DESIGN GUIDELINES

Bristol Borough

Bucks County

Pennsylvania

Bristol Borough Historical

Architectural Review Board

Bristol Borough Council

2012-2013

Bristol Lagoon

The southern terminus of the Delaware Canal

Notes & Acknowledgements

These design guidelines were prepared by the Bristol Borough Historical Architectural Review Board using the *Design Guidelines Writer*™ template.

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Landmark Towns of Bucks County

Delaware and Lehigh National Heritage Corridor

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research and complete all administrative work. Her tireless efforts are reflected on each and every page.**

Photographs by Robin Simmers-Butrey unless otherwise noted.

Guidelines adopted June 10, 2013 by:

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Grundy Mill Clock Tower

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Bristol Post Office Circa 1914

Bristol Train Station Circa 1911

Introduction

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1.1 INTRODUCTION TO THE BRISTOL BOROUGH HISTORIC DISTRICTS

The residents of Bristol have been aware of its significance with historic events and famous people for many years. The rich cultural history of Bristol has led to the nomination of four Historic Districts to the National Register of Historic Places: A) Jefferson Land B) Bristol C) Bristol Industrial and D) Harriman. With this type of recognition comes a great responsibility to inform residents of the community of the historical and architectural significance of the neighborhoods in which they live, and to encourage the preservation and restoration of the qualities and features that warrant the National Registry.

These design guidelines are intended to communicate the significance of Historic Bristol and to aid property owners to maintain the historic integrity of their properties while allowing for future improvements and growth.

The four Bristol Borough Historic Districts provide Bristol Borough with a sense of stability and a tangible connection to its past. Materials, forms and architectural styles employed in buildings tell a great deal about material availability, community economics, and connections to the outside world. This heritage, experienced by residents and daily users within the district, is worthy of preservation. These guidelines are designed to help residents and property owners preserve the heritage and character of this historic district, while ensuring that the district continues to meet the needs of residents, property owners and visitors. Activity in the historic district is a sign of vitality. New construction, rehabilitation, restoration and maintenance can be guided to preserve local heritage while encouraging a vibrant economy. These guidelines create a path for change that will strengthen and protect the district.

Bristol Borough Municipal Building, 250 Pond Street. Circa 1927

To preserve and protect Bristol Borough's historical and architectural resources, Bristol Borough Council created the Bristol Borough Historical Architectural Review Board through the August 4,1986 enactment of Ordinance #698 adopted January 8, 1968., pursuant to state enabling legislation. Consistent with the state enabling legislation, the Ordinance contains provisions for regulating alterations, additions, new construction, and the demolition of buildings within the District. The Historic District is an overlay to various underlying districts shown on the zoning map. The Ordinance establishes Bristol Borough Historical Architectural Review Board that reviews applications for exterior alterations, new construction, demolition, and sign permits within the Historic District, and makes recommendations to Bristol Borough Council for the issuance of a Certificate of Appropriateness for each application.

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

1.2 Intent of the Design Guidelines

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

This document is not meant to be used as a strict and rigid rule book. The Bristol Borough Council unanimously adopted the Design Guidelines by Resolution Number 2013-3 on June 10th, 2013.

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

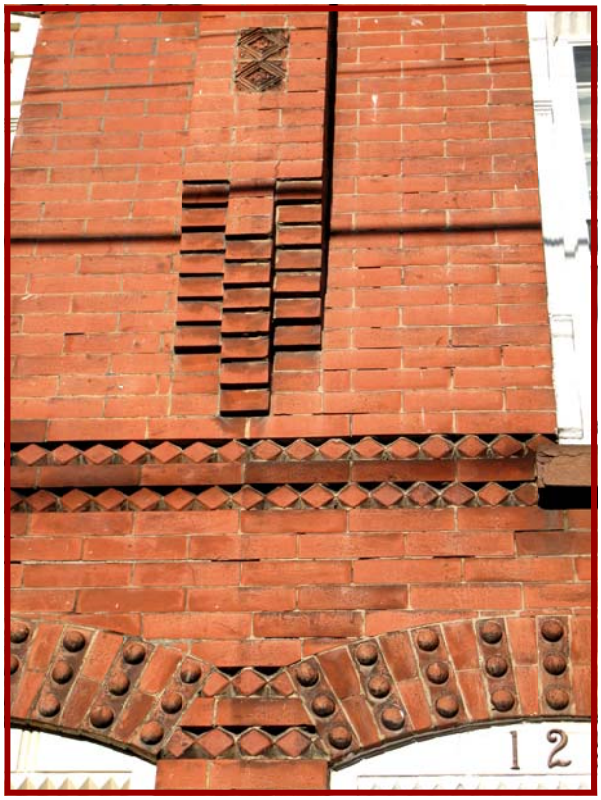
- To minimize harm to historic fabric.
- To enhance the historic character of the district.

