

U

Upper Façade. The portion of the facade above the storefront display window. May be a plain surface on a one-story building or may contain rows of windows defining the number and location of floors in a multi-story building and may include decorative bands or patterns.

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V

Vergeboard. An ornately curved board attached to the projecting edges of a gable roof.

Vernacular. A building that does not have details associated with a specific architectural style, a simple building with modest detailing and form. See [Chapter 3](#). Architectural Style Guide for additional information.

Viewshed. The portion of the surrounding environment that is visible from one or more viewing points.

Visibility from A Public Way. The ability to be seen from any public right-of-way, or other place, whether privately or publicly owned, upon which the public is regularly allowed or invited to be.

Visual Continuity. A sense of unity or belonging together that elements of the built environment exhibit because of similarities among them.

W

Weatherboard. Clapboard; wooden siding.

Workmanship. The physical evidence of the crafts of a particular culture, people, or artisan.

Y

Yard. An open space at grade, other than a court or plaza, between a structure and the adjacent lot lines.

Z

Zoning District. A planning tool used to regulate land use, building form, design, and compatibility of development.

Substitute materials are new materials designed to simulate the appearance of a historic material. The preferred method for treatment of historic properties emphasizes repairing original features to the greatest extent possible and replacing historic features with like materials where repair is not possible.

Appendix B. Substitute Materials

Substitute materials are new materials designed to simulate the appearance of a historic material. The preferred method for treatment of historic properties emphasizes repairing original features to the greatest extent possible and replacing historic features with like materials where repair is not possible.

B.1. Use of Substitute Materials within the Historic District

The HDC favors repair over replacement for a number of reasons. Environmentally, repair conserves useful materials and reduces waste. The preservation of historic features that were originally intended for heating, cooling, lighting, and ventilation contributes to sustainability while preserving historic character. This approach is also more economical, saving on energy costs. Furthermore, the costs associated with repair tend to support local skilled laborers, utilize local materials, and support the local economy.

Problems associated with using substitute materials include a lack of repairability and a lack of durability. Many modern products (ex: vinyl) have a shorter lifespan as compared to traditional materials (ex: old growth lumber). Some substitute materials are physically incompatible with existing historic building materials and can cause damage to historic wood, plaster, or masonry by trapping moisture or through incompatible thermal expansion and contraction. Substitute materials, including metal, vinyl, composite, and synthetic materials should not be used to cover or wrap existing historic materials or features.

Substitute materials generally must not be used to replace sound historic materials for the sake of convenience. While synthetic products may claim to be "maintenance-free," in reality, "maintenance-free" tends to translate to "not repairable." A lack of repairability often drastically shortens the lifespan of such products in comparison to traditional materials which can typically be refreshed and restored multiple times over its useful life.

There are instances in which utilizing substitute materials may be appropriate, including:

- Where the historic material does not meet existing code requirements
- When the historic material is unavailable (for instance, a particular type of slate, or old growth lumber)
- Where historic craft techniques or skilled artisans are not available
- When the historic feature has already been lost and little is known about its original appearance

Substitute materials may only be used if they will not cause damage to historic features. Their use must not negatively alter the appearance of the historic resource, and the new material must copy the original as closely as possible. A replacement feature should match the original in form, profile, color, and perceived texture.

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Although some characteristics of historic architectural features may seem like minor details, such as crisp edges on original details, can negatively impact the overall character of the building when they are lacking on synthetic replacements. The HDC will therefore consider the use of a substitute material in place of historic materials on a case-by-case basis and may approve or deny such materials based on the significance of the feature and compatibility of the replacement unit.

Factors to consider when evaluating the use of substitute materials on a historic building include:

- Is the existing material historic? Is it a character defining feature of the building?
- Will the new materials cover or replace existing historic fabric?
- Will the new product be physically compatible with the surrounding building materials?
- Will the product realistically match the original feature or material in size, proportion, detail, profile, texture, and finish?
- Is the new product durable as compared to the historic material in the same environment?

B.2. Common Substitute Materials

Doors

The main entrance is always a character-defining feature of a historic building. Proper maintenance and long-term preservation of intact historic doors should be prioritized. Historic doors are typically replaced due to deterioration of the historic door, for increased security, or for code compliance.

For visible elevations, particularly, the main entry door, the replacement door should match as closely as possible the size, proportions, and configuration of the historic door that it is replacing. In cases where the original was removed long ago and the original design is unknown, a simple design that is compatible with the building's function and architectural style should be utilized. Consider salvaging historic doors to replace missing or damaged units or retrofitting your existing historic doors to make them code-compliant or more secure.

Replacement doors are manufactured in a wide variety of materials including wood, aluminum, steel, vinyl, fiberglass, and composites.

Wood, Fiberglass, and Composite

For residential properties, replacement doors of wood, fiberglass, or composite matching the historic feature or in a design compatible with the building's architectural design are most appropriate. Fiberglass and composite doors can be produced to mimic the style of historic doors and can be painted, a traditional finish for historic doors.

Metal

Steel or doors may be appropriate for later architectural styles, where such materials were originally used, or non-visible elevations. On visible elevations, metal replacement doors should match the historic unit.

Vinyl

Like windows, vinyl doors are not generally available in styles that closely approximate historic doors. Therefore, vinyl windows and doors are not appropriate in the historic district.

Porch and Deck Materials

Historic porch materials typically include wood, brick, stone, and concrete. Because few appropriate substitute materials for brick, stone, and concrete existing, these materials should generally be replaced in-kind.

Porch elements typically made of wood include columns, railings, balusters, floors, and ornaments. While repairing and maintaining historic wood porches is the preferred approach, some alternative materials may be appropriate.

Composite

Composite materials are made from a mix of plastic and wood fibers. The material is manufactured for use as porch and deck floorboards and stair treads. These materials are formed into planks to imitate wood decking and are installed in a manner similar to traditional wood planks. The product is sometimes available in a paintable finish. Use of composite decks and staircases is appropriate for installations in the rear of the property. It may be appropriate for use in flooring and stair treads on front porches if the material closely matches the original in profile, dimension, finish, and overall appearance, or if the porch floor is not significantly visible from the right-of-way.

