Commonwealth of Pennsylvania
Pennsylvania Historical & Museum Commission

Kennett Square Historic District
Chester County

has been entered in the

National Register of Historic Places

under provisions of the National Historic Preservation Act of 1966

August 18, 1989

The National Register of historic Places, kept by the United States Department of Interior, is the official list of the Nation's cultural resources worthy of preservation and includes properties significant in American History, Architecture, Archeology, Engineering and Culture. These resources contribute to an understanding of the historical and cultural foundations of the Nation.
FOREWARD

W. Robert Scott's words describe the somewhat architecture that small towns invariably inherit.

Kennett Square's architectural spectrum, from simply constructed shelters to columned mansions, reflects our ancestors' array of purpose and levels of prosperity. Our architecture is a perpetual legacy that speaks of our character and affects our destiny.

This book is a guide to improving the town's appearance while preserving its heritage. It does not necessarily advocate a purist approach to preservation. Rather, it provides practical ideas, alternatives and solutions for restoring and preserving our resources.

There is a diary of living within these boards and bricks and stones. We should accept the responsibility of safeguarding with enthusiasm.

In this effort, we will be able to celebrate our culture spirit while we create opportunity and vitality for ourselves.
Kennett Square:
Looking Back

By: Richard W. Taylor

Around 1765 the Unicorn Inn was built where “...the road leading from Chester to Nottingham crossed the road leading from Lancaster by Doe Run across Marlborough Street to Wilmington.” This location was described in Joseph Musgrave’s application for a tavern license and is the corner of Union and Cypress Streets in the Borough of Kennett Square. Musgrave was responsible for the first mention of a town named Kennett, although the Borough was not incorporated until a hundred years later in 1855.

Named after a village in England, Kennett Square is a unique community in the southern part of Chester County. The mushroom industry, flower growing and manufacturing firms have provided a prosperous local economy. Many talented individuals have found the town a good place to make their home. Bayard Taylor, Herb Pennock and Pierre S. DuPont, founder of Longwood Gardens, were well-known residents in the area.
Although the population has never exceeded five thousand, many cultural, educational and historical activities have flourished. The community was very active in the Underground Railroad movement and pioneered in public education by forming the largest consolidated school district in the country in 1932. Kennett Square is the smallest community in the country with a symphony orchestra.

Today, the Borough has a community swimming pool, a very active senior citizens program, a YMCA, a modern library, many service clubs and more than ten churches.
SECRETARY OF INTERIOR'S STANDARDS FOR REHABILITATION

1. Property use shall require minimal change to the defining characteristics.

2. Removal of historic materials or alteration of features that characterize the property shall be voided. Example: Do not install replacement sash which does not fit the historic window opening or which changes the historic appearance of the window.

3. Changes that create a false sense of historical development shall not be undertaken.

4. Changes that have acquired historic significance shall be preserved.

5. Distinctive features that characterize a property shall be preserved.

6. Deteriorated historic features shall be repaired or if not feasible, the new feature shall match the old in visual qualities.

7. Chemical cleaning of sand blasting shall not be used if they cause damage to historic materials.

8. Significant archeological resources shall be preserved, or mitigation measures shall be undertaken.

9. New construction shall not destroy historic materials that characterize the property.

New construction shall be undertaken in a way that if later removed, the essential form and integrity of the property and its environment would be impaired.
"WHEN WE BUILD
LET US THINK
THAT WE BUILD
FOREVER."

John Ruskin
1849
BEGINNINGS

Your design plan should begin with a careful assessment of your building and how it related to its neighbors. Observe the surrounding buildings for their vertical and horizontal proportions, color and detail. A row of buildings has a rhythm all its own. The cornices, size and spacing of window openings and wall surfaces form a pattern. The details within the pattern convey vitality without disrupting the continuity of the streetscape.

It's important to respect this rhythm and incorporate it into the renovation design for your structure. Elements of the new design should be based on what remains of the original façade. In many cases, the upper floors have not changed much; the first floor is more apt to have undergone some degree of alteration. The new design should unify the entire façade.

You can probably get a good idea of what your building looked like when it was built from the Bayard Taylor Memorial Library, the Chester County Historical Society, Kennett Square Historical Commission, or possibly private sources. It is not necessary to recreate the façade exactly as it was, but the original appearance of your building can serve as a valuable guide for a design which retains the original character and proportions of your building.

TYPICAL UPPER FACADES

Mid to Late 1800s

Boldly Decorated Cornice
Window Hoods
2 Over 2 Windows

Late 1800s to Early 1900s

Corbelled Brick Cornice
Large Arched Windows
DESIGN CHOICES

The following describe three treatments that are appropriate to Kennett Square’s revitalization program. They vary in complexity and expense, but each can be an effective contribution to our town’s improvement program.

Whichever choice you make, a professional architect or designer should be involved to an extent relative to the changes you envision. Today, many firms have experience in practical preservation techniques or even specialize in these skills. They will provide you with the information and advice necessary for a feasible, effective and compatible design plan.

REHABILITATION: Rehabilitation means improving your storefront’s appearance by minimizing the less attractive features and adding simple, inexpensive elements to emphasize positive features.

Rehabilitation can be as simple as cleaning and painting the building’s façade. Highlighting the architectural details with a contrasting color is a logical second step and contributes dramatically to a fresh, new look.

In many cases, repainting the trim of the building and replacing an inappropriate sign can create a new image at minimal cost. Fabric awnings added as shading devices, sign backdrops, or as a way of supplying color and texture to the storefront, are visually attractive, appealing to the customer and affordable. Repairing, washing and hanging curtains on upper floor windows serve to unify your entire façade.
These small and relatively inexpensive treatments offer attractive options for storefront improvement. They are good investments both in terms of cost and customer relations.

Rehabilitation is the most flexible of the three approaches because it responds to the architectural characteristics that are already there. The building’s treatment is usually less expensive than other methods. It offers the chance to save good existing elements and to improve less desirable ones.

RENOVATION: Renovation is the process of returning a building that has been dramatically altered to a form that is compatible with the significant architecture of the town. This approach retains the existing original elements of the façade, but uses contemporary and traditional design and materials to replace inappropriate or missing features. Similarity of details, use of similar materials and coordination of design relationships are combined to blend the new with the old in a way that does not compete with the overall character of the building.

A good renovation often demands a high level of craftsmanship and materials. Old photographs, advertisements and an awareness of local traditions, materials and construction methods are the best preparation for the storefront. Even though this approach can be costly, it is a worthwhile and valid investment in today’s real estate and retail market.

RESTORATION: Restoration means to reproduce the appearance of a building exactly as it
looked at a particular moment in time. It requires that the façade be brought back to its original condition.

A typical restoration might include the removal of every element (signs, store windows, canopies, doors, air conditioners, etc.) that was not part of the original structure. Duplication and application of missing components are the next steps. A restoration project must be historically correct. Extensive research and knowledge of period construction techniques may be necessary. Restoration may be costly because it warrants an unusual degree of craftsmanship and finish.

A second opportunity for restoration is the building that may have undergone a very minimal or superficial alteration but/or is in an extreme state of disrepair. A historically significant structure in either of these categories might need relatively simple repairs, cleaning and painting to return it to its original appearance. This would be the most logical and cost efficient design choice.

Although restoration is the exception rather than the rule for a revitalization program, the restored building is a valuable part of the community’s history and provides a dramatic example of how our architecture can be revived.
BUILDING ELEMENTS

Fashioning a design plan for your façade and storefront using only paper and pencil as your resources could be a frustrating exercise. Try to familiarize yourself with Kennett Square’s architectural styles. Examine the different architectural aspects of your building and note how each element relates to the others.

Begin at the top of your building using the following checklist as a guide. This way the design process will be reduced to a logical progression from one component to the next.

ROOF: The roof of your building should be checked for signs of leakage, deterioration and general disrepair. A flat roof has a fifteen to twenty year lifespan. Flat roofs should be avoided on one and one-half (1 1/2) story buildings. Good maintenance will help extend its life, prevent internal and external moisture damage and protect the investment made improving other parts of your building.

The roof form should be appropriate to the building as well as that of the neighboring buildings. Cross gables, dormers, belvederes, masonry chimneys, cupolas and other similar elements where appropriate to the design of the buildings should be used.

WALLS: The front façade of the wall of a building facing a street should be emphasized though window patterns and proportions, entrance treatment and details. Visible side and rear walls need to be compatible with the design of the front façade. The use of bland and or windowless walls is discouraged. However, if necessary they should utilize articulation, or elements compatible with the other wall facings.

MASONRY: Brick and stone are very durable but are susceptible to moisture, pollution and age. The appearance of mold or discoloration on a masonry surface may indicate a moisture problem.

Moisture commonly enters through the top of a wall or where the wall meets the roof. Damage
can also be caused by moisture from a clogged drain spout, broken gutter or water splashing up from the pavement. The roof, flashing, wall coping and drainage system should be periodically checked for water tightness.

The most frequent problems to look for are stained or discolored brick and stone, crystallized salt deposits and deeply recessed mortar joints and crumbling masonry units. These can be corrected by cleaning, repointing and replacement.

When cleaning, always use the gentlest method available. Water cleaning (pressure spray or steam) with soft natural bristle brushes is generally the preferred method for cleaning brick or stone. In some cases the surface requires a stronger treatment. Chemical cleaning requires professional expertise. Improper application of potent chemicals can create more problems than it solves. Correct application can remove paint and dirt without damaging the brick or mortar. Abrasive cleaning (sandblasting, grinding and disc sanding) should be avoided. It erodes the surface of the masonry material and can permanently damage the building.

Once the outside skin of the brick has been removed, water can saturate the surface and deteriorate the brick. Sealants cannot effectively replace this outer surface.
When repointing, new mortar should always match the composition, texture and color of the original mortar. Do not repoint with a mortar of high Portland Cement content since it can create a bond that is stronger than the building material. This will crack and damage the brick. Repointing mortar should be applied in thin layers and carefully finished so that the new mortar and old mortar will match in appearance. Proper finishing is important. It gives the joint its durable and weather tight properties.

In replacing badly damaged bricks and stones, the new masonry should match the old in material, size, color and texture.

These kinds of methods prolong the life of the building, retain the original materials and respect the quality of design.

MOLDINGS AND TRIMS: Victorian buildings are noted for detailing in both stone and wood. Wood molding and trim tend to deteriorate with time. But very often, those elaborate cornices can be repaired or replaced with stock items available at any lumber yard. By carefully analyzing the originals, the elements can be broken down into simpler forms. By combining these, more ornate or complicated molding and trim can be economically recreated. In many cases, the replacement trim will be simpler than its predecessor. But, even the simplified trim will be effective if it retains the original proportions.

Guidelines for Repointing
(From Historic Gettysburg Design Guide)

1. New Mortar must match the strength of the historic mortar and must be softer than the surrounding masonry.
2. Mortar to be used for repointing should match the original mortar in color, texture and composition.
3. Sand color is critical to determining mortar color.
4. Although it will be time and labor intensive, use only hand tools for removing old mortar.
UPPER STORY WINDOWS: Upper story windows are visually important to any downtown “Main Street”. They give buildings an appearance of vitality and use even if the upper floors are vacant. They create a repeated pattern that helps tie together the facades. With some imagination and proper lighting, upper story windows can provide the merchant with a round-the-clock display area. Often, deteriorated upper story windows have been inappropriately replaced or boarded up. This treatment cheapens the character of the building and streetscape. It creates a negative image that can be avoided with proper maintenance.

To maintain windows properly, deteriorated wood should be replaced with new pieces and old paint should be scraped off. Cracks should be filled with caulk or wood putty and the surfaces sanded. Loose glazing putty should be replaced, the frame primed with a good quality oil-based primer and painted with one or two coats of latex or oil-based paint.

If a window has deteriorated beyond repair or is missing, the replacement should match the original window. Replacement windows should always fill the entire opening and duplicate the original pattern. If possible, match the material as well as the design.
A double hung sash window should not be replaced by a single fixed pane of glass. Avoid the use of windows and shutters that are not in keeping with the style of the building.

AWNINGS: The canvas awning was an important design element in the traditional storefront. It provided cover, protected shoppers and window displays from intense sunlight, added color and served as a transition between the storefront and the upper façade.

To select an awning which is appropriate to the architecture of your building, it is important to consider color and material selection. Canvas is the best awning material. It is available in a wide variety of colors and striped patterns and is a very durable fabric. Glossy, leatherette finished vinyl, aluminum or rigid plastic awnings are not compatible with historic storefronts and should be avoided. Select an awning color or striped pattern which complements your building’s façade coloring. Striped awnings combine two or three colors which should be coordinated with nearby awnings for color, pattern and height.

A standard street-level awning should be mounted so that the bottom of the valance is about seven feet above the sidewalk and projects between four and seven feet from the building. A twelve inch valance is usually attached to the awning bar and can serve as a sign panel.

An awning can be attached above the display windows and below the cornice or sign panel. Sometimes it is mounted between the transom and the display windows. This design allows light into the store while providing an adequate degree of shade.

An awning should reinforce the frame of the
storefront and should not cover the piers or the space between the second-story window sills and storefront cornice.

Inappropriate storefront alterations can be effectively disguised by mounting an awning over the alterations while maintaining the proportions of the original storefront.

If you decide to include an awning in your design process, be sure to take its proportions into consideration when choosing the style of signing for your business.