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

- To assist property owners in planning for the acquisition of property, alterations to historic structures, and new buildings and additions in the historic district.
- To provide property owners and reviewers with the criteria that will be used to evaluate applications.
- To ensure that reviews of applications are consistent, minimizing the influence of individual tastes and arbitrary preferences.
- To augment the *Secretary of the Interior's Standards for the Rehabilitation.*

Former Grand Theater, c. 1928. Corner of Mill Street and Old Route 13 recently renovated.

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



Inside:

Historical Overview

2.1 Bristol Borough History

The settlement of Bristol Borough in 1681 was based on commerce. This tiny community would grow and develop a rich cultural heritage honored today. The following is a brief summary of Bristol Borough, the Historic Districts and the commercial or business district.

The Borough of Bristol was first settled as Buckingham in 1681. Samuel Clift received a grant of 262 acres from the Provincial Governor of New York, Sir Edmond Andros. Clift was to build a "Ferry House" on the Pennsylvania side. The Ferry House was built in 1681 at the intersection of Mill and Radcliffe Streets. In 1765 the Ferry House was replaced with what is now "The King George Inn". Ferries docked at the wharves at the end of Mill Street and market Street. The ferry system ran until 1931 when the Burlington-Bristol Bridge was completed.

Bristol Borough rests along the Delaware River 23 miles northeast of Old City Philadelphia, Pennsylvania. This location on the river made Bristol a prime candidate as a port and market town. Bristol held the title of County Seat of Bucks County from 1705-1725, is the oldest town in Bucks County and the third oldest town in Pennsylvania.

The earliest roads in Bucks county converged in Bristol. Mill Street and Radcliffe Street were once known as the King's Path (1675) which was established on a path used by the Unami (Turtle) branch of the Lenni Lenape Indians who dwelled in the area. The King's Path became the first highway to run through Bucks County and was to become known as the King's Highway (1686). Bristol was a stop along the route from Philadelphia to New York.

American architecture is well represented by many of the residential homes and businesses. The oldest known building is the Friends' Quaker Meeting House built in 1711. Bristol currently has four Historic Districts: The Bristol Historic District, The Harriman Historic District, Bristol Industrial Historic District and The Jefferson Land Historic District. There are many listings from Bristol on the National Register of Historic Places: Dorrance Mansion, Grundy Mill Complex, Delaware Division of the Pennsylvania Canal, Jefferson Avenue School and the General Stores and Mold Loft Building-Harriman Yard of the Merchant Shipbuilding Corporation. The Delaware Division of the Pennsylvania Canal is designated a National Historic Landmark.

The Dorrance Mansion, 300 Radcliffe Street was entered onto the National Register of Historic Places in 1986.

Mill Street in Bristol Borough has always been the commercial area of the Borough. The shopping district continues to have many of its downtown structures filled with businesses. Restoration, rehabilitation and maintenance has been addressed positively in the past.

The canal which runs sixty miles from Bristol and Easton, Pennsylvania, with Bristol anchoring its southern end, was built for the transportation of anthracite coal. The canal is currently known as the Delaware and Lehigh National Heritage Corridor. The communities along this canal route represent the

Mill Street Bristol Borough heading north to the Wharf on the Delaware River.