It is generally not appropriate to replace concrete or brick masonry stairs or porches with wood or composite materials. Concrete and brick or stone masonry porches should be repaired or replaced in-kind. Alternative proposals will be evaluated on a case-by-case basis.

Fiberglass

Fiberglass is commonly used to replicate decorative features, such as columns and balusters. Fiberglass columns are available in a variety of shapes and sizes. Round and square profiles are available, as are columns that mimic the classical orders (Doric, Ionic, Corinthian, etc.), and designs mimicking the square, tapered columns found on Craftsman style bungalows. Similarly, fiberglass railings are available in a range of styles and profiles. Fiberglass columns and railings are typically more expensive than their wood counterparts. A fiberglass replacement column or railing may be appropriate if it closely matches the design and proportion of the original elements.

Vinyl

Vinyl is another common material for replacement columns and railings, which are available in a variety of designs. They are used for new construction and are most appropriate for buildings constructed in the late-20th century and later. Like vinyl windows, vinyl porch columns and railings are susceptible to fading and warping as a result of UV exposure and have a relatively short lifespan. The dimensions of vinyl columns typically do not match historic proportions or details and their use on historic buildings is discouraged.

Roofing

Roofing materials are among the most frequently substituted. Substitute materials have been designed to replace historic shingles and traditional metal roofs. While it may be appropriate to replace a deteriorated historic shingle roof with new, synthetic shingles similar in color and texture to the historic material, it would not be appropriate to replace a historic metal paneled roof with modern shingles. The original roofing type should be maintained.

Shingles

Architectural shingles are designed to mimic the naturalistic appearance of slate or wood shake roofs. Also known as laminated or dimensional shingles, are a heavy-duty asphalt product made with a fiberglass backing and a facing made from ceramic-coated mineral grains, suspended in an asphalt coating. Architectural shingles differ from traditional asphalt tab shingles as they are more dimensional and provide a more irregular pattern. Architectural shingles are designed to mimic traditional roofing materials like slate and timber shingles. Architectural shingles may serve as an appropriate replacement for severely deteriorated slate or timber shingle roofs, as well as existing tab-style asphalt shingles.

Architectural Details and Trim

High-quality synthetic products may be an appropriate replacement for wood or plaster details in situations where the profile, size, and dimension of the element can be accurately reproduced. Applications for the use of synthetic materials will be considered on a case-by-case basis.

Cellular PVC board, often referred to by the proprietary name AZEK (although available from other manufacturers) is used to produce trim, moldings, and other decorative architectural elements. These products are durable, and most can be painted.

Siding

Maintaining and preserving existing historic wood siding, where present, is the general recommendation for buildings in the Historic District. In many cases when wood siding is in poor condition, spot replacements using in-kind materials to replace boards that are deteriorated beyond repair is the best approach. Mixing siding materials, either within a wall or on different walls of a building is never appropriate. The use of a substitute material should only be considered when the entirety of the siding on a building needs to be replaced.

Replacement with a substitute material may be appropriate if the siding to be replaced is not original, the original replacement material is no longer available, or if the original siding material failed and is likely to fail again if replaced in-kind. It may also be appropriate to utilize substitute materials on an addition or outbuilding, particularly if not significantly visible from rights-of-way within the historic district.

The HDC will determine the appropriateness of substitute siding materials a case-by-case basis. In all cases, the replacement siding should match the historic siding in terms of width, texture, profile, and overall appearance.

Vinyl

Vinyl siding is not an appropriate replacement material for wood siding, but may be appropriate for replacing existing vinyl.

Fiber Cement Board

Fiber cement board with a smooth finish is also an appropriate replacement for existing vinyl, asbestos, or aluminum siding. A smooth, rather than woodgrain, finish is appropriate, as it mimics the appearance of planed and painted wood boards. Fiber cement board may be approved for use as a replacement for historic wood siding or on newly constructed buildings within the Historic District.

The use of synthetic stucco or brick and masonry veneers is not appropriate for contributing buildings within the historic district. These products do not closely mimic the appearance of historic surfaces and can cause damage when placed atop historic fabric.

Windows

The replacement of original windows with new windows is frequent topic of discussion in historic districts throughout the country. Historic windows are always character defining features of historic buildings. Most historic windows are made of old growth hardwood lumber which is extremely durable. Old growth lumber is generally irreplaceable except through salvage, as most lumber produced today is inferior to these historic products. Therefore, it is important to consider the condition of each existing window to determine whether it can be successfully repaired rather than replaced.

If a window cannot be repaired, it should be replaced in-kind or using a substitute material that matches the original as closely as possible.

Wood

Replacement of an existing historic wood window with a new wood window matching the dimensions and configuration of the original is considered a replacement in-kind. Keep in mind, however, that most historic wood building elements were made from old-growth lumber. Most wood building products that are commercially available now are made from faster-growing trees and are inferior in quality to historic lumber products. For this reason, new wood windows are not nearly as durable as historic windows. If wood windows are desired, consider repairing historic windows and reglazing if possible. In many cases, composite materials may be preferable to lower grade wood products and can generally replicate the profiles and appearance of historic wood windows.

Aluminum and Aluminum-Clad

While aluminum windows are made from solid extruded aluminum, aluminum-clad windows are wood or composite windows with an aluminum facing on the trim, sashes, and muntins. Many buildings from the mid-20th century, especially commercial buildings, were constructed with aluminum windows. Original aluminum windows which cannot be repaired may be replaced in-kind with matching aluminum reproductions.

Aluminum clad windows may be approved for replacement of historic wood windows in cases where the historic windows are deteriorated beyond repair and where the replacements match the original in size, proportion, and configuration. Aluminum clad windows typically have an anodized or baked enamel finished and are not paintable, which can be a drawback when building paint schemes are changed.