STOREFRONT DESIGN

Whether you are considering a restoration or more contemporary treatment, the storefront should be based on a traditional storefront design. This design is functional and makes the storefront more attractive and accessible to shoppers.

The traditional storefront was composed almost entirely of windows, providing maximum light and display. This large glass area creates a visual openness that is part of the overall proportional system of the façade and is as valid today as it was in the past.

When a storefront is closed in, it looks disjointed. The storefront does not relate to the rest of the façade, nor does it appear very inviting.

When designing a new storefront or renovating an existing one, the emphasis should be on transparency. The basic storefront design
a recessed entrance, a cornice or a horizontal sign panel at the top of the storefront to separate it from the upper façade and low bulkheads at the base to protect the windows and define the entrance.

This basic configuration can be constructed from traditional or contemporary materials, achieving the same results.

**PAINTING**

Painting can be one of the most noticeable improvements you make to your building. Choosing the right combination of colors can unify the building elements within the façade as well as relate the building to others on the street. Three colors are sufficient to highlight any façade.

The base color appears on the upper wall and piers flanking the storefront. Often, this color will be natural brick and will not require paint. If the building has been painted, a color should be selected that relates to the surrounding buildings.

The major trim color defines the decorative elements of the building, tying together the upper façade trim and the storefront. The trim color should complement the base color. If there is a natural stone or terra-cotta trim on the façade, it should serve as a trim color. Major trim elements include the building cornice, storefront cornice, window frames, sills, hoods, storefront frame, columns and bulkheads (including aluminum framing).

The minor trim color should enhance the color scheme established by the base and major trim. Often a darker shade of the major trim can be used to highlight the window sashes, doors and certain cornice and bulkhead details.
Care should be taken not to over-decorate the façade.

Color can also be used to minimize façade problems visually. A poorly patched and repointed wall is not as noticeable when it is painted; a missing upper cornice can be recreated with a one dimensional paint scheme; and inappropriate materials can be made more compatible with paint color.

Historic color schemes varied by availability of pigments. To get an idea of which colors were appropriate to your building, use a sharp pen knife and carefully scrape away the layers of paint from a small area where the base color and trim colors may have been. Lightly sand the scraped area and wet the surface. These colors can serve as a guide when choosing new colors.

As important as it is to choose appropriate colors, the key to a good paint job is proper surface preparation:

1. Remove loose paint with a wire brush, scraper or hire a professional who will remove it without damaging the wood or masonry on your building.
2. Fine sand the scraped surface to feather out rough edges.
3. Lightly sand the smooth base to create a good bonding surface.
4. Re-nail and recaulk, especially at window frames, door frames and exterior joints.
5. Clean off all dirt and dust. When painting over oil-base paints, use an oil-base paint. It pays to use top quality paint and materials. It will save money and time in the long run.

Remember to repaint whenever old paint is cracking, blistering, peeling or wearing away. Wood trim usually weathers faster than other parts of a building and may need attention more often.

RESOURCES

- Finnaren and Haley Paint—Authentic Colors of Historic Philadelphia

See also Appendix III
**Typical Color Combinations:**

<table>
<thead>
<tr>
<th>Style</th>
<th>Body and Trim Color</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>COLONIAL PERIOD (1780-1860):</strong> Neutral, muted body colors. (Colors were limited by technology.)</td>
<td>BODY: Shades of white, pale blue, yellow, gray, buff to imitate marble protopyle. TRIM: Dark green, red, brown, black, off-white. Door: dark green, medium blue, black, white, dark red. Porch color similar to body.</td>
<td>White or yellow body, white trim, dark green shutters, gold door.</td>
</tr>
<tr>
<td><strong>FEDERAL (1780-1840):</strong> Neutral, muted body colors.</td>
<td>BODY: Colors of: blue, beige, light yellow, pale green. TRIM: Dark green, red, brown, black, off-white. Door: dark green, medium blue, black, white, red. Porch color similar to body.</td>
<td>Beige body, white trim, black shutters.</td>
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<tr>
<td><strong>GREEK REVIVAL (1820-1860):</strong> Light colors or white for the body, to imitate the marble of Greek temples.</td>
<td>BODY: Shades of white, pale pink, yellow, blue. TRIM: White trim with white siding; for non-white siding, grey-blue, olive green, buff, dark olive green, black trim. Shutters in green. Doors in dark green, medium blue, black, natural. Porch color similar to body.</td>
<td>White or yellow body, white trim, dark green shutters.</td>
</tr>
<tr>
<td><strong>GOTHIC REVIVAL (1830-1880):</strong> Body colors in earth tones to blend with landscape, in stark contrast to the white of the Greek Revival.</td>
<td>BODY: Colors of stone, moss, and grass, like pale gray, olive, mossy greens, tan, ochre, fawn, straw, mustard. TRIM: Same color as body but in a contrasting shade, darker than base color when light, lighter than base color when dark, or in dark gray, dark green/brown, creamy off-white. Shutters in a deeper shade. Door in natural wood. Porch a shade lighter or darker than body.</td>
<td>Light gray body, dark gray trim, grained door.</td>
</tr>
<tr>
<td><strong>ITALIANATE AND SECOND EMPIRE (1840-1855):</strong> Earth tones for body color on early houses, more vibrant colors and greater contrast later.</td>
<td>BODY: Medium colors. Light stone or earth shades; pale or deep gray, blue green, mossy greens, tan, ochre, sand, buff. TRIM: Contrasting shade of body color, creamy off-white, tan, brown, olive, grey, green, gold; shutters in brown, red, black; sash in red-brown; doors in black, natural/burgundy. Porch a shade lighter or darker than body.</td>
<td>Pale beige body, darker beige trim, black door. Golden sand body, lighter sand trim, natural door.</td>
</tr>
<tr>
<td><strong>QUEEN ANNE (1870-1910):</strong> Deeper colors, more colors available at this time.</td>
<td>BODY: Medium colors, warm earth tones; dark green, brown, red, gold, gray, maroon, ochre, olive, purplish, rose, taupe. TRIM: Dark body w/ light trim or light body w/ dark trim of same color. Trim darker shade than porch, in maroon, brown, gray, green, yellow; shutters in green, red, blue, door varnished or grained. Porch in harmonious, darker shades.</td>
<td>Light olive body, dark olive trim, red accent. Deep rose body, olive trim, deep olive accent.</td>
</tr>
<tr>
<td><strong>COLONIAL REVIVAL (after 1880):</strong> Light colors for the body.</td>
<td>BODY: Shades of white, pale blue, yellow, gray, cream, tan. TRIM: Lighter than body; White and off-white trim ivory, cream; door varnished or grained. White porch.</td>
<td>White body, dark green trim &amp; shutters. Tan body, white trim.</td>
</tr>
<tr>
<td><strong>SHINGLE (1890-1910):</strong> Muted natural tones, gray shades for the body.</td>
<td>BODY: Stained shingles. TRIM: Shades of white, gray.</td>
<td>Silver-gray stained shingles, gray-white trim, green shutters.</td>
</tr>
<tr>
<td><strong>AMERICAN FOUR SQUARE (after 1900):</strong> Natural colors for the body.</td>
<td>BODY: Olive, rust, brown, gray, gray-blue. TRIM: Lighter than body; White, pale gray, ivory. Porch color similar to body.</td>
<td>Olive body, olive-gray trim, natural door.</td>
</tr>
<tr>
<td><strong>BUNGALOW (after 1900):</strong> Dark, natural shades for the body.</td>
<td>BODY: Brown, green, gold, stained shingles. TRIM: Contrasting to body; Dark reds, browns, or light yellow, gray, green or white; door varnished. Porch color similar to body.</td>
<td>Brown body, pale yellow trim, natural door.</td>
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</tbody>
</table>
ARCHITECTURAL ELEMENTS

A new building or an addition to an already existing building should front toward a street, or other public space. Buildings should not front directly onto parking lots.

Corner buildings should have at least two front facades visibly exposed to the street and be designed to respond to these more prominent locations. Setbacks need to be consistent with neighboring properties.

Off-street parking areas need to be sensitively located to the side, or rear of building to reduce the visual impact to the streetscape.

New construction and additions should reflect the dominant proportions, size and scale of buildings of the streetscape. The height and width of the front façade should relate to the average height and width of historic buildings. New buildings should be designed within 10 percent of the average height of adjacent historic buildings.

Building shape, massing and roof shape of new construction and additions should reflect what is found in surrounding buildings.

All building materials, details and colors should be compatible with the overall design of the building, as well as, with the surrounding buildings. Original architectural features should be retained and/or replaced whenever possible. If a building is attached to other buildings, the pattern and/or prominence of the materials used in adjacent buildings should be taken into account. Artificial siding and trim materials are not to be used.
SIGNS

Signs have a dramatic impact upon the downtown area’s visual atmosphere. Signs, which once merely identified a business in a straightforward manner, have become attention getting devices. The result is a confusing, inappropriate and often unattractive array of signs. As a customer comes into the downtown he is bombarded by a complex environment filled with written and visual messages. With the proper signing, Kennett Square could be presented as a soothing alternative to the hustle and bustle of the rest of the world. The right sign gets the customer’s attention, but does not overwhelm.

The following suggestions will help you create the right image for your store, attract customers and enhance the overall appearance of our downtown.

The most important point to remember when designing your sign’s message is to keep it simple. Too many pieces of information will only clutter the sign and confuse the viewer. The best signs incorporate the fewest words possible and perhaps a picture, symbol or logo to create a strong visual identity for your business.

Coordinate the placement of your sign with those on adjacent storefronts. Placing a sign higher or lower than adjacent signs will not increase readability; it will create visual confusion. However, if the neighboring signs are over scaled or badly positioned, you should hang or place your sign according to these guidelines.

The size of signs must conform to the Borough of Kennett Square building code.

“A PICTURE IS A POEM WITHOUT WORDS.”

Horace Roman Poet
65-8 B.C.

- It is important to avoid overly large signs and to not obscure or destroy architectural details such as cornices, trim, windows, decorative brickwork or other unique structure characteristics.
- Signs should be oriented to pedestrians, not vehicular traffic. Signs should be detailed so as to appeal to someone proceeding at close range.
- Limit the number and size of signs on storefront displays windows and doors. Signs should be sized to balance, not hide or overwhelm the structure.
It is important to avoid overly large signs and to not obscure or destroy architectural details.

To have a well designed sign you must consider the type, shape, materials, location, colors and lettering style.

**TYPES OF SIGNS**

**Lintel Sign:** A lintel sign is a sign that is placed directly on or just above the storefront lintel, a frieze panel over the entryway. This area is historically accepted as the proper sign location for a storefront façade. Lettering can either be painted or applied directly onto the lintel or onto a signboard which is attached to the lintel.

**Projecting Sign:** Hung perpendicular to your building façade, a projecting sign is a wooden signboard, sometimes in the shape of a symbol appropriate for the business it identifies, suspended from a metal bracket. This is a highly visible way to identify your business to the pedestrian. This type of sign also has a charm about it that enhances any downtown shopping district.

A projecting sign can also be a cloth banner that extends from the building at a ninety degree angle. The same considerations for general sign design should be applied to projecting banner signs.

It is important to consider the design of the bracket supporting your projecting sign. Historically, projecting brackets were extremely plain. The most common type consisted of a piece of iron rod with a pointed finial, supported by two pieces of chain or rod in a triangular shape. More decorative brackets may be used, but they
should compliment, not overwhelm, the sign. The most important feature of a bracket should be its ability to hold up the sign.

To avoid damaging brick and stonework, brackets should be designed so that they can be bolted into masonry joints when possible.

Display Window Sign: This is an appropriate symbol or the name of your business that is applied directly onto the glass of your storefront windows. This is a method of signing that tastefully identifies your business when applied to upper-story windows, also. A more ornate lettering style is acceptable with this type of signing because of the relative closeness of the sign to the viewer.

Many shop owners place decals from credit institutions or temporary hand-lettered signs on their windows or doors. These signs clutter the storefront and confuse the customer. This kind of signing should be kept to a minimum so that your permanent signs can be effective.

Awnings: The valance area of the awning, usually 12 inches long, can be decorated with the name and street number of the business in tasteful lettering for a very effective sign. This information can be painted on or sewn to the surface of the awning valance.
MATERIALS

In general, whether you are selecting letters, light sources, paint or awning fabric, the materials should be of such quality that they will be weather resistant, durable for a time that is consistent with the overall cost of your sign and contribute to the beautification of our downtown area.

Vacuum-formed plexiglass signs are often produced for nationally distributed products, fast-food chains, or franchise stores. They are given to merchants as a promotion of the product or parent company. This type of sign promotes a particular product rather than a local business. It shifts the emphasis away from personal service - one of Kennett Square’s biggest assets. Formed plastic signs also tend to be out of scale with older buildings.

COLOR SELECTION

Color selection is one of the most important aspects of successful sign design because it is the contrast in color between lettering and background which contributes greatly to the readability of a sign. Because a sign should complement rather than clash with its surroundings, sign colors must also be compatible with the building façade and adjacent signs.

Generally, no more than two or three colors (plus black, white or gold) should be used on a sign. Too many different colors or colors which are too similar in tone make a sign difficult to read. Dark backgrounds with light letters are the easiest to read, but other color combinations can be effective.
Historically, the earliest signs had black backgrounds with white or light colored painted letters. Later, gold leaf often replaced the painted lettering and some storeowners chose painted or smalted backgrounds in deep tones of loden green, royal blue, maroon or purple instead of black.