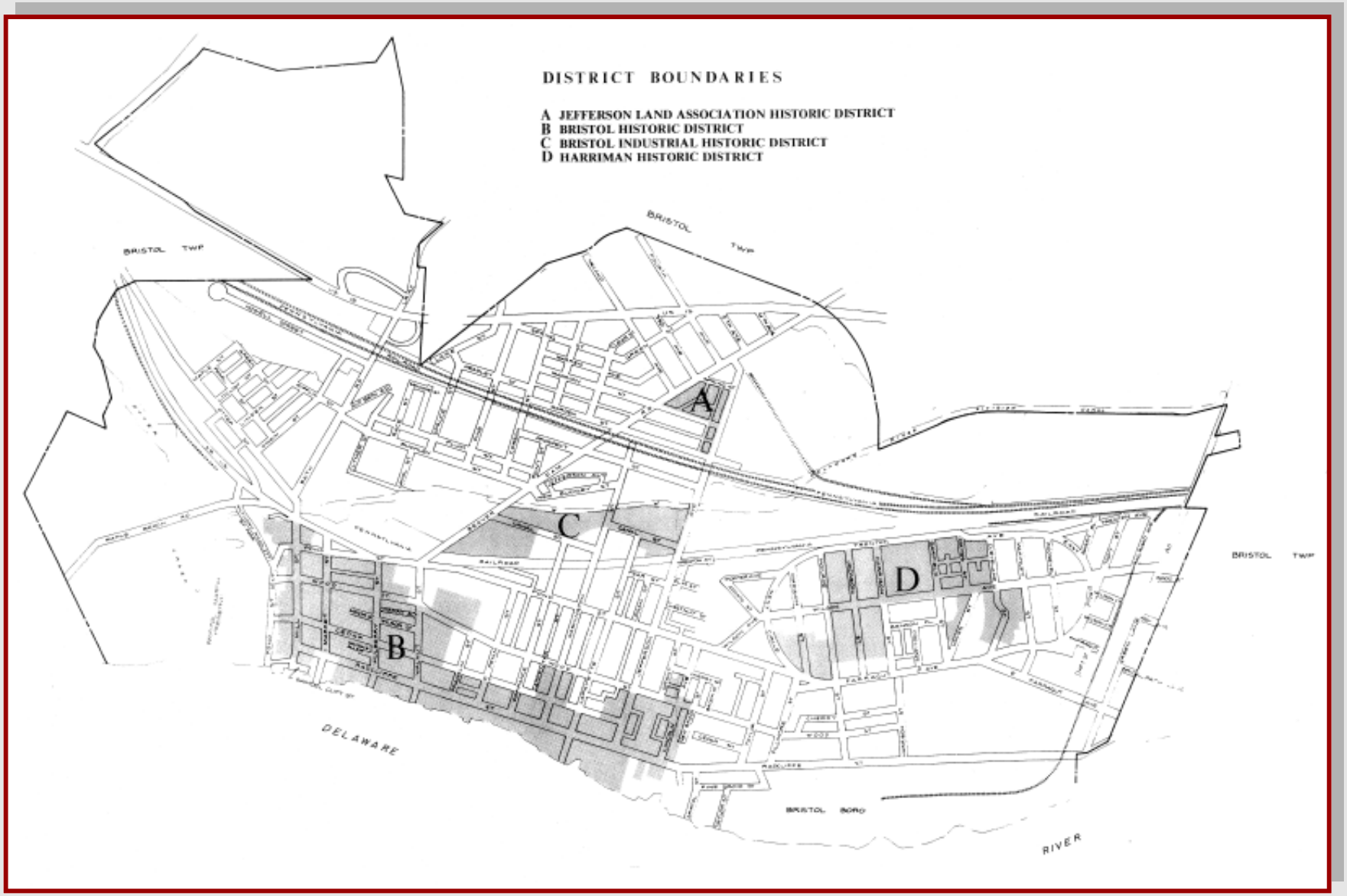
growth driven by the canal from 1827-1931. The canal was forty feet wide and five feet deep.

The Industrial Revolution brought growth to Bristol after the American Civil War. Factories and mills opened manufacturing woolen cloth, patent leathers, wallpaper, hosiery and many other products. One of the first of the larger manufacturers was the Grundy Woolen Mill in 1876. Many structures within this Industrial District are perfect examples of Rehabilitation and Reuse.

Shipbuilding has always been an important industry in Bristol. The inventor of the steamboat, John Fitch, tested his first boat in Bristol in 1787. The shipbuilding industry continued into World War I when in 1917, railroad heir W. Averall Harriman (MSC) began to build merchant ships for the war effort. The shipyard brought 11,000 workers and their families to Bristol. When the United States entered WWI Mr. Harriman negotiated an agreement with the Emergency Fleet Corporation to build the Bristol shipyard and lease it from MSC in return for MSC's construction of forty 9,000 ton freighters at the yard for a fixed price. The EFC decided to initiate the Bristol Housing Project. This single housing project was the largest undertaken by EFC and created an entire new township which was dubbed "Harriman". Construction began in March 1918 and the first and buildings were completed in July. There were 320 houses, 278 apartments and 22 dormitories housing a total of 3,800 workers and their families. The township had its own sewage, water and lighting systems. There were 212 apartments and 66 bungalows supplied with steam heating from the central heating plant. In addition to the housing itself, 18 stores, a school a 40 bed hospital, a 500 room hotel Known as the "Victory Hotel" and a vast "Merchant Restaurant". Harriman was annexed into Bristol Borough in 1922 and survives as a perfect example of a company town. Remaining architecture in Harriman shows great examples of the dormitories, row houses and single dwelling styles.

Today Bristol Borough is the gateway to Bucks County, Pennsylvania. It's cultural heritage is honored by residents and visitors alike.

Rehabilitation/Reuse: Former W.H. Grundy & Co. Factory. c.1876-1935.



Bristol Borough Historic Districts Map

Architectural Styles in Bristol Borough Historic Districts

Georgian (1700-1780)

Federal (1780-1820)

Greek Revival (1818-1860)

Italianate (1837-1890)

Gothic Revival (1800-1880)

Queen Anne Revival (1875-1890)

Romanesque Revival (1850-1890)

Second Empire (1865-1890)

Colonial Revival (1880-present)

Tudor Revival (1890-1940)

20th Century Commercial (1900-1940)

Bungalow (1905-1930)

Art Deco (1925-1940)

Modern Vernacular (1945–present)

Georgian (1700-1780)

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

Georgian Architecture: Radcliffe Street.

Federal Style (nationally 1780-1820, vernacular examples to mid-century)

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

Federal: Two Hundred block of Radcliffe Street Bristol Borough, Pennsylvania

Greek Revival (nationally 1818-1860)

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

Greek Revival: Wells Fargo Bank, Radcliffe Street, Bristol Borough, Pennsylvania.