Composite/Fiberglass and Fiberglass-Clad

Composite windows are made of a mix of materials, typically fiberglass and wood fibers. Fiberglass windows have a matte finish as compared to vinyl windows and are available with details (including proportions and profiles) that mimic those of historic windows. Many composite windows are paintable and are a good, lower-cost option for residences in historic districts. Fiberglass-Clad windows are typically wood windows clad in a fiberglass or fiberglass facing and are generally appropriate wherever composite/fiberglass windows are appropriate.

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Vinyl-Clad

Vinyl clad windows are similar to aluminum- and fiberglass-clad windows, in that they are wood or composite windows with a vinyl facing. Vinyl-clad windows are not paintable and are not typically repairable.

Vinyl clad windows may be appropriate for use in some properties constructed in the mid-20th century, on noncontributing buildings, or on nonvisible elevations (such as the rear or obscured side) or contributing buildings.

Vinyl

Vinyl windows are made of PVC (polyvinyl chloride) and are commonly marketed as replacement windows. Vinyl windows are problematic for use in historic districts because as they are not typically available in proportions or finishes that are needed to match the original windows in historic buildings. Because of the way the product is made, vinyl windows tend to have narrow stiles and rails which do not match the thicker proportions found on historic wood windows. Vinyl windows are not paintable and are the least durable of the window types listed here. They are susceptible to sun damage and tend to fade and warp with UV exposure. These units have a typical lifespan of only ten to fifteen years.

Vinyl windows are not typically appropriate for use in the historic district.

Appendix C. Energy Efficiency

Many historic buildings were designed with unique energy saving features tailored to the climate and environmental conditions of their locality. Such features include operable windows and shutters, clerestories, skylights, interior courtyards, rooftop ventilators, cupolas, thick masonry walls, which provide natural light, insulation, and ventilation. These features, when retained, maintained, and utilized, reduce the need for energy consumption using mechanical systems and electric lighting.

The continued use of historic buildings and historic building materials is inherently sustainable. One of the most frequently cited reasons for alterations, including window and door replacement, is to improve energy efficiency. In many cases, a properly maintained historic window or door unit can be equal or greater than a modern replacement in terms of energy efficiency. When necessary, however, existing historic buildings can also be retrofitted to increase energy efficiency.

The replacement of historic windows in the name of energy efficiency is a common alteration, and one that is often misguided. It is important to note that only 12-15% of energy loss occurs through windows, and most is due to cold or heat infiltration through improper seals, rather than through the glass. Historic windows that are well maintained and properly weather sealed are comparable in thermal efficiency to new windows.

Increased energy efficiency in historic windows can typically be achieved by repairing broken windows, assuring a proper fit between the sash and the frame, and installing sash locks and weather stripping. If additional protection against thermal transfer is required, interior or exterior storm windows can also be installed to provide a thermal break. These simple improvements can provide efficiency similar to that of new insulated glass windows.

Many replacement windows have a short lifespan as compared to historic windows. These products are made with glazing assemblies that cannot be easily repaired, leading to replacement on a 10-15-year cycle, while well maintained historic windows constructed of old growth lumber can have a lifespan of upwards of 200 years.

For more information on Sustainability and Historic Preservation visit: <http://www.wbdg.org/design-objectives/historic-preservation/sustainable-historic-preservation>

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Repointing Mortar Joints in Historic Masonry Buildings

Improving Energy Efficiency in Historic Buildings

Roofing for Historic Buildings

Dangers of Abrasive Cleaning to Historic Buildings

The Preservation of Historic Glazed Architectural Terra-Cotta

Aluminum and Vinyl Siding on Historic Buildings

The Repair of Historic Wooden Windows

Exterior Paint Problems on Historic Woodwork

Rehabilitating Historic Storefronts

The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)

The Repair and Thermal Upgrading of Historic Steel Windows

New Exterior Additions to Historic Buildings: Preservation Concerns

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Preservation of Historic Concrete

The Use of Substitute Materials on Historic Building Exteriors

Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character

Rehabilitating Interiors in Historic Buildings: Identifying and Preserving Character-Defining Elements

The Repair and Replacement of Historic Wooden Shingle Roofs

Repairing Historic Flat Plaster Walls and Ceilings

The Preservation and Repair of Historic Stucco

Preserving Historic Ornamental Plaster

Heating, Ventilating, and Cooling Historic Buildings—Problems and Recommended Approaches

The Preservation of Historic Signs

The Maintenance and Repair of Architectural Cast Iron

Painting Historic Interiors

The Repair, Replacement and Maintenance of Historic Slate Roofs

The Preservation and Repair of Historic Clay Tile Roofs

Mothballing Historic Buildings

Making Historic Properties Accessible

The Preservation and Repair of Historic Stained and Leaded Glass

Applied Decoration for Historic Interiors Preserving Composition Ornament

Understanding Old Buildings: The Process of Architectural Investigation

Appropriate Methods for Reducing Lead-Paint Hazards in Historic Housing

Removing Graffiti from Historic Masonry

Holding the Line: Controlling Unwanted Moisture in Historic Buildings

Preserving Historic Ceramic Tile Floors

The Maintenance, Repair and Replacement of Historic Cast Stone

The Preparation and Use of Historic Structure Reports

The Use of Awnings on Historic Buildings, Repair, Replacement and New Design

Preserving Historic Wood Porches

Maintaining the Exterior of Small and Medium Size Historic Buildings

Historic Decorative Metal Ceilings and Walls: Use, Repair, and Replacement

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Appendix E. Zoning Code

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ARTICLE VI
HISTORIC DISTRICT

SECTION 28 – 601 HISTORIC DISTRICT

A. PURPOSE

It is the purpose of this subsection to establish regulations and procedures necessary to preserve the historic structures and character of Easton. The regulations create two historic zoning districts and regulate individual historic landmarks which have and will be identified by the Historic District Commission. These historic districts shall be considered as "overlay zones" and shall be considered in conjunction with the use provisions of the zoning district in which a building is located. All standards and regulations are designed to achieve the objectives more specifically described below