Early sign maker’s manuals are filled with contrasting, but simple color combinations for painted signs.

**LETTERING STYLES**

The style of lettering determines how easily a sign can be read. Intricate lettering (Old English, for example) is highly decorative, but difficult to read. Because the objective of a good sign is to have its message read and absorbed quickly by the viewer, simple lettering styles are best.

On a signboard, letters should not exceed sixty percent of the area of the signboard. Generally, letters on a sign in the Central Business District should not exceed fifteen inches in height.

The style of lettering is an integral part of the design process. Be sure to specify the particular type style you want so there is no misunderstanding on the part of the sign painter.
ILLUMINATION

Illuminated signs are permitted, with restrictions, under the sign ordinance.

External illumination must be provided by a continuous light source that is installed in a way that prevents direct light from shining onto the street and adjacent properties.

To avoid excessive glare, the illumination level should be a low to medium intensity. Unsightly wires will detract from even the best designed and most expensive sign. Concealment or concealment of wires should be included in your sign design.

The light source you select may be incandescent or fluorescent, but should emit white light. Spot, track, overhand or wall lamps are acceptable light sources.

In general, the use of internally lit signs (backlit plastic) is discouraged. These signs are often stock designs which are incompatible with Kennett Square’s original architecture. However, well-designed neon signs can be attractive and complementary to certain storefronts.

Finally, as with any external improvement, respect the proportions and architecture of your building when choosing a sign, lettering, color or light source.

CONSTRUCTION/DESIGN

Sign material(s) and design(s) should reflect the period of the building and the design of the storefront. Additionally, the colors of the sign, awning or canopy should complement the paint scheme of the storefront façade.

When designing or building a sign use artisan-crafted signs and quality sign materials manufactured specifically by the sign industry for handcrafted signs, such as wood, metal and urethane.

Sign colors should complement the paint scheme of the storefront façade to distinguish the type of business and create interest without losing community appeal and continuity.

These guidelines complement the Borough’s design and sign ordinance. However, in order to be certain of complying with the ordinance, please contact the Borough Codes Department.
The lettering of the sign should be kept to a minimum and likewise, the message should be brief and to the point. A logo and/or illustration can be substituted to communicate the nature of the business.

Avoid using multiple signs when one sign would be sufficient thereby avoiding confusion and distraction. However, the following signs may be appropriate in a given situation: a. The use of small secondary signs for directional purposes that maintains the same design elements of the main identification sign; b. The use of an attractive, temporary, freestanding sandwich sign to advertise daily specials or events that maintains the same design elements of the main identification sign.

Awnings that are fixed or retractable may display the name and nature of the business on the front race and/or side facings.

Awnings may be used on the ground or upper level floors as appropriate to maintain the architectural style and provide functionality.

When erecting an awning or canopy select a weather-treated canvas or other natural looking material. Plastic, wood or metal awnings and canopies are not appropriate. Additionally, the awning or canopy should not be oversized and should fit within the storefront area not covering architectural elements.
UTILITIES & SERVICE AREAS

Appropriate placement of mechanical equipment is often overlooked when renovating, rehabilitating or restoring an historic structure. Shielding equipment from view should always be a goal when working on an older or historic building.

Loading areas, waste facilities, air conditioning units, exhaust and vent stacks, antennae and satellite dishes should be located to the rear of the building or screened from view. All non-functioning antennae and satellite dishes should be removed.

STREETSCAPING & PARKING

OFF-STREET PARKING

All parking areas must conform to the Borough of Kennett Square’s Zoning Ordinance.

Any new parking areas should be located to the side and rear of buildings and is not permitted to be located in front of buildings.

Parking lots should be minimally sized, where possible, and are encouraged to be interconnected with parking lots on adjacent properties by cross-access easements.

Common, shared parking facilities are encouraged when possible.

The perimeter of all parking lots should be visually screened through the use of walls, fences and/or landscaping with an emphasis on any portions fronting a street.

Screening of parking lots is encouraged to prevent direct views of parked vehicles from streets and sidewalks and to avoid spill-over light, glare, noise or exhaust fumes onto adjacent properties.
STREETSCAPING

All areas of a site not occupied by buildings, parking or other improvements should be planted with trees, shrubs, hedges, ground cover and/or lawn, unless such area consists of attractive existing vegetation.

Plantings should be designed in a manner that is complimentary to surrounding buildings and the context of the surrounding area in which the site is located.

WALLS & FENCES

Wood, iron and wire fences are still available today and are most appropriate for historic properties. Chain link and vinyl fences are not appropriate because they lack historic character.

Walls and fences should be architecturally compatible with the style, materials and colors of the principal building on the same lot.

Avoid using highway style guard rails, stockade or contemporary security fencing such as chain link, barbed wire or razor wire.

Simple designs are most appropriate for properties where, historically, there were no fences. When placing a new fence, consider the scale of the fence in relation to the building.

Maintain and retain historic fencing. Historic fences are valuable elements that enhance the overall character of the historic property.
PORCHES

Porches are one of the most visible features of many buildings in the Borough of Kennett Square. Porches are essential to the unique character of many buildings in the Borough and every effort should be taken to retain or replace them.

Because the porch roof covers some porch elements, they are protected from weathering. However, elements like steps, railings and roofs are usually exposed to the weather and require regular maintenance. Regular maintenance will protect these features and preserve the unique character of the building.

When repairing a porch replace only the parts that cannot be repaired. Avoid replacing existing materials with new materials that were not historically a part of the porch. For example, don’t replace a wooden porch post with a brick, metal or vinyl post.

Porches are designed to be open exterior spaces. Enclosing a porch is a radical change to the building and should never be done to a front porch whose open design is essential to the character of the building.

Porch Priorities

- Keep wood porches painted. Paint preserves wood and is appropriate for porches on older or historic buildings.
- Never give porch wood a “natural” finish. Always paint treated wood after its initial period of weathering.
- New porches should only be added to the rear or side of a building.
- Retain, repair and replace porch elements where possible. Metal posts, balustrades and railings are almost never appropriate for older and historic buildings.
- Rebuild a porch only if its existence can be documented.
- Porch enclosures should maintain the visual qualities of an open porch.
- Never enclose a porch located on the front of a building.
APPENDIX I

A Summary of Architectural Styles

The protection of architecturally significant buildings has traditionally been the cornerstone of historic preservation. The outlooks, philosophies, and trends of an era are echoed in architecture and the historical development of a community can often be seen in its buildings. Since local history is, in part, reflected in architectural styles, preserving significant buildings can help to protect local character and can provide a sense of place that distinguishes one community from another.

Architecture is organized through stylistic designations. Architectural styles are used to describe buildings and explain their general place in history. Style refers to a type of architecture as it is distinguished by certain characteristics of structure and ornament. Architectural styles often reflect the dominant fashions during a specific time period as it occurs on a broad, usually national scale. Style is influenced by many factors including current ideas, cultural forces, and aesthetic considerations as well as leading architects. Although some architectural styles are distinctly American, many were modeled after European precedents.

While styles help to define and identify buildings, they can sometimes oversimplify architecture. Buildings are generally considered to be "high-style" if they represent pure examples of style as designed by trained architects. High-style buildings are those that exhibit formal stylistic traits.

Most buildings display stylistic variations and subsequently do not fit neatly into a particular classification. Many buildings represent "conservative" or "local interpretations" of a style and display the influence of a style through shape, detail, or other design elements as interpreted by a master builder. Some buildings display a mix of styles; older buildings, for example, were often made more fashionable through the addition of current stylistic elements. Still other buildings are hybrids built during the transitions of styles or whimsical creations not related to style. Not all buildings follow architectural fashion. "Vernacular" buildings are functional non-architect built structures that generally follow common building tradition rather than architectural philosophy.

This appendix provides an overview of the distinguishing features of 14 well-known national architectural styles most prevalent within this region and their local interpretations. However, not every style is discussed since Chester County, with its conservative traditions and historically rural nature, did not
embrace every style. Vernacular building forms within this region are also
discussed and examples can be found in Chester County. Generally following
National Register Guidelines, architectural styles have been grouped by time
period into the following categories. This is preceded by the discussion about
early vernacular building forms.

- Colonial Period
- Early Republic Period
- Mid-19th Century Revivals
- Victorian Period
- Late 19th and Early 20th Century Revivals
- Modern Movements

This chapter relies heavily on three primary sources: National Trust for
Historic Preservation's Landmark Yellow Pages and What Style Is It?, and A
Field Guide to American Houses by Virginia and Lee McAlester. Other
sources used are referenced in the bibliography.

Each description of style contains time frame, background information about
the style, and a list of identifying features. The time frame referenced
indicates the styles' most prevalent period, however, these may differ slightly
by region. For instance, the use of a particular style may linger in historically
rural areas after it has fallen from general fashion nationally or may come to
an area later or not at all. Background information about the style highlights
its history and general characteristics. Where appropriate, typical regional
interpretations are discussed.

The list of identifying features includes those most characteristic of each style.
It contains information pertaining to materials, roof types, fenestration, and
ornament. It should be noted that this discussion focuses on the features
commonly accepted by architectural historians to be representative of a
particular style. The extent to which these features will be found in relation
to a specific building will vary. In general, purer versions of styles tend to be
located along major transportation corridors and within urban areas because
of ready access to materials and ideas.

In the course of American architectural history, early buildings displayed
greater geographically and ethnically based distinctions, while regional
distinctions declined in later architecture as more widespread movement of
ideas across the nation and assimilation of diverse culture occurred.
Early Vernacular Forms and Regional Building Influence

VERNACULAR BUILDING FORMS
Many early buildings were vernacular. Vernacular is a classification which describes functional buildings that were not built by architects, but instead designed in accordance with ethnic, social, or cultural traditions. These buildings are generally distinguished by construction method, type or plan, such as the saltbox or Penn Plan. Traditionally, vernacular has included rural farmhouses and outbuildings, but more recently the classification has been expanding to include other categories of buildings. Vernacular is not an architectural style, but may be influenced by styles, mainly through building plan.

Vernacular forms are evident in different periods of American history beginning with the Colonial period. There are several general early building types. Some early buildings were simply 1-room with a chimney. The L-house, usually 2-story and 2 rooms wide, and the hall-and-parlor, usually 1-story and 2 rooms wide, were both 1-room deep (linear plans) and were common 17th century British folk forms. New England tradition was evident in the saltbox and the cape cod, which were rear expansions to the former plans. Massed plans (more than 1-room deep) included the box plan (2-room wide, 2-room wide) and center-hall plan (hall with 1-room on either side, 2-rooms deep). It should be noted that distinction between early vernacular and styled buildings is not always clear and authorities differ greatly in their designations. Some combine discussion of vernacular with discussions of some Colonial styles, and often use the terms interchangeably. Others use the term sparingly, classifying most buildings as a style, while still others create a clear distinction. Following primary sources and National Register Guidelines, the approach taken in this chapter is to discuss these as regional building forms separately from Colonial styles.
REGIONAL BUILDING INFLUENCE

Many early buildings, especially those built away from the urban areas, displayed regional distinction. They were the product of varying building techniques brought by European settlers of diverse ethnic background, locally available building materials, and climate. These buildings were built by local builders or the owners themselves. The rough, frontier lifestyle necessitated buildings that were of a practical, modest design without ornament. Generally, buildings in the English Colonies were asymmetrical, had steeply pitched side-gable roofs with abrupt gable-ends, awkwardly added sections, and windows and doors which appeared cut into the wall surface. Mid-Atlantic regional structures were constructed of log, locally quarried stone such as schist, serpentine or fieldstone, or brick. This section relies heavily on Pattern in the Material Folk Culture of the Eastern United States, by Henry Glassie.

The Mid-Atlantic region was the last permanently settled major eastern region, with settlement occurring in the later part of the 1600s. It was also the most culturally diverse, with Swedes, Dutch, Germanic Central Europeans, and settlers from the British Isles all represented. Accordingly, many different early house plans were built.

Early Germanic Central European settlers, following native building tradition of the Rhine Valley, built houses in log or stone, 1 to 2 stories with an almost square usually 3-room plan and an off-center interior chimney. When built from log, these houses are sometimes referred to as the Continental Log House. The entire tradition, which generally dates from 1700-1760, is sometimes called German Colonial and may also include a pent eave roof on several sides.

In this region, the English built a variety of types. Resembling houses found in their native areas, settlers from the British Isles built rectangular linear plans in stone, frame or log with gable-end chimneys, which sometimes were 1-room. Built from log, this type is the most familiar regional tradition. As well, English settlers built 2-story, I-houses, which were 2 or more rooms wide. In Pennsylvania, these houses had internal gable-end chimneys and usually blank gable-end walls. The I-house continued to be built throughout the 19th century in this region and a less frequently constructed subtype having 2 front doors was built into the mid-1800s. The
English Colonial, which was built from stone or brick, displayed several characteristic features: rectangular plan, steeply pitched side-gable roof, interior gable-end chimney, asymmetrical fenestration, pent eave roof along the facade, no center-hall, transom lights over entrance, and exterior doors directly opposed. Some examples have a rear addition which forms a saltbox shape.