Italianate Style (nationally 1837-1890)

The Italianate style appeared in America circa 1837 as a residential style. Although high-style examples of Italianate "villas" are uncommon, the vocabulary of the Italianate is everywhere in American cities, towns, and villages from the second half of the nineteenth century. Italianate buildings are almost square with wide eaves, large brackets, tall narrow windows, a low pitched roof and usually topped with a cupola. The John Dorrance Mansion in Bristol is a perfect example of Italianate style architecture.

Italianate: The Dorrance Mansion, Radcliffe Street , Bristol Borough, Pennsylvania.

Gothic Revival (nationally 1800-1880)

The Gothic Revival style was a favored style for religious buildings. It was first based on medieval architecture. Residentially, the Gothic Revival style featured steeply pitched roofs with deep overhangs, centered or paired cross gables, decorated barge boards and ornamental trusses at the gables, and elaborate one-story porches. The invention of the jigsaw made the intricate detailing easier to replicate. Universities such as Princeton built many Gothic revival buildings. A variety of windows is a typical feature. One window usually has Gothic details. These windows may have a pointed arch peak or two-three clustered together. Surviving Gothic houses are most prominent in the Northeastern United States.

Gothic Revival: 500 block Radcliffe Street, Bristol Borough, Pennsylvania.

Queen Anne Revival (nationally 1875-1890)

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

Queen Anne Revival

Romanesque Revival (nationally 1850-1890)

Romanesque Revival architecture is identified by its use of the semi-circular arch for window and door openings. The arch is decoratively to mark horizontal divisions. Walls are typically masonry or monochromatic brick. Examples are often ecclesiastical buildings.

Romanesque Revival: Masonic Temple, Cedar Street, Bristol Borough, Pennsylvania.

Second Empire (nationally 1865-1890)

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

Second Empire: Radcliffe Street, Bristol Borough, Pennsylvania.

COLONIAL REVIVAL STYLE (nationally 1880-1955, arguably to the present)

The Colonial Revival Style grew out of the Centennial Exhibition of 1876, and flourished for numerous building types in the first half of the twentieth century. The Colonial Revival Style is a consistent, popular architectural style. The variations are based on Georgian, Dutch and Federal architecture.

Colonial Revival ; Radcliffe Street & Jefferson Avenue, Bristol Borough, Pennsylvania.

TUDOR REVIVAL (1890-1940)

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

Tudor Revival, Radcliffe Street, Bristol Borough, Pennsylvania.

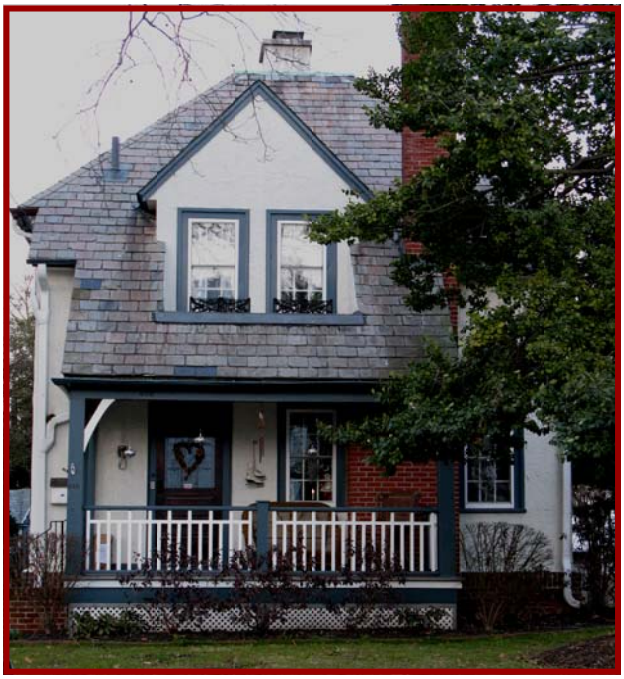
20TH CENTURY COMMERCIAL (1900-1940)

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

20th Century Commercial, 216 Mill Street Business District, Bristol Borough, Pennsylvania.

BUNGALOW (1905-1930)

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



Bungalow: East Circle, Harriman Historic District, Bristol Borough, Pennsylvania.

ART DECO (1925-1940)

In the late 1920's, "Art Deco" (so called after the 1925 Paris Exposition of Decorative Arts) reached the United States, appearing in everything from jewelry to skyscrapers. The Art Deco style is most commonly seen in storefronts, movie houses, and other commercial buildings that employ abstract, geometric patterning in wall surfaces, and long, sleek lines of metal moldings. Ornamental details are usually done in the same material as the building. There are several buildings in the Business District along Mill Street that are perfect examples of Art Deco.

Art Deco: Mill Street & Old Route 13, Bristol Borough, Pennsylvania.

MODERN VERNACULAR (1945 – present)

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

Modern Vernacular Architecture in Bristol Borough.