1. The preservation of sites, structures and districts of historical, archeological, or architectural significance together with their appurtenances and environmental settings is a public purpose in this State and in the Town of Easton. The Mayor and Town Council of Easton believe that the public interest and convenience require the preservation and protection of certain places and areas of historic interest, exterior architectural features, examples of the types of architecture, gardens and grounds found in older areas of Easton.
2. The purpose of this ordinance shall be (1) to enhance the quality of life and to safeguard the historical and cultural heritage of Easton by preserving sites, structures, or districts which reflect elements of cultural, social, economic, political, archeological, or architectural history; (2) to strengthen the local economy; (3) to stabilize and improve property values of such sites, structures, or districts; (4) to foster civic beauty; and (5) to promote the preservation and appreciation of such sites, structures and districts for the education and welfare of the residents of Easton and Talbot County.
3. The Mayor and Town Council of Easton derive authority for this ordinance by virtue of the terms of the State of Maryland Enabling Act for Municipal Historic District Legislation (Sec. 8-101-8.50 of the Land Use Article of the Annotated Code of Maryland).

B. HISTORIC DISTRICT COMMISSION

1. Historic District Commission.

The Town hereby creates a commission to be called the Easton Historic District

1 Commission.

2
3 2. Membership.

4
5 The Historic District Commission shall consist of seven members appointed by
6 the Mayor and Town Council. A majority of the members of the Commission
7 shall be residents of the Town of Easton. Each member shall possess a
8 demonstrated special interest, specific knowledge, or professional or academic
9 training in such fields as history, architecture, architectural history, planning,
10 archeology, anthropology, curation, conservation, landscape architecture,
11 historic preservation, urban design, or related disciplines. Nonresident
12 appointees to the Commission must possess professional or academic
13 qualifications as further defined in paragraph 3 of this subsection. At least two
14 (2) members of the Commission shall possess professional or academic training
15 in one or more of the above-listed fields in accordance with the minimum
16 professional requirements of the United States Department of the Interior for
17 certifying local governments under 36 C.F.R. Part 61.

18
19 3. Commission Membership Qualification Criteria.

20
21 The requirement for Commission membership under the category of
22 demonstrated special interest may be satisfied either by formal training in one
23 or more of the fields listed in paragraph 2 of this subsection or active
24 membership in a preservation-related organization. The requirement for
25 membership under the category of specific knowledge may be satisfied by
26 formal post-secondary education, employment or practical experience in one or
27 more of the above-listed fields. The requirement for Commission membership
28 under the category of professional or academic training may be satisfied by, at
29 a minimum, two years' experience as a professional or a Bachelor's degree in
30 one or more of the above-listed fields.

31
32 4. Terms.

33
34 Commission members shall be appointed for terms of three (3) years, except
35 that the terms of the initial appointments shall be staggered so that three (3)
36 members shall serve terms of three (3) years, two (2) members shall serve terms
37 of two (2) years, and two (2) members shall serve terms of one (1) year so that
38 not more than three (3) appointment shall expire in a given year. Commission
39 members may be re-appointed.

40
41 5. Commission Officers.

42
43 The Commission shall elect, from its membership, a Chairperson and Vice

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Chairperson. The Chairperson and Vice Chairperson shall serve for one (1) year terms and shall be eligible for reelection.

6. Vacancy.

Any vacancy in the membership of the Commission caused by the expiration of a term, resignation, death, incapacity to discharge duties, removal for cause, or any other reason, shall be filled for a new term, or for the remainder of the term for which there is a vacancy, as the case may be, in the same manner as provided herein for the appointment of the initial members of the Commission. Any vacancy on the Commission shall be filled by the appointing authority within sixty (60) days. In the case of expiration of term, a member may continue to serve until the member's successor is appointed. Unexcused absence at three (3) consecutive meetings shall constitute resignation by the member and shall create a vacancy.

7. Removal for Cause.

A member may be removed from the Commission for cause, upon written charges, and after a public hearing, by the Mayor with the consent and approval of the Town Council.

8. Compensation.

Commission members shall serve without compensation, but may be reimbursed for actual expenses incurred in the performance of their duties, provided said expenses are permitted by the budget and approved in advance by the Town Planner.

9. Meetings.

The Commission shall hold such regular meetings and hearings as necessary to discharge its duties.

10. Staff.

Consistent with the Town's policies and procedures, employees may be assigned to the Commission, and such services and facilities shall be made available as the Town deems necessary or appropriate for the proper performance of its duties.

C. POWERS AND DUTIES

The Historic District Commission shall have the following powers and duties:

- a. To direct studies, reports and surveys to identify historical, archeological, or architecturally significant sites, structures, and districts that exemplify the cultural, social, economic, political, or architectural history of the Town, state, or nation.
- b. Consistent with the Town's charter, ordinances, resolutions, local public law, policies and procedures regarding the acceptance and use of gifts by public officials, to accept and use gifts for the exercise of its functions.
- c. To prescribe appropriate rules and regulations for transaction of its business.
- d. To adopt rehabilitation and new construction design guidelines and criteria for construction, alteration, reconstruction, moving, and demolition of designated landmarks, sites, structures, and districts which are consistent with the Secretary of the Interior's Standards for the Treatment of Historic Properties. Guidelines may include design characteristics intended to meet the needs of particular types of sites, structures, and districts, and may identify categories of changes that, because they are minimal in nature, do not affect historic, archeological, or architectural significance, do not require review by the Commission.
- e. Consistent with the Town's charter, ordinances, resolutions, local public law, policies and procedures governing the acquisition of easements, to accept or otherwise acquire historic preservation easements on designated landmarks, structures, or sites and, when deemed appropriate by the Commission, sites or structures located in, or adjacent to, a designated district. The easements acquired by the Commission may grant to the commission, the residents of the historic district, and the general public the right to ensure that any site, structure, or surrounding property on which the easement is applied is protected, in perpetuity, from changes that would affect the historic, archeological, architectural significance of the site, structure, or surrounding property, and
- f. To undertake any other action or activity necessary or appropriate to the implementation of its powers and duties or the implementation of the purpose of this article.