After about 1760, houses influenced by the 2-story, massed Georgian plan were constructed. This type usually had a center-hall plan and was built into the 19th century. In rural areas, a common subtype was 2-rooms deep and 1-room wide with a hall along one side, essentially 2/3s of the center-hall plan. Another type, a common farmhouse form, also displayed Georgian influence, but lacked the stylish detail. It was generally 2-story, 3 or often 4-bay, and like the Georgian had fenestration that attempted symmetry, a lower pitched side-gable roof, and a pair of internal gable-end chimneys. However, this type lacked a center-hall and had a 3 or 4-room plan, often with paired front doors on 4-bay examples. Like some of the early Germanic houses, these houses were sometimes built into sloping ground (banked) with a basement partially or completely underground. Additionally, full-width, 1-story porches on the facade, porches on the rear, and shed roofed side or rear additions, sometimes with porches, were included on many Mid-Atlantic house types.

Another tradition in this region was the Penn Plan house. Named for William Penn and based on his recommendations to the colonists, this type was built during the settlement of southeastern Pennsylvania. It consisted of 2 story, 2-bay, 2-room plan with no center-hall. This type was built from log, fieldstone or brick and had an interior chimney. The plan was rectilinear with the narrow end facing the front and dimensions were either 14'x28' or 15'x30'. It continued into the late 18th century, and may be found with large later additions. Another type called One-Over-One when 2 stories, or Trinity when 3 stories, had 1 room on each story. This type may form the core of a larger house with later additions.
Colonial Period

Colonial is an historic period which spanned a broad time frame beginning with settlement of the New World. Early settlers in the New World brought architectural traditions from their native countries that were reflected in Early English Colonial, Dutch Colonial, French Colonial, and Spanish Colonial styles. Dutch, French and Spanish styles were concentrated in certain regions and did not have a strong impact on the English Colonies.

Architecture within the English Colonies reflected English traditions, first with the Early English Colonial, dominant in New England and the South, and later with the Georgian style. Unlike the other styles of this period, Georgian was a more formal style consciously following popular English fashion which derived from classical traditions of the Renaissance. During this period, styles displayed regional distinctions.

It should be noted that the early colonial styled buildings were so simply designed that if not for their strong stylistic qualities they might be mistaken for vernacular structures. Conversely, many vernacular buildings were built within the Colonial period, but are not styled.
EARLY ENGLISH COLONIAL: 1600S-1700
Also known as Post Medieval English, this style was an adaptation of late 16th century English dwellings. Interestingly, the familiar 2nd floor overhang found in many modern Colonial Revival houses has its origins in this style. There were two traditions of construction: the wood-frame walls covered by weatherboard or shingles in the north; and the brick construction predominant in the south. Sloping lean-to rear additions formed the saltbox shape in some examples. Since this style was mainly found in the 1600s, and the Mid-Atlantic was not settled until the late 1600s, few examples of this style survive in the region. However, it is included because it was the first style in the English Colonies and in some ways displays characteristics similar to some vernacular forms in this region.

GEORGIAN: 1700-1780 (LOCALLY BEGAN 1725)
In the 18th century, the growing English Colonies sought a more fashionable style. Named for the three King Georges of England who reigned in the 1700s, the Georgian was based upon Renaissance classicism of the 1500s which adapted Roman forms. The style was brought to the Colonies through architectural guides known as “pattern books.” This was the dominant style of the English Colonies during the 18th century.

Georgian had a 2-2 1/2 story, 2-room deep, symmetrical design, enhanced with classical detail. The earliest townhouses were Georgian and were built in Colonial cities along the east coast including Philadelphia. This style generally ended with the Revolution, however, local interpretations of Georgian houses continued to be built in the less developed rural areas into the 1800s.

High-style versions of the Georgian were built in this region, namely Mount Pleasant in Philadelphia. Mid-Atlantic regional characteristics included fieldstone construction, a pent eave roof separating the 1st and 2nd stories on the facade, a door hood over the entrance, and a pedimented gable-end.
EARLY ENGLISH COLONIAL

1 Steeply pitched side-gable roof with little or no overhang
2 Massive central (northern) or gable-end (southern) chimneys of brick or stone
3 Small windows with small panes and minimal window frames
4 Central batten (vertical board) door

Other Features:
- Linear plan (1-room deep) with 2 stories, sometimes with rear addition (northern), or 1 story (southern)
GEORGIAN

1. Side-gable or hipped roof
2. Cornice decorated with dentils and/or other decorative molding
3. Paired gable-end brick chimneys
4. Pedimented or gable dormers
5. Multi-pane sash windows with 9 or 12 panes, never paired
6. Windows horizontally aligned in rows placed symmetrically around entrance
7. Window arranged in odd numbers (5) in a row
8. Emphasized main entrance decorated with classical motifs including columns, pilasters, pedimented or molded crown above door
9. Small rectangular panes of glass above door (transom lights)

Other Features:
- Classical ornamentation including stone quoins and stone beltcourse
Early Republic Period

This period began following the Revolution and marked the establishment of the new federation. The two styles popular during this period both deriving from classical influence were the Federal style, also called Adams, and the Early Classical Revival, also called Jeffersonian or Roman Revival and more common in the South. The Federal style drew on English fashion. Many examples may be found in urban areas and many local interpretations exist. The Early Classical Revival style was primarily developed for public buildings as a means to represent the new republic as it symbolized rejection of England and its traditions. It was distinguished by a dominant full-height central pedimented portico with a semi-circular window and classical detailing. During this period, the first true architects emerged, one of whom was Benjamin J. Latrobe, who conducted his early work in Philadelphia. Latrobe, despite his English birth, is considered to be America’s first architect.

It was during the 19th century that major regional variations in architecture began to decline and more homogenous national architectural movements arose.
FEDERAL: 1780-1820
This style first emerged in England at the end of the 18th century. In England, it was called Adams after its founders, however, in America this new style was termed Federal to represent the formation of the new federation. Like the Georgian style, it was influenced by classical traditions. However, it was considered a refinement of Georgian incorporating other stylistic forms including Roman design elements which were discovered during excavations of Pompeian houses. The style spread through published guidebooks.

Similar to the Georgian style, the plan was rectilinear with symmetrical fenestration around a central entrance. It is sometimes difficult to distinguish between the two styles, however the Federal style was generally more linear and restrained. Federal style doorways usually included a semi-circular or elliptical fanlight which can be found with a simple door surround, above a pair of sidelights, or under a pedimented portico supported by tapered columns. As well, the roof was generally flatter than on the Georgian. Interiors featured oval rooms, with swag and rosette decoration on the ceilings, doorways, and cornices. Many Federal townhouses survive in cities along the east coast.
FEDERAL

1. Low pitched side-gabled or hipped roof
2. Paired chimneys on both gable ends
3. Cornice decorated with dentils and other decorative molding
4. Multi-paned sash windows, generally with 6 panes in each sash, never paired
5. Flat stone lintel above window, sometimes with keystone
6. Windows in odd numbers aligned in horizontal rows balanced around entrance
7. Accentuated entrance with door surround and elliptical fanlight
8. Delicate columns or pilasters around door

Other Features:
- Brick or fieldstone construction dominant regionally
- Windows are generally larger and have larger glass panes than in Georgian examples
- 3-part Palladian style windows centered in 2nd story above entrance or in gable end
- Decorative elements include swags, elliptical shapes, garlands, and urns
Mid-19th Century
Period Revivals

During the Colonial and Early Republic periods, one style tended to
dominate over an extended period. In the mid-19th century, however,
competition among different styles emerged and many styles simultaneously
became fashionable, overlapping one another in time period. This precedent
in American architecture continued from this period forward.

While the Greek Revival style prevailed as the primary style initially,
other picturesque styles soon became popular. The trend was spurred by
Andrew Jackson Downing's popular pattern book Cottage Residences which
featured house plans for styles other than Greek Revival, namely Gothic
Revival and Italianate. For the first time, there was a choice of acceptable
styles.

While those were the most widespread and popular styles, other
romantic styles advocated by Downing included Exotic Revivals such as
Egyptian, Swiss Chalet, Oriental, as well as Octagonal; these, however, were
rarely used. While Greek Revival generally was not built past the Civil War,
variations of Gothic Revival and Italianate were built into the late 19th
century.
GREEK REVIVAL: 1820-1860

The new federation expressed its democratic state through reviving the architecture of ancient Greece. Interest had shifted from Roman to Greek models when 19th century archeological studies led to a new understanding of Greek culture, revealing “Greece as the Mother of Rome.” This coincided with America’s empathy for Greece in their contemporary war for independence.

Greek Revival elements were used on both domestic and public architecture. The style was spread by published guidebooks for builders as well as by architects. The most common features were the rectilinear plan, heavy cornice lines, classical columns, and pedimented gables. Since Greek architecture was based on post-and-lintel construction, arches and elliptical shapes, found in earlier styles, were no longer popular. A legacy of this style is the gable-front house which, due to its narrow shape, became a popular form for detached urban houses and townhouses in cities.

The style is well represented in the region’s public buildings, for example The Chester County Court House in West Chester. The style was also used for residential structures. One of the most noted residential examples is the residence called Andalusia, located in Bucks County. In this region, houses generally do not have the gable front which was widely used elsewhere. Houses display heavy cornices with plain friezes, a row of small short windows below the cornice, doorway surrounds with horizontal transom lights and sidelights, post-and-lintel flat roofed porches with square columns, windows with heavy lintels and sills, and detailing of rosettes, fluting, and pilasters.
GREEK REVIVAL

1. Low pitched side-gabled or front gable roof; the gable end may be pedimented

2. Cornice line emphasized with wide, two part band usually plain but sometimes decorative

3. Post-and-lintel entrance treatment with sidelights, columns, pediments, and rectangular transom lights over door

4. 1-story entry porch often present with a wide plain cornice, supported by prominent rounded or square sometimes fluted columns with capitals and bases

Other Features:
- Clapboard frame, usually white, often brick or fieldstone in Pennsylvania
- Small frieze windows under cornice
GOTHIC REVIVAL: 1830-1890

The Gothic Revival was inspired by the Romantic movement in art and literature during the late 18th and early 19th centuries. Borrowing medieval architectural elements such as battlements and pointed-arched windows, this style began in England in country houses of the mid-18th century and was later brought to America. The first residential example to show Gothic detailing was Sedgeley; Sedgeley's Porter House is located in Fairmount Park, Philadelphia.

Alexander Jackson Davis was the architect most associated with the style and designed the first high-style domestic example in Baltimore. His work ranged from country cottages to more elaborate and historically accurate masonry houses. Davis' designs, and the Gothic Revival style, were expanded and popularized in the pattern books of Andrew Jackson Downing. The style was considered well-suited to the countryside and many examples can be found in rural areas and small towns.

The Gothic Revival style lasted throughout most of the 19th century, and went through several phases. Primarily used for houses, Carpenter Gothic was characterized by one or more steeply pitched front-facing cross gables and decorative wooden trim, commonly referred to as "gingerbread" trim. The invention of the jigsaw and the availability of wood made this type of trim both popular and easily producible.

The later High Victorian Gothic was elaborately designed, exhibiting patterned stone, brick walls and selectively applied detailing. It was primarily used for public, academic and religious structures but was also used in a few landmark residential structures. The architect, Frank Furness, is often associated with the style. The Institutional or Collegiate Gothic was found in religious, institutional, and collegiate buildings. These buildings were stone with more authentic medieval elaboration. The Gothic Revival style remained influential for churches well into the 20th century.

In this region, Carpenter Gothic is the dominant form. It is distinguished by a central cross gable with decorative vergeboard, 1-story porches with bracketing, and use of the pointed arch in some windows. Frequently, older homes were made more fashionable during this period by adding gothic detailing.
GOTHIC REVIVAL

1. Steeply pitched gabled roof with steeply pitched cross gables
2. Gingerbread at eaves
3. Overhanging eaves with exposed rafters, finials on cross gable ridge
4. Window extending into gable
5. Sash windows with 2 panes in each sash, drip molding
6. One-story full-width porch, columns with bracketing and gingerbread trim

Other Features:
- Brick, or wood sided frame
- Pointed arch windows and doors
- Bay and oriel windows
ITALIANATE: 1830-1890

As suggested by its name, Italian architecture inspired the Italianate style. This style began in England and came to America in the 1830s. Many Italianate style buildings constructed in America were modeled after the simpler rural Italian buildings, however also mixed in some features from more formal Italian Renaissance houses. Architect John Notman is credited with designing the first “Italian Villa” in America, which was located in New Jersey. He also designed the Athenaeum in Philadelphia in the Italian Renaissance style.

The use of the Italianate style for houses was spread through the plans of Alexander Jackson Davis and distributed in Alexander Jackson Downing’s pattern books. Simpler houses had a square plan with overhanging bracketed eaves and a cupola, while more elaborate examples also included rounded arched windows, hooded moldings, and arcaded porches and balconies. Like Gothic Revival, the Italianate style continued throughout most of the 19th century and had different versions - the earlier Italian Villa and later Victorian. Technological advances in cast-iron and pressed metal in the mid-century allowed mass production of Italianate detailing such as bracketing and molding which was freely applied to many urban townhouses and commercial buildings.