The Design Review Process

Inside:

5.1 INTRODUCTION

These Design Guidelines and Bristol Borough Council form the basis for the review of applications that come before the Bristol Borough Historical Architectural Review Board (HARB).

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

The design review process consists of the following steps:

- *Pre-application review (optional)*
- *Application submission*
- *Review by HARB*
- *Review by Bristol Borough Council*

Generally, the design process takes about three to four weeks to complete, and applicants should consider this timeframe when planning and scheduling their projects. For projects involving significant changes to structures within the Historic District, such as major façade alterations, construction of additions, new construction, and demolition, a pre-application review is highly recommended. Time frame for this type of project varies on the size and scope of work to be done. This is reviewed on a case by case basis. It is also recommended that applicants retain the services of a design professional for major projects within the historic district.

5.2 PRE-APPLICATION REVIEW

For projects comprising major alterations or new construction within the historic district, a pre-application review is strongly encouraged. The purpose is to acquaint the HARB with the general scope of the project and the design prior to the applicant's investment in time and costs in the specific details of the design.

5.3 APPLICATION SUBMISSION

Applicants must complete a HARB application form and submit it to the Bristol Borough Municipal Office at least 7 days prior to the HARB's monthly meeting. The required application package must include:

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

A copy of the HARB application form may be obtained from the Municipal offices or Borough website and is included as Appendix in these Guidelines. The HARB may not consider an incomplete application.

5.4 HARB REVIEW

The HARB considers each application for a Certificate of Appropriateness at its regular last Monday of each month public meeting. Property owner and applicant (if different) are encouraged to attend these meetings to present their projects and to address questions from the HARB. By not attending their HARB meeting property owners risk the potential continuance of their application in the event that the HARB has unanswered questions concerning the project.

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

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

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

5.5 REVIEW BY BRISTOL BOROUGH COUNCIL

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

Following the vote by the Bristol Borough Council, the Zoning Officer sends a letter to the applicant informing him or her of the decision of the Bristol Borough Council. For an approved application, a Certificate of Appropriateness is issued to perform the proposed work as presented or with specified conditions. If the Bristol Borough Council disapproves the application, the letter indicates the reasons for disapproval.

"Welcome Friend" sign hanging in the Bristol Borough Municipal Building. This was used during the visit of General Lafayette to Bristol, September 8, 1824.

Qualities of Historic Architecture

Inside:

6.1 INTRODUCTION

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

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

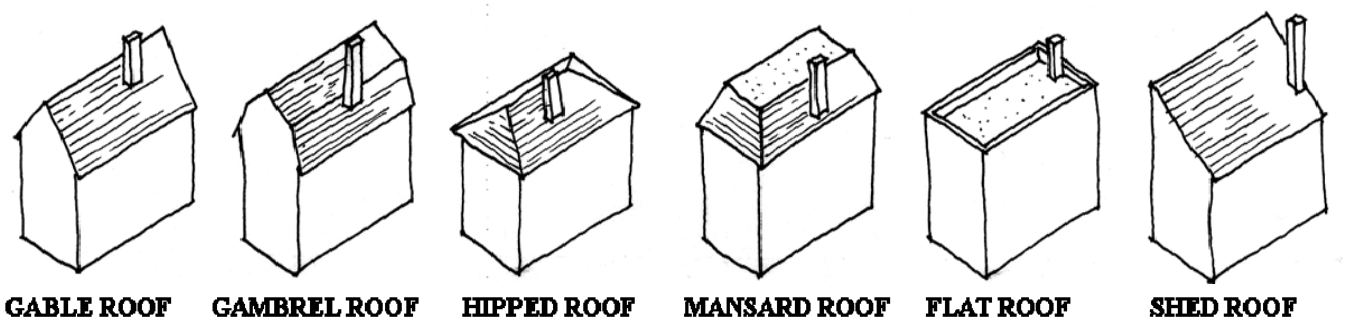
Harriman Historic District, Row homes along Wilson Avenue. Wood siding, stucco, ornamental half-timbering and slate roofing.

6.2 BUILDING MATERIALS

The homes and buildings in the Bristol Borough Historic Districts were constructed of traditional building materials-brick, cast stone, stone and stone foundations. Stone was often locally quarried such as Trenton brownstone and Wissahickon Schist. Roofing was usually metal or slate. A sense of architectural cohesiveness and harmony is felt in each of the Districts due to the use of similar materials and architectural styles.

6.3 MASSING

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



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

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

6.4 ORDER

Order in architecture is the arrangement and relationship of parts of a building. A symmetrical building façade — one where a center door is flanked by an equal number of windows on each side of the door — is highly ordered. Windows that align vertically are ordered; their placement is based on a rational structural and visual order. An asymmetrical façade is less formal than a symmetrical façade, but may also be highly ordered. For example, the façade of a side-hall plan house has an arrangement of vertically-aligned door and window openings that directly relate to the arrangement of hall and rooms inside.