1 D. DESIGNATION

2

3 1. Easton Historic Zones

- 4
- 5 a. The Easton Historic Zones consist of two districts. The first district
- 6 covers the area of the Third Haven Meeting House and is identified as
- 7 the “Meeting House District”. The second district consists of that land
- 8 which constitutes basically the original part of Easton as shown on the
- 9 Historic Zoning map and identified as “Old Easton District” and
- 10 immediate surrounding areas. In addition, the commission has
- 11 compiled a list of public and private structures which it deems to be of
- 12 historic and architectural significance and are considered Local
- 13 Landmarks. These individual structures may be located in any portion
- 14 of the Town and shall be considered to be subject to the provisions of
- 15 this section. The list of structures designated to be of historical or
- 16 architectural significance and the map entitled “Town of Easton Historic
- 17 Districts Boundaries Map” shall be kept on file in the office of the
- 18 Easton Town Planner.

19

20 In addition, there are scattered individual properties and structures

21 deemed to be of historical or architectural significance which are subject

22 to the provisions of the Historic District overlay zone. A list of Local

23 Landmarks located outside of the two (2) Historic Districts includes:

- 24
- 25 1. Richardson Cemetery Map-104, Parcel-605
 - 26 2. Mt. Pleasant – 30 Mt. Pleasant Ave.
 - 27 3. St. Aubins – 105 Willis Ave.
 - 28 4. Langsdale Houses - 216/218 Bay St.
 - 29 5. Carroll’s Addition – 702 South St.
 - 30 6. Oak Hill House – 317 N. Washington St.
 - 31 7. Londonderry Manor House – Map 34, Parcel 121

- 32
- 33 2. Designation Procedures. The Historic District Commission may, after making
- 34 full and proper study, recommend any area within the limits of the Town for
- 35 designation as a landmark, site, structure, or district of historic, archeological,
- 36 or architectural significance. The Commission may also recommend
- 37 boundaries for such landmarks, sites, structures or districts. The
- 38 recommendations shall be submitted to the Mayor and Town Council for
- 39 approval or disapproval. Additionally, any parcel, upon consideration of
- 40 annexation, shall be subject to a historical significance assessment completed
- 41 by a qualified professional. If structures or other appurtenances of historical
- 42 significance are found, the Historic District Commission will review such
- 43 findings and make a recommendation to the Town Council either in support or

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in opposition of declaring the site or structure a Local Landmark. Any site or structure already included on the National Register of Historic Places, the Maryland Historic Trust Historic Sites Survey or designated a landmark by Talbot County shall automatically be presented to the Town Council for consideration of becoming a Local Landmark.

E. APPLICATION FOR CERTIFICATE OF APPROPRIATENESS AND COMMISSION REVIEW

1. Application for Certificate of Appropriateness.

a. Before the construction, alteration, reconstruction, moving, or demolition is undertaken of a designated landmark, site, or structure, or site or structure within designated district, an application shall be submitted to obtain a Certificate of Appropriateness from the Commission if:

- i. The Commission has jurisdiction over the site or structure; and
- ii. Any exterior change that is not routine maintenance.

2. Jurisdiction of the Commission

a. The Commission has jurisdiction over every site or structure located within the district, if any portion of which is visible or intended to be visible from a public way.

b. A proposed change to a site or structure need not be visible or intended to be visible from a public right of way in order to be subject to review by the Commission.

i. The Commission has jurisdiction over exterior features of a structure and shall not consider any interior arrangement. Exterior features include, but are not limited to any sign applied directly to the outside of a window; and

c. All Work in the Town Right of Way, Town-owned Parking Lots, and Town-owned Parks fall under the jurisdiction of the Town Engineer. The Town Engineer or designated Staff will review and approve all work within the Right of Way in accordance with the Historic District Guidelines. The Town Engineer or Staff may decide to bring items to the Commission prior to the Town Engineer's approval. Work in the

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Right of Way includes, but is not limited to:

- a) Street furniture.
- b) Signage, traffic control equipment, parking meters, street lights.
- c) Entrances.
- d) Sidewalks and Roads.

3. Certificate of Appropriateness

- a. No Certificate of Appropriateness shall be granted until the Staff and/or Commission has acted thereon as hereinafter provided.
 - i. A Certificate of Appropriateness shall lapse upon the expiration of the corresponding Building Permit.
 - ii. For applications that require a building permit but for which none is issued, this Certificate of Appropriateness shall lapse six (6) months after its issuance.
 - iii. In the event a Building Permit is not required, the Certificate of Appropriateness shall lapse six (6) months from its issuance if substantial work is not underway. For good cause shown, this period may be extended by the Commission.

4. Application Review

- a. Every application for a Certificate of Appropriateness shall be referred to and considered by the Commission and/or Staff and accepted or rejected by the Commission and/or Staff.
- b. An application for a Certificate of Appropriateness which is identical to a rejected application may not be resubmitted within a period of one (1) year after the rejection.
- c. Application types that are to be reviewed by The Commission
 - i. Modifications to sites and structures which fall under the jurisdiction of the Historic District Commission as expressed in Subsection E(2) of this Article – including but not limited to
 - a) New Construction
 - b) Change in Material