Regionally, Italianate buildings exhibit heavy bracketing and other detailing under the eaves, flat or flattened hipped roofs, flat arch or rounded hooded windows. Also, tall, slender windows may be found. An example of the Victorian version of the style is the residence, ‘Loch Aerie’, in Chester County.
ITALIANATE

1 Low pitched hipped or flat roof with overhanging eaves
2 Square cupola or tower
3 Highly decorated cornice under overhanging eaves
4 Tall, narrow windows (may be paired) with flattened or round arches
5 Heavy window hoods
6 Ornamental scroll shaped brackets under eaves and on porch

Other Features:
- Two or more stories
- Porches
- Commercial buildings with cast iron facades
Victorian Period

The term "Victorian" refers to time period or era, not an architectural style. It generally coincided with the reign of Queen Victoria, 1837-1901. In America, however, the Victorian period occurred only during the latter half of her reign and for that reason is also termed "Late Victorian." Many architectural styles were popular during this period including Second Empire, Queen Anne, Richardsonian Romanesque, Shingle, Stick, Renaissance Revival, as well as High Victorian Gothic and High Victorian Italianate, which were later phases of the general styles. The latter four styles are not prevalent in Chester County.

Industrialization and growth of the railroads brought improved building techniques during this time period. The balloon frame was one such innovation that allowed more flexibility in building design. Technological innovation also allowed mass production of more complex decorative elements. Victorian styles freely borrowed, modified, and mixed both medieval and classical stylistic elements without close attention to historical accuracy. The styles were marked by their asymmetrical and eclectic nature.
SECOND EMPIRE: 1860-1890
This style followed contemporary French architectural design and took its name from the reign of Napoleon III (1853-1870), considered France's Second Empire. The most distinctive feature is the mansard roof, a boxy, dual-pitched roof, named after 17th century French architect Francois Mansart, to which the style owes its other name, Mansardian. The boxy roof was an asset for it accommodated a full upper story.

Along with Italianate, this style dominated urban townhouses. The Second Empire style is identified by the distinctive roof, heavy cornice, and prominent dormers. The style can be extremely ornate, such as City Hall in Philadelphia, or can be simpler displaying only the mansard roof and dormers. The style was widely used for public buildings. It should be noted that houses associated with this style may display variations since mansard roofs often replaced existing roofs on older homes to yield a modern look, while increasing interior room.

QUEEN ANNE REVIVAL: 1880-1910 (LOCALLY 1870S-1900)
Named and popularized by a group of 19th century architects in England led by Richard Norman Shaw, this style actually had little to do with Queen Anne herself or the Renaissance architecture popular during her reign (1702-1714). Shaw instead borrowed from late medieval models of the earlier periods. The Queen Anne Revival was an eclectic style characterized by complex design and detail. Wall surfaces were rarely flat, and had many projecting bays and towers which exhibited a mix of building materials. Most examples had an asymmetrical shape with a variety of design elements. Some examples featured medieval detail such as half-timbering and patterned stonework, many applied classical details, while most featured ornate wood spindlework and trim.

Queen Anne Revival was a dominant domestic style, although features were also applied to smaller commercial buildings. The style was extremely popular and was widely applied to housing; it was used both for detached houses as well as urban townhomes, which displayed a front gabled roof and a projecting front bay. The interiors had open floor plans with more freely flowing space than prior styles. The Queen Anne Revival style was popular in this region and is represented in a variety of forms.
SECOND EMPIRE

1 Mansard roof (dual-pitched hipped roof), often with elaborate dormers
2 Heavy molding located on top and bottom of the lower roof
3 Decorative brackets below the eaves
4 Varying window design with arched or shaped crowns

Other Features:
- Porch with decorative bracketing
- Projecting and receding surfaces
- Eclectic use of balconies and bays
QUEEN ANNE REVIVAL

1 Irregular roof shape, frequently hipped roof with lower cross gables and dormers
2 Dominant front facing gable
3 Gables decorated with wood shingling, half-timbering or other stylized elements, gable ends may be shaped
4 Overhanging gable ends
5 Corner tower or turrets
6 Prominent brick chimneys
7 Partial or full-width wrapping porches with extensive decorative trim

Other Features:
- Irregular, asymmetrical shape
- Various materials used on walls to give textured surface
- Lower stories of brick or stone, upper stories of frame, covered with patterned shingles, stucco, or clapboard
- Sash windows with upper panes surrounded by smaller glass panes
- Bay windows and oriel
SHINGLE: 1880-1900
Distinctly an American style, the Shingle style grew from the Queen Anne, began in New England and reflected a renewed interest in colonial architecture, particularly shingled examples found along the New England coast. Shingle style buildings displayed many variations, but were distinguished by the emphasis on the wall surface which was wrapped in shingles that unified the building form. It essentially remained a high-style unlike other styles which were widely adapted for a variety of housing.

Many Shingle style buildings represented adaptations of the Queen Anne Revival, applying shingles as wall cladding in place of other materials. The style generally was less ornate and more horizontal than Queen Anne. It borrowed the asymmetrical forms and expansive porches of the Queen Anne style, classical elements from the Colonial Revival style, and sculpted form of the Richardsonian Romanesque. Architects H. H. Richardson, Wilson Eyre of Philadelphia, and the firm of McKim, Mead and White, practiced in this style. Although this was not a dominant style in this region, a few examples can be found.

RICHARDSONIAN ROMANESQUE: 1880-1900 (LOCALLY TO 1910)
In the mid-19th century, architects had begun using Romanesque elements, such as round arches, corbeling, and other detailing, for churches, commercial and public buildings; this was called the Romanesque Revival style. In the 1870’s, architect Henry Hobson Richardson developed his own style based on Romanesque, but also drew from other sources, such as polychromed walls from the Gothic Revival style. The result was a uniquely American style known as Richardsonian Romanesque. Rarely in American architectural history has one person had such a great influence as to have a style named for himself.

Richardsonian Romanesque was used mainly for public, religious and institutional buildings. Richardson created few houses in this style, but elements of the style were used by other architects and builders. Many detached urban townhouses featured elements from this style. Richardsonian Romanesque buildings have a heavy appearance emphasized by use of rough-faced stone and recessed windows and entrances. Interpretations of both the Romanesque Revival and Richardsonian Romanesque styles can be found throughout this region.
SHINGLE

1 Wood shingled wall surface: projecting forms are integrated by shingles wrapping around structure

2 Prominent steeply pitched gabled roofs with long slopes, cross gables and little or no overhang

3 Turrets and porches integrated into wall surface

Other Features:
- Asymmetrical facade
- Horizontal rambling form
- Rough faced stone in foundation, lower stories, porch supports
- Few decorative elements
RICHARDSONIAN ROMANESQUE

1. Stone construction often with rusticated or patterned finish
2. Broad, round arched windows and entrances or rectangular windows with stone transom
3. Deeply recessed windows in horizontal bands
4. Polychromed stonework defining lintels, arches, entrances
5. If present, towers with conical roofs

Other Features:
- Hipped roof with lower cross gables, as well as a variety of other roof forms, no eave overhang
- Gabled wall dormers, sometimes with parapeting or eyebrow dormers
- Asymmetrical facade
- Little ornamentation
- Heavy appearance
Late 19th and Early 20th Century Period Revivals

The late 19th and early 20th century witnessed the revival of a variety of styles as well as the beginnings of modern styles (discussed in the next section). Unlike the Victorian period where details from various styles were freely borrowed and incorporated, this period saw extensive imitation of European and early American styles. A diversity of period revivals resulted which include Colonial Revival, Dutch Colonial Revival, Tudor Revival, Spanish Colonial Revival, NeoClassical Revival, French and Italian Renaissance, and Late Gothic Revival. The trend toward revivals gained momentum following the 1893 World’s Columbian Exposition in Chicago.

Period revivals were facilitated by advances in technology which made imitations easier and more affordable; wood frame could be covered with brick and stone veneers to imitate earlier styles. Although based on historic models, these period revival styles were basically an American development. Greatly modified versions of these styles can be found in the suburban development of the past decades. While the exterior of houses in this time period imitated historic models, the interiors were modernized with larger rooms and more contemporary floor plans.
COLONIAL REVIVAL: 1880-1955

The Centennial Celebration in 1876 created renewed interest in the Colonial period and its styles. The Colonial Revival was based primarily on the Georgian and Federal styles, and secondarily on Dutch Colonial and Early English Colonial styles. In the early 20th century, photographic books illustrating original Colonial period buildings were published and circulated, which led to a better understanding of the Colonial prototypes.

Some of the first Colonial Revival houses had asymmetrical plans with colonial detailing. Most Colonial Revival houses, also called Georgian Revival, had a side gabled or hipped roof and rectangular plan with symmetrical exterior design. Like the Georgian and Federal styles, this style displayed ornament on entrances, windows, and cornices. Examples with a second story overhang were loosely based on the Early English Colonial, and examples with gambrel roofs are known as Dutch Colonial Revival.

Although the Colonial Revival style used elements from original prototypes, variations were present which distinguished it from the originals. Variations never found on originals included paired, triple, or bay windows and 1-story open or closed side wings with flat roofs. Elements common to revivals, but uncommon to originals, included more heavily elaborated entrances, broken pediments, porticos with curved underside over entrances, and entrances with sidelights and no fanlight above. In this region, many Colonial Revival houses were inspired by the Mid-Atlantic Georgian style and included a pent cave roof and door hood.

TUDOR REVIVAL: 1880-1940

Although commonly referred to as Tudor Revival, this style was more closely based on Medieval English examples rather than on early 16th century English Tudor architecture. The earlier part of this revival applied masonry construction, towers, parapeted gables, and elaborate detailing, and was found mainly in landmark houses and large scale building.

The more popular form of this style began slightly later. It was less formal and was used for many houses. While there was significant variation in form and detail, this style featured steeply pitched front facing cross gables, decorative half-timbering, asymmetrical facades, and stuccoed, stone, brick or veneered walls. Generally houses had an irregular plan, but symmetrical plans were also found. As with all of the period revivals, this style grew to immense popularity during the 1920s and 1930s due, in part, to veneer innovation. This region contains many examples of this style.
COLONIAL REVIVAL

1 Hipped or side gabled roof
2 Multi-pane sash windows may be paired, triple or bay, symmetrical exterior
3 Entrance with decorative door surround with Colonial period elements
4 Pent eave separating the first and second stories and/or central gabled door hood, or entry porch

Other Features — Colonial Revival:
• Wood frame covered with clapboard or brick veneering, masonry walls, some stuccoed
• 1-story side addition with flat roof, either open or closed
• Second story overhangs

Identifying Features — Dutch Colonial Revival:
• Front facing or side gambrel roof; front gambrel may have rear cross gambrel
• Wood frame covered with clapboard or brick veneer
• Dormers or one continuous long shed dormer
• Full-width porch may lie under the main roof or may have entry porch
TUDOR REVIVAL

1 Multiple materials
2 Masonry construction, stuccoing and decorative half-timbering
3 Steeply pitched side gabled or hipped main roof with one or more prominent steeply pitched, front-facing cross gables
4 Steeply pitched dormers
5 Massive chimneys
6 Tall, narrow, multi-paned windows, usually grouped two or more
7 Decorative elements include patterned stone, brick work, or smooth stone surround on windows and doors

Other Features:
- Varying gable height and overlapping gables
Modern Movements

The late 19th to the late 20th century was a time period encompassing great diversity in American architecture. While historicism remained popular into the 20th century, another movement occurred in which buildings did not imitate styles of the past. This movement encompassed architectural modernism and included both movements that were basically American and those which were European inspired.

The first phase, which was basically American in origin, is also referred to as *Late 19th and Early 20th Century American Movements*. It included Prairie and Craftsman styles for domestic architecture, and the Commercial and Chicago style for high-rise commercial buildings. This period was the first in which technological advances allowed high-rises and skyscrapers to be built. While the Prairie School style was more dominant in the Midwest and was most closely associated with Frank Lloyd Wright, the Craftsman style was more widespread nationally and was prevalent in this region. An interesting phenomenon of this period was the creation of the pre-manufactured house of which Sears, Roebuck and Co. was one of the major producers.
In the 1920s, while period revivals were still thriving, another phase of Modern styles emerged. These were generally European inspired and included Art Deco, Art Moderne, and the International Style. Other Modern styles such as Brutalism continued to develop in the 1950s, and in the 1960s, styles such as Post-Modernism first appeared.

Immediately following World War II, new modern domestic styles appeared and included Ranch, Split-Level, Contemporary, and Shed styles which shaped many developing suburbs.

**CRAFTSMAN: 1905-1930**
Also called Bungalow, and Western Stick in California, the Craftsman style was influenced by the English Arts and Crafts Movement, oriental building techniques, and the Stick style. Gustav Stickley, in his 1909 Craftsman Homes, advocated the style which was about harmony with the landscape through natural materials, low horizontal form, and no applied ornament and craftsmanship. Combined, these influences created a style that was distinctly American and used solely for residences.

Intricate examples of the Craftsman style existed in the work of the Greene brothers, two architects closely associated with the style. These and other Craftsman style houses were featured in many popular magazines including Ladies Home Journal and Good Housekeeping. Many pattern books and builder's plans featured this style which was relatively small in scale and easily produced. Soon it became a well-known style. Sears, Roebuck and Co. promoted this style by offering models through their mail-order catalogue. In this region, there are many Craftsman style houses.