6.5 PROPORTION

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

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

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

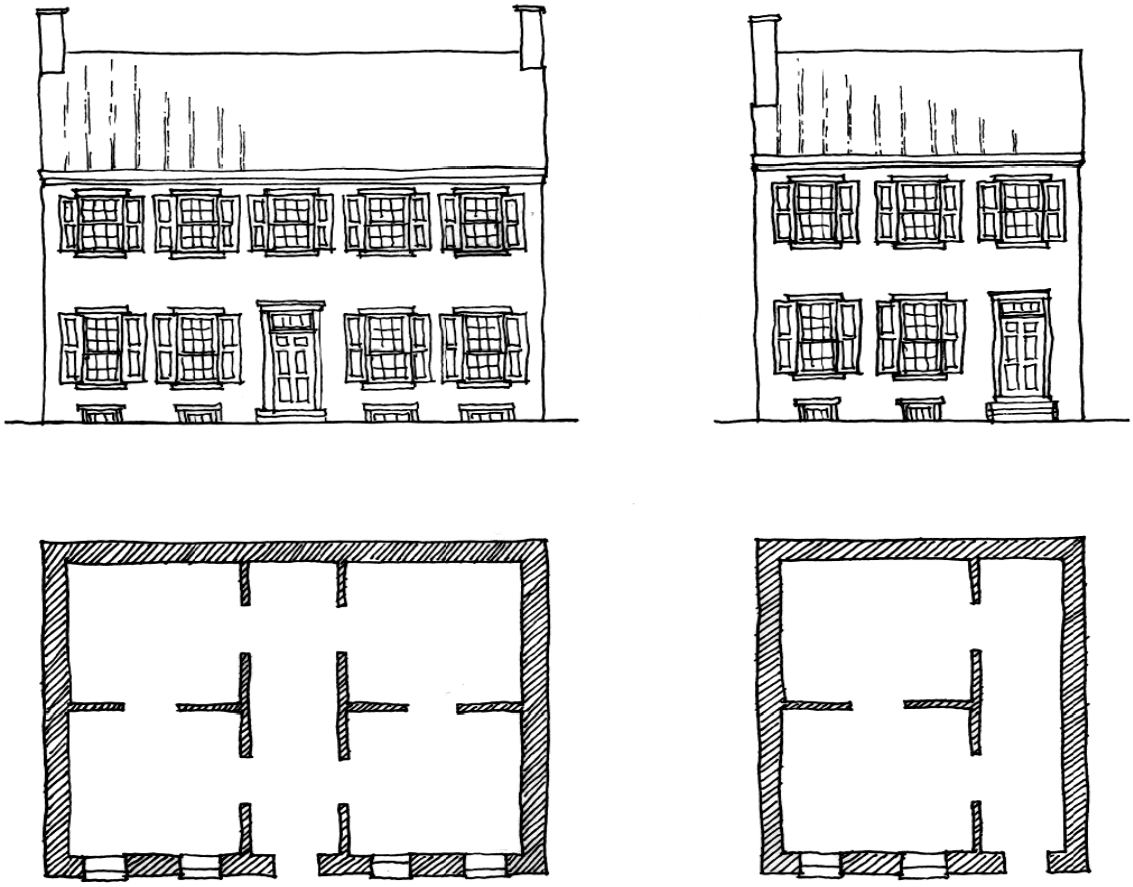


Illustration for Order: *The center-hall plan house, with its symmetrical façade, is highly ordered. The side-hall plan house, although lacking a symmetrical façade, is also a formal, ordered plan-type in which the doors and windows of the front façade are uniformly spaced and directly related to the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

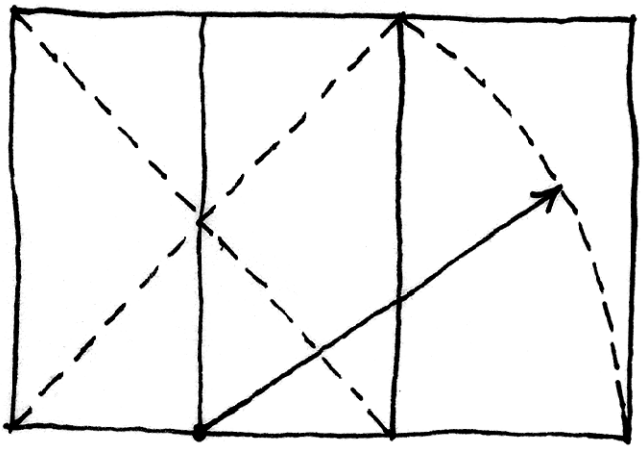


Illustration for Proportion: *The Golden Section formed by arcing the diagonal of half a square, creates a ratio of about 5:8. This shape recurs in western art and architecture.*