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- c) Removal of trees that exceed 10" diameter at breast height when removal of the tree is requested for reasons other than the health of the tree. Application must be accompanied by a letter from a Maryland Licensed Tree Expert evaluating the condition of the tree.
 - d. Certain Application types may be reviewed by the Planning and Zoning Staff (Staff). Staff shall provide the Commission a copy of all staff approvals. Staff approvals must be consistent with the Historic District Guidelines. At any time, Staff may choose to take an application to the Commission for review.
 - i. All applications will be initially reviewed by Staff for adherence with the Guidelines. Staff may issue an Administrative Approval if the staff finds the application complete and that it meets the requirements in the Guidelines.
 - ii. All administrative approvals will be listed on the next open agenda for a Historic District Commission meeting. At that time, any person with standing can request that the matter be reviewed by the full Commission.
 - e. In reviewing applications, the Commission and Staff shall give consideration to the historic, archeological, or architectural significance of the landmark, site, or structure and its relationship to the historic, archeological, or architectural significance of the surrounding area; the relationship of the exterior architectural features of a landmark or structure to the remainder of the landmark or structure and to the surrounding area; the general compatibility of proposed exterior design, scale, proportion, arrangement, texture, and materials to the landmark, site, or structure and to the surrounding area; and any other factors including aesthetic factors which the Commission deems to be pertinent.
 - f. The Commission shall not disapprove an application except with respect to the several factors specified in subsection (e) above. Staff will not disapprove an application, but instead will work with an applicant to bring the application into compliance with the Historic District Guidelines. If this cannot be accomplished, the application will be brought to the Commission for review.
 - g. The Commission and Staff shall be strict in its judgment of plans for

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1 sites or structures determined by research to be of historic,
2 archeological, or architectural significance (i.e., identified as a
3 “contributing structure”).
4

5 h. The Commission and Staff shall be lenient in its judgment of plans for
6 sites or structures of little historic, archeological, or architectural
7 significance, or of plans involving new construction, unless in the
8 Commission’s judgment such plans would seriously impair the historic,
9 archeological, or architectural significance of surrounding sites or
10 structures.
11

12 i. The Commission is not required to limit construction, reconstruction, or
13 alteration to the architectural style of any one (1) period.
14

15 i. If an application is submitted for construction, reconstruction, or
16 alteration affecting a site or the exterior of a structure or for the
17 moving or demolition of a structure, the preservation of which the
18 Commission considers to be of unusual importance to the Town
19 of Easton or of unusual importance to the State or the nation, the
20 Commission shall attempt to formulate an economically feasible
21 plan with the owner(s) of the site or structure for the preservation
22 of the site or structure. Unless the Commission is satisfied that the
23 proposed construction, alteration, or reconstruction will not
24 materially impair the historic, archeological, or architectural
25 significance of the site or structure, the Commission shall reject
26 the application, filing a copy of its rejection with the Zoning
27 Inspector.
28

29 ii. If an application is submitted for construction, reconstruction, or
30 alteration, or for the moving or demolition of a site or structure at
31 that the Commission considers to be of unusual importance and no
32 economically feasible plan can be formulated, the Commission
33 shall have ninety (90) days, from the time it concludes that no
34 economically feasible plan can be formulated, to negotiate with
35 the owner and other parties in an effort to find a means of
36 preserving the site or structure.
37

38 In the case of a site or structure considered to be valuable for
39 its historic, archeological, or architectural significance, the
40 Commission may approve the proposed construction,
41 reconstruction, alteration, moving, or demolition despite the
42 provisions of Section 28 – 701 E(2)(d) of this Article if:
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- a) The site or structure is a deterrent to a major improvement program which will be of substantial benefit to the Town;
- b) Retention of the site or structure would cause undue financial hardship to the owner; or
- c) Retention of the site or structure would not be in the best interest of a majority of persons in the Town.

5. Commission Decision.

The Commission shall file with the Building Inspection Department, a Certificate of Appropriateness certifying its approval, modification, or rejection of each application and plans submitted to it for review. Work shall not be commenced on any project until such a certificate of approval has been filed, and the Building Inspection Department shall not issue a building permit for such change or construction unless it has received such a Certificate of Appropriateness. The failure of the Commission to act upon a completed application within forty-five (45) days from the date the completed application was filed shall be deemed to constitute automatic approval of the proposed changes unless an extension of this forty-five (45) day period is agreed upon mutually by the applicant and the Commission or the application has been withdrawn.

6. Routine Maintenance.

Nothing in this Article shall be taken or construed to prevent maintenance that does not alter the exterior fabric or features of a designated landmark, site, or structure, customary farming operations, or landscaping which will have no material effect on the historic, archeological, or architectural significance of a designated landmark, site, structure, or district. Items of routine maintenance as determined by the Town of Easton Planning and Zoning Staff in accordance with the Historic District Guidelines do not require a Certificate of Appropriateness. In the situation where a Building Inspection Department permit is required for routine maintenance, Staff shall write a letter to the file to be attached to the Building Permit Application.

- i. The planting or removal of trees not requiring Historic District Commission approval per Section E 4 c i c above, shrubs, flowers, and/or grass in a natural environmental setting on an existing improved lot shall be considered routine maintenance. This does not include the proposed alteration of formal gardens or landscaped areas or proposed

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modification of the property in such a way that changes the natural lot formation (e.g. changing the grade to such a degree that a retaining wall is required). Changes of this magnitude are not considered routine maintenance and shall require the approval of the Historic District Commission.

- ii. The color of painted surfaces shall not be regulated by the Historic District Commission and shall be considered routine maintenance, except for requests to paint previously unpainted brick or concrete block, which shall require the Commission's approval.