**ART DECO: 1920S-1940S (LOCALLY BEGAN IN THE 1910S)**
In the early 20th century, new European-inspired styles resulted in the Art Deco style. The name “Art Deco” comes from the Exposition Internationale des Arts Decoratifs et Industriels Modernes held in Paris in 1925. This Exposition featured new modern designs which rejected historical architectural precedents. The Art Deco style emphasized modernism and a futuristic effect. The style was used on buildings ranging from commercial, to theaters, to residential. Art Deco became a part of American culture during the world-wide competition for the Chicago Tribune Headquarters when second place was awarded to an Art Deco design.
Art Deco featured geometric designs applied to buildings and building fixtures. Art Moderne, the closely related derivation of this style, appeared in the 1930s and was inspired by the streamlined design of ships, planes, and cars. In many buildings, the geometric motifs of the Art Deco and the streamlined horizontal emphasis of the Art Moderne were combined. These two styles are together referred to as “Modernistic.” In this region, the Art Deco style is generally most prevalent in the detailing on commercial buildings.

CRAFTSMAN

1. Low pitch front, cross gabled or side gabled roof with wide overhanging eaves and exposed roof rafters
2. Decorative beams added under gables
3. Prominent full or partial-width porches with tapered square supports resting on massive pedestals or columns

Other Features:
- Walls of clapboard, stone, brick, or stucco
- Foundations of stone, concrete block or brick
- Long shed dormers or low pitched gabled dormers
- May include prominent stone or stuccoed chimneys
ART DECO

1 Flat roof with towers or vertical projections
2 Decorative, multi-colored wall elements including low-relief zigzags, chevrons, floral, and other geometric and stylized motifs
3 Reeding and fluting around doors and windows

Other Features:
• Concrete, stucco, or smooth stone walls
• Vertical emphasis
• Elevations may recede in a series of steps from the street
• Decorative details in metal, terra cotta, glass, colored concrete and tile
SEARS, ROEBUCK AND CO. HOUSES: 1908-1940

Although not an architectural style and generally not able to be classified by a single style, Sears, Roebuck houses, and houses like them, constitute their own classification. An interesting invention of this period was the mail-order house, and Sears, Roebuck and Co. was the leader, although other companies such as Montgomery Ward, also sold mail order houses. There were approximately 450 models available from Sears, Roebuck and Co.

Once ordered by catalogue, the components and a construction manual were sent by rail, ready to be assembled by local builders. Sears allowed customers to modify existing house models or would build custom designs. Sears houses were designed to fill demand for sturdy, inexpensive, modern housing, complete with plumbing and electricity, and thousands survive in towns and cities across the nation. The largest concentration, however, was in the Northeast and Midwest, the areas served most extensively by rail lines. The postwar housing boom contributed to their popularity by creating a high demand.

One reason for the popularity of these houses and the company’s success in housing is that Sears borrowed and modified a variety of popular American house styles, and made the plans readily accessible to the public. There was no prototypical Sears house and a variety of designs were available including Colonial Revival, Dutch Colonial Revival, Craftsman, Mission, Queen Anne Revival, Cape Cod Cottages, and Modern houses. Sears bungalow designs were particularly popular and there are examples in this region. However, it should be noted that Sears freely borrowed and mixed stylistic features which resulted in some unique combinations and that can not always be characterized by a style. A list of identifying features is not included for these houses because they vary significantly from model to model.
GLOSSARY

Architrave 1. The lowest part of a classical entablature. 2. A molding enframing an opening such as a window.

Aresway The below-grade space between a row house and the sidewalks, usually providing light or access to the basement.

Awning A projecting shading device mounted on the outside of a door or window.

Baluster One of a series of short vertical posts, often ornamental, used to support a rail.

Balustrade A railing composed of balusters and a top rail running along the edge of a porch, balcony, roof, or stoop.

Bay A regularly repeating division of a façade, marked by fenestration.

Bay Window A projecting structure containing windows that rise from the ground or from some other support, such as a porch roof; see also oriel.

Bituminous Roofing A type of sheet roofing material made from bitumen, a class of cementitious substances found in asphalt and tar.

Bracket A projecting angled or curved form used as a support, often ornamental, found in conjunction with balconies, lintels, pediments, cornices, etc.

Brick Molding A milled wood trim piece covering the gap between the window frame and masonry.

Cap Flashing A waterproof metal sheet that seals the tops of cornices and walls.

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

Casement A window sash that is hinged on the side.

Cast Iron A type of iron, cast-produced in the 19th century by pouring molten iron into a mold; used for ornament, garden furniture, and building parts.

Clapboard Wood siding composed of horizontal, overlapping boards, the lower edges of which are usually thicker than the upper.

Colonnade A row of regularly spaced columns supporting an entablature.

Colonnette A diminutive column which is usually either short or slender.

Column A vertical cylindrical support. In classical design it is composed of a base (except in the Greek Doric order), a long, gradually tapered shaft, and a capital.

Console A scroll-shaped projecting bracket that supports a horizontal member.

Corinthian One of the five classical orders, characterized by slender fluted columns, and ornate foliate capitals.

Coping A protective cap or cover of a wall parapet, commonly sloping to protect masonry from water.

Corbel An architectural member which projects upward and outward from a wall that supports a horizontal member.

Cornice A projecting molding, usually ornamental, that tops the elements to which it is attached, used especially for a roof or the crowning member of an entablature, located above the frieze.
Cresting A decorative element, frequently of iron, usually located at the peak or edge of a roof.

Crocket An ornamental foliate form placed at regularly spaced intervals on the slopes and edges of the spires, pinnacles, gables, and similar elements of Gothic buildings.

Cupola A small dome on a base crowning a roof.

De-Lamination The splitting apart of the outer surface of natural stone into thin layers that peel off, also called exfoliation.

Dentil A small square, tooth line block in a series beneath a cornice.

Doric One of five classical orders, recognizable by its simple capital. The Greek Doric column has a fluted shaft and no base; the Roman Doric column may be fluted or smooth and rests on a molded base.

Dormer A vertical structure, usually housing a window, that projects from a sloping roof and is covered by a separate roof structure.

Double-Hung A type of window with two sash, each sliding on vertical tracks.

Downspout A horizontal or vertical cylinder, usually made of metal, which carries water from the gutter to the ground; also called a leader.

Drip Molding A projecting molding around the head of a door or window frame, often extended to the sides of the frame, intended to channel rain away from the opening; also called a drip lintel.

Dutchman A patch cut to size, glued, and sanded in a location where deteriorated material has been removed.

Eave The overhanging edge of a roof.

Efflorescence White powdery soluble salt deposit on masonry, caused by slow seepage of water.

Egg and Dart An ornamental band molding of egg forms alternating with dart forms.

Elevation An exterior face of a building; also a drawing thereof.

Enframentment A general term referring to any elements surrounding a window or door.

English Bond A pattern of brickwork with alternate courses of headers and stretchers.

Entablature In classical architecture, a major horizontal member carried by a column(s) or pilaster(s); it consists of an architrave, a frieze, and a cornice. The proportions and detailing are different for each order.

Eyebrow Dormer A curved dormer with no sides, covered by a smooth protrusion from the sloping roof.

Façade The main exterior face of a building, sometimes distinguished from the other faces by elaboration or architectural or ornamental details.

Fanlight A semicircular or semi-elliptical window above a door, usually inset with radiating glazing bars.
Fascia  A horizontal, flat element, often combined with a cornice or architrave.

Fenestration  The organization and design of windows in a building.

Festoon  A carved ornament in the form of a hand, loop, or wreath, suspended from two points; also called a “garland” or a “swag”.

Finial  The crowning ornament of a pointed element, such as a spire.

Flashing  Strips of sheet metal bent to fit the angle between any two roof surfaces or between the roof and any projection, such as a chimney.

Flemish Bond  A pattern of brickwork in which each course consists of headers and stretchers laid alternately; each header is centered between the stretcher above and the stretcher below it.

Flue  Channel in a chimney for conducting flame and smoke to the outside.

Foliate  Decorative foliage, often applied to capitals or moldings.

French Door, Window  A tall casement window that reaches to the floor usually arranged in two leaves as a double door.

Frieze  1. The middle horizontal member of a classical entablature, above the architrave and below the cornice. 2. A similar decorative band in a stringcourse, or near the top of an interior wall below the cornice.

Gable  The upper portion of an end wall formed by the slope of a roof.

Galvanized Iron  Iron that has been coated with zinc to inhibit rusting, usually coated with paint to further inhibit rusting.

Glazing  Glass panes set in a framework.

Glazing Bar  See mullion.

Gothic Sash  A window sash pattern composed of mullions that cross to form pointed arches.

Grille  A decorative, openwork grating, usually of iron, used to protect and/or to provide ventilation through a window, door, or other opening.

Gutter  A shallow channel of metal or wood set immediately below and along the eaves of a building to catch and carry off rainwater.

Half-Timbering  An exterior decorative wall effect giving the illusion of exposed heavy timber construction of the 16th and 17th century, but actually consisting of non-structural timbers, the spaces between which are infilled with stucco.

Header  A masonry wall unit of brick which is laid so that its short end is exposed.

Hood  A projection that shelters an element such as a door or window.

Ionic  One of the five classical orders, characterized by capitals with spiral elements called “volutes”, a fasciated entablature, continuous frieze, dentils in its cornice, and by its elegant detailing.

Jamb  Upright piece forming side of door or window opening.

Jig Saw Carving  An ornament cut with a thin narrow saw blade.
Joint One of a series of parallel timber beams used to support floor and ceiling loads, and supported in turn by larger beams, girders, or bearing walls; the widest dimension is vertically oriented.

Key A block, often used in a series, which projects beyond the edge of theengagement of an opening and is joined with the surrounding masonry. A block handled in such a manner is keyed to the masonry; see quoin.

Keystone The central wedge-shaped member of a masonry arch; also used as a decorative element on arches in wood structures.

Latticework Thin strips of wood arranged in a netlike grid pattern, often set diagonally.

Leaded Window A window composed of small panes, usually diamond-shaped or rectangular, held in place by narrow strips of cast lead.

Leader See Downspout.

Lime Crushed limestone, historically used as the binder in mortar mixes when combined with an aggregate, usually sand.

Lintel A horizontal structural element over an opening which carries the weight of the wall above it.

Loggia 1. An arcade or colonnaded structure, open on one or more sides, sometimes with an upper story. 2. An arcade or colonnaded porch or gallery attached to a larger structure.

Lunette A crescent-shaped or semicircular area or opening on a wall surface.

Mansard A roof having a double slope on all four sides, the lower slope being much steeper. In row house design, a double-sloped roof on the building front, below a flat roof.

Meeting Rail The horizontal rail of a double-hung window sash designed to align with the adjacent rail of the other sash.

Modillion A simple horizontal block arranged in series under the soffit of a cornice or a projecting scroll-shaped bracket.

Molding A decorative band of varied contour; used to trim structural members, wall planes, and openings.

Mortar Material used for pointing and bonding brick and other masonry units; made of cement or lime with aggregate (sand) and water.

Mortise-and-Tenon A joinery technique formed by a projecting pin (the tenon) fitting into a socket (the mortise).

Mullion A vertical primary framing member that separates paired or multiple windows within a single opening.

Muntin A thin framing member that separates the panes of a window sash or glazed doors.

Newel The main post at the foot of a staircase or stoop.

Oriel A projecting bay window carried on corbels or brackets.

Palladian Window A three-part window opening with a tall, round-arched center window flanked by smaller rectangular windows and separated by posts or pilasters.
Panel: A portion of a flat surface recessed, or raised from the surrounding area, sometimes distinctly set off by molding or some other decorative device.

Parapet: A low wall that serves as a vertical barrier rising above the edge of the roof, terrace or other raised area; in an exterior wall, the part entirely above the roof.

Party Walls: In row house construction, the walls shared by two adjoining houses.

Paver: A block of stone used in sidewalk or roadway paving.

Pediment: 1. In classical architecture, the triangular space forming the gable end of a roof above the horizontal cornice. 2. An ornamental gable, usually triangular, above a door or window.

Pier: 1. A column designed to support concentrated load. 2. A member, usually in the form of a thickened vertical section, which forms an integral part of a wall; usually placed at intervals along the wall to provide lateral support or to take concentrated vertical loads.

Pilaster: An engaged pier or pillar, attached to a wall, often with capital and base.

Pintle: Vertical rod attached to window frame to attach shutter.

Pitched: Sloping, especially referring to a roof.

Plinth: A platform base supporting a column or pilaster.

Pointing, Repointing: The treatment of joints between bricks, stone, or other masonry components by filling with mortar, also called tuckpointing.

Portico: A small porch composed of a roof supported by columns, often found in front of a doorway.

P.S.I.: Pounds per square inch, a term generally used when describing water pressure when cleaning a building.

Quoin: A structural form, usually of masonry, used at the corners of a building for the purpose of structural or visual reinforcement, frequently imitated for decorative purposes.

Relief: Carved or molded ornament that projects from a flat surface.

Repointing: See pointing.

Return: The part of a molding, cornice, or wall surface that changes direction, usually at a right angle, toward the building wall.

Reveal: The side of an opening for a door or window between the frame and the outer surface of a wall, showing the wall's thickness.

Rock-Faced: Masonry treated as a rough surface that retains or simulates the irregular texture of natural stone.

Rosette: A round floral ornament, usually carved or pointed.

Round Arch: A semicircular arch.

Row House: One of a group of an unbroken line of attached houses that share common side walls, known as party walls.