6.6 RHYTHM

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

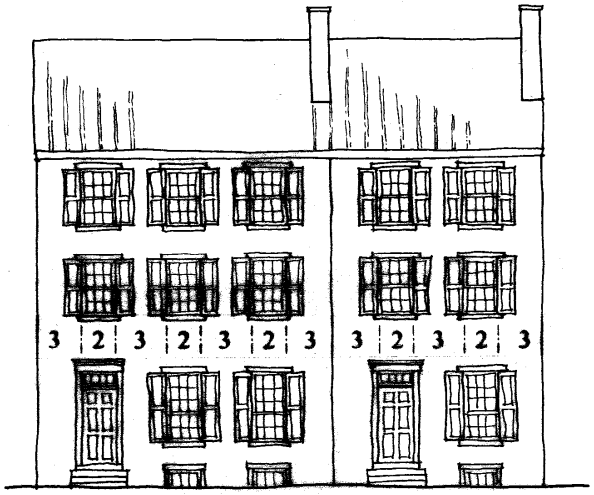


Illustration for Rhythm: *The spacing of window and wall on a façade creates a rhythm that repeats itself from building to building. The spacing of buildings along a street also creates a rhythm .*

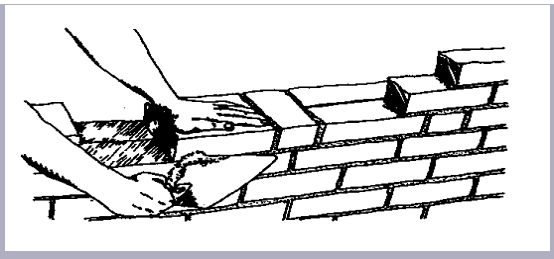


Illustration for Scale: *The common brick is scaled to the human hand*

6.7 SCALE

Scale in architecture is a measure of the relative size of a building or building component in relation to a known unit of measure or customary size for such a component. A person evaluates how large a building or building component is in relation to the human body size and his or her memory of the expected size for such a component. For example, a sense of the size of a wood-frame building can be established because of the width of a clapboard, which is usually about 5 inches. Doors and windows are scale-giving features on all buildings. Residential doors are typically slightly higher than the height of a tall person, or roughly seven feet high. Double-hung sash windows in historic buildings are typically five or six feet tall, the height of an average size person . If the size or shape of a familiar building component diverges from the expected, it may be said to be "out of scale**."**

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

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

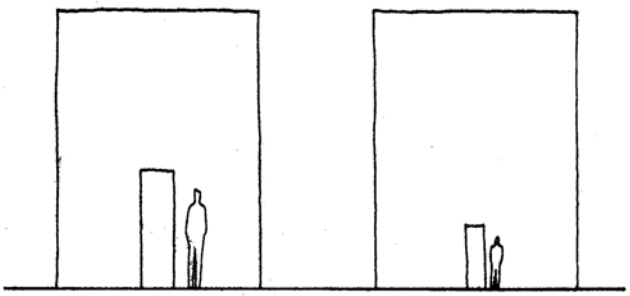


Illustration for Scale: *The scale of a building refers to its size and the size of building components relative to the size of a human. In a building of monumental scale, such as a large courthouse, a human is dwarfed in comparison to the size of the building and its elements. We use scale to estimate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

Inside:

Guidelines for Preserving Historic Buildings

7.1 GENERAL GUIDELINES FOR PRESERVING HISTORIC BUILDINGS

The following guidelines are applicable to all contributing historic buildings within the Bristol Borough Historic Districts, including outbuildings such as sheds, carriage houses, and garages.

7.1.1 ARCHAEOLOGICAL IMPACTS

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

7.1.2 BUILDING CHANGES

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

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

7.1.3 DETERIORATED AND MISSING COMPONENTS

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

7.1.4 IMMEDIATE NEIGHBORHOOD

Immediate Neighborhood is defined as the buildings flanking the subject building and the three buildings across the street.

7.1.5 PRIMARY FAÇADES

The Bristol Borough HARB in its review of applications, differentiates between primary and secondary façades. A primary façade includes the front and highly visible side façade of a building. A secondary façade includes a rear façade and nominally visible side façade . See page 16 for a diagram of Primary Facades.

7.1.6 PRECEDENT

Designs and changes approved or rejected elsewhere in the Historic Districts do not necessarily act as a precedent for a design or change under consideration.

All proposals will be considered individually based on their own merit and unique situation within the district.

7.1.7 PRESERVING ARCHITECTURAL CHARACTER

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

7.1.8 REVERSIBILITY

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

7.1.9 REPAIR AND RESTORATION VERSUS REPLACEMENT

It is recommended that existing original materials and significant components be retained wherever possible by stabilizing, repairing, or matching them with compatible new materials rather than by replacing them. If, due to severe deterioration or loss, historic components must be replaced, new components should replicate the profiles, dimensions, and material of the original components. The historic