F. DEMOLITION BY NEGLECT

1. In the event of demolition by neglect, the Commission may request the Building Inspection Department to notify, in writing, the property owner of record, any person having a right, title, or interest therein, and the occupant or other person responsible for the maintenance of the property, of the deterioration. The notice shall specify the minimum items of repair or maintenance necessary to correct the deterioration or prevent further deterioration.
2. Prior to the issuance of a written notice, the Commission may request the Building Inspection Department to establish a record of demolition by neglect. Such a record may include dated materials such as photographs and written reports of the condition of the property so as to record or measure the deterioration.
3. The notice shall provide that corrective action shall commence within thirty (30) days of the receipt of said notice and be completed within a reasonable time thereafter. The notice shall state that the owner of record of the property, or any person of record with any right, title, or interest therein, may, within ten (10) days after the receipt of the notice, request a hearing on the necessity of the items and conditions contained in the notice. In the event a public hearing is requested, it shall be held by the Commission upon thirty (30) days written notice being mailed to all persons of record with any right, title, or interest in the property and to all citizens and organizations which the Commission determines may have an interest in the proceedings.
4. If, after the public hearing, the Commission determines that the corrective actions remain necessary, the Commission may request that the Zoning Inspector take corrective action to comply with the Final Notice within thirty (30) days of receipt of the Final Notice

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- 1
2 5. Upon failure, neglect, or refusal of the property owner or other responsible
3 person, duly notified, to take the corrective action specified in the Final Notice
4 within the time required, the Commission may request that the Zoning Inspector
5 institute any of the remedies and penalties provided by law for such violations.

6 G. ORDER TO RESTORE
7

8 In the event that any type of intervention on a property or structure in the Historic
9 District has been conducted without a Certificate of Appropriateness or in violation of
10 a Certificate of Appropriateness, or, in cases of Demolition by Neglect, the Town may
11 issue the owner an Order to Restore. This order will require the property owner to
12 restore the property to the condition that existed prior to the intervention using material-
13 in-kind and design-in-kind, subject to all applicable building and life safety codes. The
14 Historic District Commission shall review the intended mitigation of any such
15 intervention for appropriateness, and establish a reasonable time limit for the
16 mitigation.
17

18 H. ROLE OF MARYLAND HISTORICAL TRUST
19

20 The Commission may designate the Maryland Historical Trust to make an analysis of
21 and report recommending the preservation of sites, structures, or districts of historic,
22 archeological, architectural, or cultural significance within the Town. The report may
23 include proposed boundaries of sites, structures, or districts, as well as
24 recommendations for the identification and designation of particular sites, structures,
25 or districts to be preserved.
26

27 I. APPEALS
28

29 In the event than any party is aggrieved by a decision of the Commission, the party
30 has the right of appeal to the Board of Zoning Appeals in accordance with Article
31 XIII of the Zoning Code. Appeal requests must be filed within thirty (30) days from
32 the date of the Commission decision. Further appeal may be taken to the Circuit
33 Court for Talbot County.

34 J. VIOLATIONS
35

36 Any willful violation of the provisions of this article shall be deemed a Municipal
37 infraction as provided in Section 1-8 (b) of the Town Code. Each and every day that
38 the violation continues shall be deemed a separate offense.
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K. SEVERABILITY

If any provision of this article or application thereof to any person or circumstances is held invalid for any reason, such invalidity shall not affect the other provisions or any other application of this article which can be given effect without the invalid provision or application, and to this end, all the provisions of this article are hereby declared to be severable.

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Appendix F. HDC Hearing Application



Town of Easton

Engineering, Planning and Zoning
14 South Harrison Street, Easton, MD 21601

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Historic District Commission Hearing Application

Application Type

Renovation ☐ Alteration ☐ Demolition ☐ Other ☐
New Construction or Addition ☐ Signage ☐ Fence ☐

Property Information

Address
Tax Map Grid Parcel Lot

Owner

Name
Mailing Address
Telephone No. Email

Applicant or Agent

Name
Mailing Address
Telephone No. Email

Architect - Engineer - Contractor

Name License No. Expiration Date
Mailing Address
Telephone No. Email

Description of Proposal (include additional sheets, as necessary)

Specific Requirements

- The payment of fees is due at the time of application submittal. As of July 1, 2018, the fees are as follows: Commercial - \$200, Residential - \$75, Signs - \$75
- The application submitted shall include 7 hard copies plus 1 digital.
- Disclose any easements or deed restrictions pertaining to the property and any improvements including the details of said easements or restrictions.
- Disclose any tax credits and or grants being considered for the project.

The Historic District Commission (HDC) reserves the right to request reasonable additional information or design drawings that further clarify proposals. In cases where professional

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design services are warranted, the HDC may require the applicant to retain a licensed design consultant. If the applicant or their designee is not present for the scheduled the scheduled agenda item.

Any modifications during review shall warrant an updated application.

I hereby certify that I have reviewed the Easton Historic District Guidelines as published correction prior to processing.

Signature of Applicant or Agent

Date

Printed Name of Applicant or Agent

For Office Use Only

Application Date		HDC Meeting Date	
Application Number		Notice(s) Published	
Fee Paid		Property Post & Sign #	
Certificate of Approval Issued Yes ☐ No ☐			
Revised 02-2019			



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Historic District Commission Application Checklist

Revised January 2019

Please complete the section that applies to your application. If a checklist item is not included or is non-applicable, please provide information supporting its omission for the Commission's consideration.

Application Submittal

The payment of fees is due at the time of application submittal. As of July 1, 2018, the fees are as follows: Commercial - \$200, Residential - \$75, Signs - \$75.

The application submitted shall include 7 copies plus 1 digital.

New Construction / Addition

- ☐ Site plan illustrating the footprint(s) of all proposed EXISTING construction, landscaping features, walks, patios and any other 'hardscape' features. The site plan should be drawn to an appropriate scale and should include setback and neighboring structures
- ☐ Site plan illustrating the footprint(s) of all PROPOSED new construction, landscaping features, walks, patios and any other 'hardscape' features as well as all exterior architectural details. The site plan should be drawn to an appropriate scale and should include setback and neighboring structures
- ☐ Dimensioned elevations drawn to an appropriate scale illustrating all sides of the proposed structure. Drawings shall include notations outlining roof pitches, trim details and the type of windows and doors to be used for the project
- ☐ Street elevation(s) of the proposed structure(s) along with all neighboring structures located within 400' of the property in either direction. All elevations shall be accurately scaled to permit evaluation as part of the streetscape
- ☐ Photographs of all existing conditions and neighboring structures
- ☐ Elevations and photographs with overlaid sketches of the proposed project including all applicable door and window designs

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- ☐ Manufacturer cut-sheets and material specifications related to all roofs, proposed doors, windows and any other manufactured product to be included in the project
 - ☐ Description of all existing materials and a listing of all materials to be used for proposed project such as siding, fascia, trim, etc.
 - ☐ Any available historical photographs, sketches or other documentary evidence illustrating previous conditions and configurations of the structure(s)
 - ☐ Landscape plan where existing landscape features to be removed and or relocated are identified including the location and species of existing trees
 - ☐ Landscape plan illustrating and detailing all new landscaping proposed
 - ☐ Construction schedule
 - ☐ Architect or design professional license number and date of expiration
 - ☐ For new construction only, the Commission will require a three dimensional rendering, superimposed photo, silhouette or model of the proposed structure, other structure(s) located on the subject property and neighboring structures when necessary to understand the visual impact of the new construction and its compliance with the Guidelines.