Rubble Stone: Irregularly shaped, rough-textured stone laid in an irregular manner.
Rustication, Rusticated
Stone work composed of
large blocks of masonry
separated by wide, recessed
joints; often imitated in
other materials for decorative
purposes.

Sash The framework of
a window which holds the glazing (glass panes)
in place; may be operable or fixed; usually con-
structed of horizontal and vertical members;
sash may be subdivided with muntins.

Secondary Façade The façade or facades that
do not face a public thoroughfare or courtyard.

Segmental Arch An arch which is in the form
of a segment of a semicircle.

Semidetached A building attached to a similar
one on one side but unattached on the other;
a "twin".

Shaft The vertical segment of a column or pil-
laster between the case and the capital.

Shed Dormer A dormer window covered by a
single roof slope without a gable.

Shingle A unit composed of wood, cement,
asphalt compound, slate, tile or the like, em-
ployed in an overlapping series to cover roofs
and walls.

Shouldered Arch An arch composed of a
square-headed lintel supported at each end by a
concrete corbel.

Shutter Dog Metal attachment, often orna-
mental, which holds shutters in an open position
against the face of a building.

Sidelight A vertically framed area of fixed
glass, often subdivided into panes, flanking a
door.

Sill The horizontal member at the bottom
of a window or door.

Soffit The exposed underside of any archi-
tectural element, especially an eave.

Spalling The chipping or erosion of ma-
sory caused by abuse or weathering.

Spandrel A panel between the top of one
window and the sill of another window on the
story directly above it.

Stile A main vertical member of a door or
window.

Stoop The steps which lead to the front
door.

Stretcher A masonry unit or brick laid
horizontally with its length parallel to the
wall.

Stringcourse A narrow horizontal band of
masonry, extended across the façade, which
can be flush or projecting, and flat surfaced,
molded, or richly carved; also called a "belt
course".

Stucco A coating for exterior walls made
from Portland cement, lime, sand, and wa-
ter, sometimes referred to as cement plaster.

Sub-Frame A secondary frame set within a
masonry opening.

Sugaring A term describing the deteriora-
tion of stone caused by the breaking up or
dissolving of the stone surface.
Surround  The ornamental frame of a door or window.

Swag  A carved ornament in the form of a draped cloth or a festoon of fruits or flowers.

Terra Cotta  Hard-fired clay, either glazed or unglazed, molded into ornamental elements, wall cladding and roof tiles.

Tie Rod  A metal tension rod connecting two structural members, such as gable walls or beams, acting as a brace or reinforcement; often anchored by means of a metal plate in such forms as an “S” or a star.

Tracery  An ornamental configuration of curved mullions in a Gothic sash.

Transom  1. The cross-bar separating a door from the window, panel, or fanlight above it. 2. The window above a transom bar of a door.

Transom Bar  A horizontal element that subdivides an opening, usually between a door and window.

Trefoil  A three-lobed decorative form used in Gothic architecture.

Tuck-Pointing  See pointing.

Turret  A small tower, usually supported by corbels.

Viga  The projecting, exterior end of a roof beam, usually decorative only, found primarily in Spanish Revival or Pueblo style buildings.

Volute  A carved spiral form in classical architecture; often used in pairs as in the capital of Ionic columns.

Voussoir  A wedge-shaped component of an arch.

Water Table  A ledge or projection, usually at first-floor level, that protects the foundation from water running down the wall of a building.

Wrought Iron  Iron that is worked by being forged or hammered.

Reprinted, with additions, from the New York City Landmarks Preservation Commission Row House Manual
APPENDIX III

“Resource Guide”

Publications:

Maintenance


Preservation Brief #31: Mothballing Historic Buildings.


General Rehabilitation


Preservation Brief #16: The Use of Substitute Materials on Historic Building Exteriors.

Preservation Brief #17: Architectural Character, Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving their Character.

Preservation Brief #37: Appropriate Methods for Reducing Lead Paint Hazards In Historic Housing.


Wood


Parks, Sharon C. Exterior Woodwork. (Preservation Tech Notes, Number 1.) National Park Service, Preservation Assistance Division.

Preservation Brief #8: Aluminum and Vinyl Siding on Historic Buildings.


Preservation Brief #16: The Use of Substitute Materials on Historic Building Exteriors.


Masonry


Preservation Brief #1: The Cleaning and Waterproof Coating of Masonry Buildings.

Preservation Brief #2: Repointing Mortar Joints in Historic Brick Buildings.

Preservation Brief #6: Dangers of Abrasive Cleaning to Historic Buildings.


Preservation Brief #15: Preservation of Historic Concrete: Problems and General Approaches.


Preservation Brief #38: Removing Graffiti from Historic Masonry.


Windows and Doors


Preservation Brief #3: Conserving Energy in Historic Buildings.


Preservation Brief #33: Preservation and Repair of Historic Stained and Leaded Glass.


Porches


Roofs


Preservation Brief #4: Roofing for Historic Buildings.

Preservation Brief #19: The Repair and Replacement of Historic Wood Shingle Roofs.

Preservation Brief #29: The Repair, Replacement and Maintenance of Historic Slate Roofs.


Exterior Color


Preservation Brief #28: Painting Historic Interiors.


Commercial Buildings and Signs


Outbuildings and Sitework


Utilities and Accessibility


Additions, New Construction, Demolition


APPENDIX IV

Preventative Maintenance Checklist - What to Look For:

<table>
<thead>
<tr>
<th>Roof</th>
<th>Windows &amp; Doors</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Materials:</strong>&lt;br&gt;Warping, seams wear, cracking, laps, curling, decay, splitting, rusting, loose pieces, missing pieces, broken pieces, thin material.&lt;br&gt;☐ Metal roofing: Repair and paint every 5-10 years. Others: 20-50 years&lt;br&gt;☐ Re-secure, realign, replace loose or missing pieces.</td>
<td><strong>Operation:</strong>&lt;br&gt;☐ Do windows and doors open and close smoothly?&lt;br&gt;☐ Windows should last 100 years or more.&lt;br&gt;☐ Doors, properly treated, should last indefinitely.&lt;br&gt;☐ Check for settling.&lt;br&gt;☐ Repairs every 5-8 years, as necessary depending on weathering.&lt;br&gt;☐ Excessive paint buildup can cause windows and doors to &quot;stick.&quot;&lt;br&gt;☐ Glass:&lt;br&gt;☐ Is the glass broken? Is the glazing secure? Do the glass panes fit securely? Are the stops and putty secure?&lt;br&gt;☐ Window glass should last indefinitely.&lt;br&gt;☐ Repair broken glass immediately to guard against water infiltration.&lt;br&gt;☐ Frames, etc.:&lt;br&gt;☐ Do the frames, muntins, sash, and door show signs of rust, rot, or insect damage? Is the threshold rotted? Are there open joints around the frames and trim?&lt;br&gt;☐ Check for water infiltration.&lt;br&gt;☐ Paint every 5-8 years, depending on weathering.&lt;br&gt;☐ Perform periodic repairs and limited parts replacement as required.&lt;br&gt;☐ The sill/threshold may require repair/replacement before other frame members.&lt;br&gt;☐ Check for settling.&lt;br&gt;☐ Caulk as necessary.&lt;br&gt;☐ Hardware:&lt;br&gt;☐ Is the hardware operational and in good repair?&lt;br&gt;☐ Hardware, properly treated, should last indefinitely.&lt;br&gt;☐ Sash cords may require replacement.&lt;br&gt;☐ Weatherization:&lt;br&gt;☐ Is the weatherstripping in good repair? Do storm windows fit tightly? Are the screens damaged?&lt;br&gt;☐ Putty should last 10-15 years.&lt;br&gt;☐ Caulking should last 15-20 years.&lt;br&gt;☐ Periodic repairs to weatherstripping, putty, and caulking may be necessary.&lt;br&gt;☐ Clean and mend screens and storm windows annually.</td>
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<td><strong>Structure:</strong>&lt;br&gt;Is the roof level, or does it sag?&lt;br&gt;☐ Check rafters for deterioration, moisture penetration.&lt;br&gt;☐ A dry, properly maintained roof structure should last indefinitely.</td>
<td><strong>Decorative elements (trim, crating, etc.):</strong>&lt;br&gt;Loose pieces, rust, missing pieces, deteriorated cornice.&lt;br&gt;☐ Repair and repaint elements every 5-10 years.&lt;br&gt;☐ Check for moisture infiltration.</td>
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Foundation

Masonry:
Does water drain away from the foundation? Is masonry flaking, crumbling, splitting, or cracking? Is masonry loose or missing? Is the mortar secure?

☐ Properly maintained masonry should last indefinitely.
☐ Guard against water infiltration.
☐ Painting should last 50 years or more.
☐ Repointing may be required periodically in limited areas, or following water-related repairs.

Structure:
Is the wall bulging or bowing?
☐ Check for settling.

Vegetation:
Are algae, moss, or vines growing on the foundation?
☐ Remove vegetation as required and sources of excessive moisture.

Water control:
Do downsputs have splash blocks? Does water collect excessively in any areas?
☐ Check for movement; replace as necessary.
☐ Check that drainage is away from building.

Exterior Walls

Materials:
Is surface of masonry or stucco flaking, crumbling, or are masonry units missing?

☐ Is the mortar loose or crumbling?
☐ Is the wood siding cracked, loose, rotted, or split? Do courses of siding appear straight or wavy?

☐ Is cast iron or pressed metal rusting, pitted, or missing?
☐ Are the walls stained?

☐ Masonry units can last for centuries with proper maintenance.
☐ Address moisture problems promptly.
☐ Painting should last 50 years or more.
☐ Masonry may require periodic repointing in limited areas.
☐ Replace clapboards every 150 years.
☐ Siding may require periodic reattachment, partial replacement.
☐ Work to limit moisture infiltration.
☐ Is the paint peeling, cracking, blistering, chalking?
☐ Painted surfaces may require repainting every 5-10 years.
☐ Clean masonry only as necessary as part of stabilization work.
☐ Paint previously painted masonry surfaces approximately every 10 years.
☐ Repaint wood surfaces every 5-8 years.

Structure:
Are the walls leaning, bowing, or bulging? Are cracks evident? Are the door and window openings square?

☐ Dry, properly maintained wall structures should last indefinitely.
☐ Check foundation for settling.

Porch floors:
Cracks, splits, loose boards, missing boards, rot.
☐ Wood floor boards should last 50 years or more.

Decorative elements:
Peeling paint, cracks, loose pieces.

☐ Paint every 5-8 years.

Exterior Features

Elements:
Are porches, stairs, railings, cornices, brackets, and other exterior features in good repair? Are the elements missing?

☐ Guard against water infiltration.

Paint:
Is the paint cracked, faded, or peeling?

☐ Repaint every 5-10 years, depending on surface and conditions.
ACKNOWLEDGMENTS

This Design Guide was originally a project of the Kennett Square Main Street Association and was updated by the Kennett Square Historical Commission.

The Kennett Square Historical Commission is grateful to the following for their cooperation and assistance in preparing this guide:

- *West Chester Design Guide* - Chester County Office of Housing and Community Development.
- Bernardon and Associates - Architectural Firm, Cornice graphic.
- Joseph A. Lordi - Director of Bayard Taylor Memorial Library, Kennett Square, PA.
- Theodore B. Hetzel - Photographs.
- Joseph Plotts - Design and Illustration for Possible Building Rehabilitation.
- Richard W. Taylor - History of Kennett Square.
- Chester County Planning Commission - Preserving our Places
Certificate of Appropriateness Application

Permit Fee: Single Family Residential $50.00; Multifamily Residential $100.00
Commercial/Industrial $100.00; Commercial Signs $50.00
Public/Institutional $300.00; Continuance $100/hearing

Date: _______ 20__ Property Owner: ______________________________________________________
Business Address: _____________________________________________________________________
Phone No.: (___) __________ Describe proposed project: ______________________________________
___________________________________________________________________________________
Name of Designer/Architect: ___________________________________________ Phone No. : (___) __________
Attach SIXTEEN (16) COLORED drawings to scale, indicating any changes, alterations and/or
construction to the following:
Size: ______________________________________________________________________________
Materials: ___________________________________________________________________________
Design: ______________________________________________________________________________
Color: _______________________________________________________________________________
Texture: ______________________________________________________________________________

• Make 16 identical packets which will include the following:
  One of the 16 above-mentioned colored drawings
  Attach a drawing or photograph of the present facade.
  Attach a photograph of adjacent buildings.
  Please include samples of materials, paint chips, awning/fabric swatches, etc.

A “Certificate of Appropriateness” does not exempt the applicant from obtaining building, zoning, use and
occupancy, sign, fire, etc. permits required by the Borough.
“Certificate of Appropriateness” reviews are held on the third Wednesday of each month at 7:00 p.m. This
application must be returned TEN (10) WORKING DAYS prior to your review date.

FOR BOROUGH USE ONLY

_________________________________ Date: _______________________________
Approved by: _______________________________ Parcel No: _______________________________
Zoning District: ___________________________
Kennett Square Borough
Information Guide for
Architectural Review Board (ARB)

What is the ARB?  The Architectural Review Board (ARB) was set up by Borough Council to review applications for new, replacement and/or modification of architecture, design, color and signage, within the designated districts. The goal of the ARB is to encourage investment and commerce in the Borough of Kennett Square by promoting esthetic compatibility and versatility and to contribute to Kennett Square’s being a desirable, more prosperous and beautiful place to live, shop, work and play. Members are appointed by Borough Council to serve on the basis of their interests, knowledge and expertise.

What does the ARB do?  The ARB reviews applications, usually on a monthly basis, at a public meeting. The ARB then makes recommendations to the Borough Council and sometimes the Zoning Hearing Board for action on these applications. The Borough Council then rules on the application taking into consideration the ARB’s recommendations. The Borough Council makes the actual decision to approve or disapprove the application.

Should I attend the ARB meeting when they review my application?  By all means! Many times the ARB cannot glean enough information to make a positive recommendation to Borough Council from the information submitted alone. It will help if you or a representative is present to answer any questions. There also may be changes the ARB might recommend which could improve your design and possibly even make it less expensive to carry out. If you or a representative is not present, questions may go unanswered therefore causing a delay in the process. Take advantage of their expertise. Be there if at all possible.

What should I bring with me to the meeting?  Any information pertaining to the project such as the following: the design, color schemes with paint chips of proposed colors, samples of awning fabric (if applicable), historical reference if you have it, illumination information if pertinent and photos of the site. The designer or architect may also accompany you.

How soon can I start the project after the meeting?  The ARB only makes recommendations to Borough Council and/or the Zoning Hearing Board. You may only proceed with your plans after Borough Council has approved the application. The Codes Department will notify you of the Council’s decision immediately after their next regularly scheduled meeting following the ARB recommendation. It may be in your best interests to also attend the Borough Council meeting to answer any questions.

The Architectural Review Board looks forward to seeing you at any of their meetings you may care to attend!
23-26 MSD Main Street development overlay district.

(a) Purpose. This area shall supplement and overlay the existing zoning districts and requirements of such districts which are included within Main Street area boundaries. The Main Street district is a special purpose district created to promote and protect the health, safety and general welfare of the borough and its citizens, and further to promote and protect the economic growth and stability of the Main Street district of the borough by encouraging the convenient and coordinated use and development of the Main Street district.

(b) Description. The Main Street Development Overlay (MSD) District will be specifically delineated on the official zoning map as an overlay district and generally includes the following portions of the borough as shown on the zoning map dated June 6, 1988:
(1) Bounded on the east by the centerline of Willow Street;
(2) Bounded on the west by the centerline of Maiden Lane and Center Streets;
(3) Bounded on the south by a line parallel and one hundred twenty-five feet south of the south curb line of Cypress Street;
(4) Bounded on the north by the centerlines of Bachelor Alley, that portion of Union Street between Bachelor Alley and East Maple Street, and East Maple Street;
(5) The Main Street Development Overlay District includes the following zoning districts or portions thereof: C-1, C-2, R-3/PAO;
(6) The Main Street Development Overlay District boundary lines shall be subject to the provisions of section 23-11 of this chapter.

(c) Design Guidelines.
(1) No new structure can be erected in the Main Street Development Overlay District without a certificate of appropriateness, supplied by the ARB upon application and a review of the design of the structure based on the following guidelines:
(2) No alterations visible from the public way can be affected on any existing structure in the Main Street area without a certificate of appropriateness, supplied by the ARB upon application and a review of the design of the alteration based on the following guidelines. This certificate shall not be limited to work requiring a building permit according to the presently enacted building code of the Borough of Kennett Square, but shall include all work affecting general design, arrangement, texture, material and color which can be seen from a public street or way, including utility installations or other public improvements. This includes, but is not limited to the following: painting; sandblasting, chemical cleaning, stucco or other applied textures; replacement or major repair of windows, cornices, trim or other nonstructural elements; signs; and other work affecting the visual appearance of the structure as defined in this section.
(3) In determining the recommendation to be made to the borough council concerning the issuance of a certificate of appropriateness, authorizing a permit for the erection, reconstruction, alteration, restoration or demolition of a building, the ARB shall consider only those matters that are pertinent to the preservation of the historic and/or architectural aspect and nature of the building, signs, site, area, or district, including the following criteria:
   (A) The effect of the proposed change upon the general architectural nature of the district;
   (B) The appropriateness of the exterior architectural features which can be seen from the public sidewalk or street;
   (C) The general design, arrangement, texture, material and color of the building or structure and the relation of such factors to similar features of buildings or structures in the district. Consideration shall be given but not limited to the following:
      (i) Proportion of building front facades - The relationship between the width of the front of the building and the height of the front of building.
      (ii) Proportion of openings within the building - The relationship of width to height of windows and doors.
      (iii) Rhythms of solids to voids in the front facade. Since rhythm is a repeated and recurrent alteration of strong and weak architectural elements, a rhythm of masses to openings in a building should be maintained.
      (iv) Rhythm of spacing of buildings on streets. In moving past a series of buildings a rhythm of recurrent or repeated building masses to spaces between them should be experienced.
      (v) Rhythm of entrance and/or porch projection. Moving past a series of structures, one experiences a rhythm of entrances or projections at an intimate scale.
      (vi) Relationship of materials. Within an area the predominant materials may be brick, stone, stucco, wood siding or other material.
      (vii) Relationship of textures. The predominant textures of an area may be smooth such as stucco or rough as brick with tooled joints or horizontal wood siding, or other textures.
(viii) Relationship of color. Colors shall harmonize with the surrounding streetscape. A predominate color scheme shall blend trim colors with the building facade.

(ix) Relationship of architectural details. Architectural details and their relationship to the structure in question and adjacent ones, including but not limited to, cornices, lintels, arches, quoins, balustrades and iron work, chimneys, etc.

(x) Relationship of roof shapes. Buildings should have compatible roof shapes such as gable, mansard, hip, flat, gambrel and/or other kinds of roof shapes.

(xi) Walls of continuity. Physical ingredients such as brick walls, wrought iron fences, evergreen landscape masses, building facades, or combination of these form continuous cohesive walls of enclosures along the street.

(xii) Relationship of landscaping. There may be a predominance of a quality and quantity of landscaping although emphasis herein shall be with the amounts and continuity of landscaping.

(xiii) Paving materials. There may be predominance in the use of brick pavers, cobblestone, granite blocks or others.

xiv] Directional expression of front elevation. Structural shape, planning of openings and architectural detail may provide a predominantly vertical, horizontal or nondirectional character to the building’s facade.

(xv) Scale. Scale is created by the size of units of construction and architectural detail that relate to the size of man. It can also be determined by building mass and how it relates to open space.

(xvi) Alterations:

a. Deteriorated architectural features shall be repaired rather than replaced wherever possible. In the event replacement is necessary, the new material should match the material being replaced in composition, design and other visual qualities.

b. Original windows should not be closed up.

c. Always try to retain any original exterior woodwork.

d. If a change is made on a storefront which incorporates false sheathing, it is strongly recommended that this be removed in order to expose the original facade.

e. Where possible, new additions or alterations to structures shall be done in such a manner that if such additions or alterations were to be removed in the future, the essential form and integrity of the structure would be unimpaired.

(xvii) Awnings. Awnings should be made of canvas, when possible. The bottom of the valance should be a minimum of seven feet above the walk and project between four and seven feet from the building. A twelve inch valance flap can be attached at the awning bar which may serve as a sign panel. The awnings must be maintained or removed at the expense of the owner.

(xviii) Lighting. Any lighting fixtures attached to the building or visible from the public street should be complementary to the period of the building.

(xix) Mechanical equipment. No mechanical equipment or ventilator fans shall project through the building facade, excepting fire hose hookups or other emergency devices. If security screens are required, they shall be inside of the windows and doors.

(xx) Maintenance:

a. Buildings in the Main Street area must be maintained in good condition.

b. On older buildings: maintain and repair original siding, roofing and wall materials by patching, painting, repainting, etc. Where necessary, replace with material similar to the already existing material.

c. Surface cleaning of older structures should be undertaken with the gentlest means possible. Sandblasting and other cleaning methods that will change or damage the historic building materials shall not be undertaken.

(D) Variations. The ARB shall grant variations from these guidelines in a manner that will be in harmony with the character of the other buildings or structures on the street and/or districts.

(E) The height of any new building or structure shall not exceed the height of the tallest adjacent building or structure by more than ten percent. Height is to be defined as the measurement of the longest vertical line extending from the ground to the highest point of the roof. This requirement shall also apply to any proposed modifications to existing buildings or structures. In no case shall the height of a building exceed the maximum height specified in the underlying zoning district (see article III of this chapter).

(F) In cases where applications for proposed demolition occur, the ARB shall, when deemed necessary, recommend to the borough council that the proposed demolition be postponed for a period not exceeding nine months from the date of application. However, in the event that demolition cannot be so postponed or avoided, then moving the building shall be encouraged as an alternative to demolition in the event there is no other reasonable method of preservation. Any building which is certified by a licensed structural engineer to be unsafe and a hazard to the public health, safety or welfare shall not be subject to the provisions of this subsection.

(G) Nothing herein shall be construed to waive compliance with any other borough ordinance or regulation.

(d) Signs in the Main Street Development Overlay District.
(1) No sign or advertising display may be erected or altered until an application for a permit has been reviewed by the ARB, and is in conformity with article VI of this chapter and a permit been granted therefore. Such sign or display will be in conformity with the following: Exterior material composition, exterior structural design, external appearance and size with similar advertising or information media used in the architectural period of the building.

(2) In reviewing the application for sign construction or alteration, the ARB shall give consideration to the following:

(A) Clarity of Message. A primary sign should limit its information to the name of a business and the character of its goods or services.

(B) Colors. Sign colors shall harmonize with the building architecture on which the sign is placed. Sign colors shall harmonize with the surrounding streetscape.

(C) Printing. Clarity of printing will be considered as well as historical appropriateness of type style for the period of a building and surrounding buildings.

(3) All signs erected in the Main Street Development Overlay District must comply with article VI, Signs, of this chapter.

(e) Application and Appeal Procedure for Certificate of Appropriateness.

(1) Application for a certificate of appropriateness or other action by the ARB as provided for under this chapter shall be filed with the zoning officer, who shall promptly transmit such application to the ARB. The ARB, unless time is extended in writing by the applicant, shall review such application and make its recommendation to the borough council in writing. Such recommendation shall be countersigned by the zoning officer and filed with the borough secretary not later than forty days after the date of filing with the zoning officer. Such recommendation shall be approved, modified, or denied by the borough council at a regular or special meeting not more than thirty days after filing with the borough secretary.

(2) Appeals from action of council. Any appeal from the action of council as provided for in this subsection shall be filed with the zoning hearing board within thirty days of the date of such action.

(3) Nature of action of council. For the purposes of enforcement under the terms of the ordinance codified in this chapter, or appeal to the zoning hearing board, action by borough council pursuant to this subsection shall be deemed to be the same as final action by the zoning officer under the provisions of this chapter. Such appeals shall be in accordance with section 23-74 of this chapter. (Ord. No. 761, § 319; Ord. No. 844 (part))

23-29 Additional regulations for certain permitted by right uses, special exception uses and conditional uses.

(a) Process for Uses Permitted By Right with Additional Requirements. Some uses listed as permitted by right uses shall comply with the conditions listed in subsection (c) of this section. The determination of compliance shall be made by the zoning officer. A site plan submission and review may also be required under section 23-39 of this chapter, to determine compliance.

(b) General Standards.

(1) Special Exception Uses.

(A) Purpose. Before a zoning permit is granted for any use listed as a special exception use in this chapter, a site plan shall be reviewed and approved by the zoning hearing board. The zoning officer at his or her discretion may waive the site plan requirements in cases where a non-complicated special exception is sought.

(B) Special Exception Use Procedure.

(i) The zoning officer shall deny a zoning permit for the proposed development until written approval of the zoning hearing board is obtained.

(ii) All applicants for a special exception use shall submit ten sets of site plans for the proposed use to the zoning hearing board as part of the application for a zoning permit.

(iii) All site plans shall contain the information required in section 23-39(c) of this chapter.

(iv) The zoning officer shall review the plan to determine compliance with this chapter and report to the zoning hearing board.

(v) The board shall not decide the case without reviewing the reports received from the zoning officer if the zoning officer elects to submit such reports. Failure of the zoning officer to submit a written report prior to the next regularly scheduled meeting shall not prevent the board from hearing and deciding the request.

(vi) The board shall hear and decide such request for a special exception use under the procedures of article VIII of this chapter within sixty days from the date an application has been properly submitted.

(vii) The decision of the board, notifying the zoning officer of the board’s decisions, shall be in writing and shall be communicated to the zoning officer and applicant personally or mailed to him or her at his or her last known address not later than fifteen days following the decision.
(C) Approval of Special Exception Uses.
(i) The zoning hearing board shall not approve any proposed special exception use if any proposed use will not meet:
   a. All of the general standards listed in subsection (b)(3) of this section, and
   b. All of the specific standards for the proposed use listed in subsection (c) of this section;
(ii) In granting a special exception, the board may require such reasonable conditions and safeguards (in addition to those expressed in this chapter) as it may deem necessary to implement the purposes of this chapter.
(2) Conditional Uses.
(A) Purpose. Before a zoning permit is granted for any use listed as a conditional use in this chapter, a site plan shall be reviewed by the planning commission and approved by borough council. This procedure is provided because of the impact that these uses tend to have on a community.
(B) Conditional Use Procedure.
(i) The zoning officer shall deny a zoning permit for the proposed development until written approval of the borough council is obtained.