Renovation

- ☐ Photographs of all existing conditions which would be affected by the proposed project
- ☐ Elevations and photographs with overlaid sketches of the proposed project including all applicable door and window designs
- ☐ Manufacturer cut-sheets and material specifications related to all roofs, proposed doors, windows and any other manufactured product to be included in the project
- ☐ Description of all existing materials and a listing of all materials to be used for proposed project such as siding, fascia, trim, etc.
- ☐ Any available historical photographs, sketches or other documentary evidence illustrating previous conditions and configurations of the building(s)
- ☐ Landscape plan where existing landscape features to be removed and or relocated are identified including the location and species of existing trees
- ☐ Landscape plan illustrating and detailing all new landscaping proposed

Signage

- ☐ Dimensioned drawings of the sign. Identify all materials to be used, color(s), lettering (including size and font style) and wording
- ☐ Photograph depicting the proposed location for the signage
- ☐ Lighting detail
- ☐ Construction and or mounting details
- ☐ Landscape plan illustrating and detailing all new landscaping proposed

Fence - Landscaping

- ☐ Site plan indicating the proposed fence location drawn to an appropriate scale including property boundary information
- ☐ Design drawings of the fence. Identify height, picket style or otherwise and any other relevant construction and or material detail
- ☐ Photograph depicting the proposed location(s)/area(s) to be fenced

Demolition

- ☐ If demolition is sought because of failing structural integrity, attach a report on the condition of the structure. The report shall be prepared by an licensed architect or engineer
- ☐ If demolition is sought because of economic hardship attach documentation proving economic hardship
- ☐ If demolition is sought for a reason not listed, attach related information
- ☐ Elevations and photographic documentation of all elevations of the structure(s) to be demolished including footprint dimensions, height dimensions and a site plan illustrating location of the structure(s) to be demolished
- ☐ Attach plans for replacement structure(s) (if proposed)
- ☐ Attach narrative fully explaining the rational for the request for demolition

The Historic District Commission (HDC) reserves the right to request a professional inspection of the structure(s). Said request may include evaluation by a historic preservation specialist.

Other

- ☐ Attach narrative fully explaining the rationale for the request for demolition
- ☐ Attach all documentation supporting request

The Historic District Commission (HDC) reserves the right to request reasonable additional information or design drawings that further clarify proposals. In cases where professional design services are warranted, the HDC may require the applicant to retain a licensed design consultant.

If the applicant or their designee is not present for the scheduled HDC meeting, the Commission may elect to refrain from discussing and voting on the scheduled agenda item.

This checklist shall be submitted along with the completed Historic District Commission Application and all additional supporting information.

Appendix G. Resources for Property Owners

Charitable Contributions for Historic Preservation Purposes

Internal Revenue Code Section 170(h) and Department of the Treasury Regulation Section 1.170A-14 provide for income and estate tax deductions for charitable contributions of partial interests in historic property (principally easements). The Tax Reform Act of 1986 retained these provisions. Generally, the IRS considers that a donation of a qualified real property interest to preserve a historically important land area or a certified historic structure meets the test of a charitable contribution for conservation purposes. For purposes of the charitable contribution provisions only, a certified historic structure need not be depreciable to qualify, may be a structure other than a building and may also be a portion of a building such as a façade, if that is all that remains, and may include the land area on which it is located.

Investment Tax Credit for Low Income Housing

The Tax Reform Act of 1986 (IRC Section 42) also established an investment tax credit for acquisition, construction, or rehabilitation of low-income housing. The credit is approximately 9% per year for 10 years for each unit acquired, constructed, or rehabilitated without other federal subsidies and approximately 4% for 10 years for units involving the 20% rehabilitation tax credit, federal subsidies or tax-exempt bonds. Units must meet tests for cost per unit and number of units occupied by individuals with incomes below area median income. The law sets a 15-year compliance period. Credits are allocated by State Housing Credit Agencies.

For more information on tax incentives for historic preservation, contact the NPS, the IRS or Maryland Historical Trust.

State Assistance Programs

The Heritage Preservation Tax Credit Program, administered by the Maryland Historical Trust, provides Maryland income tax credits equal to 25% of the qualified capital costs expended in the rehabilitation of a certified "heritage" (historic) structure. The program was enhanced in October 1999 (retroactive to January 1, 1999), by the mortgage credit certificate. Under this option, a property owner may elect to transfer the 25% tax credit to his or her mortgage lending institution in exchange for a reduction in the principal amount or interest rate of the loan.

For the state program, a certified heritage (historic) structure is one that is listed in the National Register of Historic Places, one so designated by local law, one that is located in a National register district or local district and certified as contributing to that district's character, or one that is located in a certified heritage area and contributes to that area's significance.

Unlike the federal investment tax credits, the state credits are available for owner occupied residential property as well as income producing properties. The rehabilitation must conform to The

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Secretary of the Interior's Standards for Rehabilitation (the basis for these guidelines), and be certified as doing so, to obtain the credits.

For more information on the state tax credits, contact the Maryland Historical Trust (410-514-7600 or www.marylandhistoricaltrust.net).