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

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

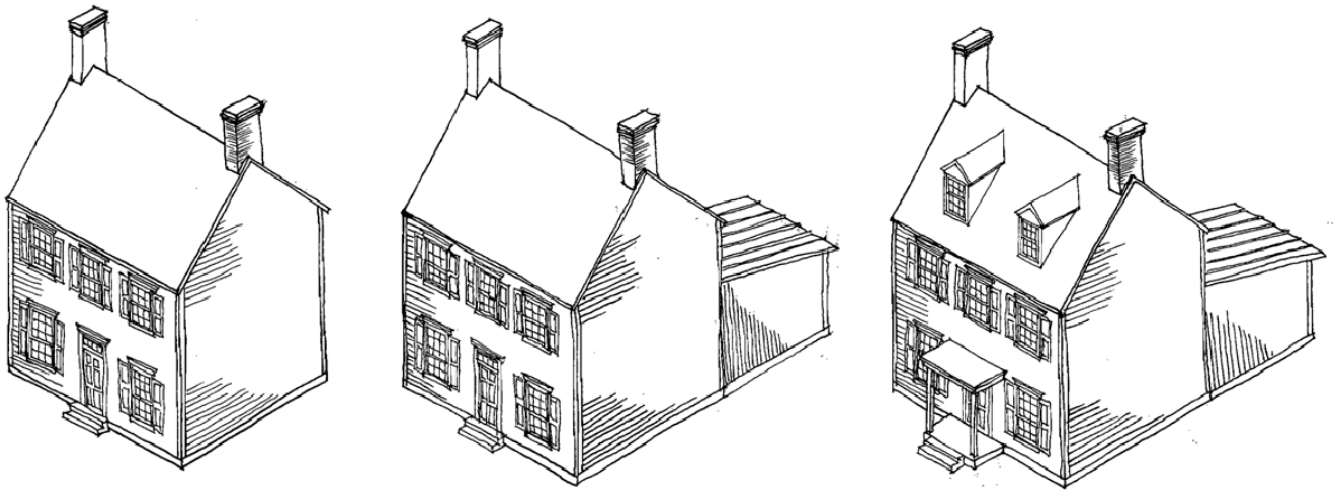


Illustration for Building Changes: *Significant changes to historic buildings over time, including additions, porches, and dormers should be preserved .*

7.2 SPECIFIC GUIDELINES FOR PRESERVING HISTORIC BUILDINGS

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

7.2.1 ANCHORING DEVICES

When attaching new items such as signs, sign brackets, light fixtures, door bells, security equipment, building identification numerals, awnings, flagpole brackets, and other devices to existing historic building materials, care should be taken to minimize permanent damage to the historic building materials. Attachment to plain wood surfaces is preferable to attachment to masonry, because at a future date when the item is no longer required, the anchor or fastener can be removed and the resultant hole patched and repainted without harm. When attachment to brick or stone masonry walls is necessary, anchors should be embedded in mortar joints wherever the joint width accepts the anchor without damaging the edges of the masonry unit. When existing mortar joints are less than 3/8 inch wide joints, anchors should be embedded in the stone or brick unit at least 1 inch away from the mortar joint to prevent damaging two stones or bricks at each anchor.

7.2.2 AWNINGS

Awnings should be appropriate to the design of the storefront or building façade. Awnings traditionally provided protection from the weather and shaded porches and windows from direct sunlight. New awnings should be designed to relate to the architecture of the storefront or building façade. Building features such as arched transom windows should not be obscured by the awning design. Awnings should be constructed of suitable fabrics supported by metal frames. Fabric design should be striped or solid color, using colors appropriate to the period of the building, and should avoid non-traditional effects. Awnings should not be internally illuminated. Refer to page 31 for images.

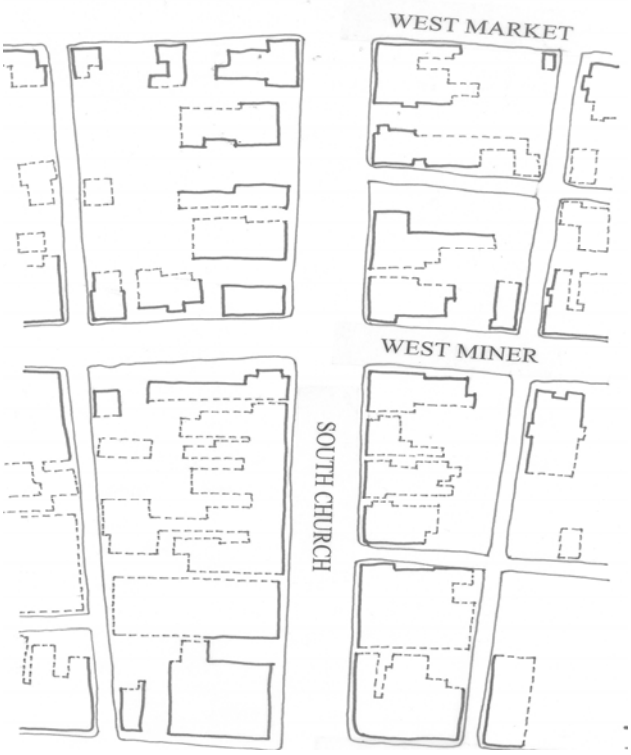


Illustration for Primary Façades: *Principal façades are more stringently reviewed by the Design Review Board. Façades which face or are perpendicular to a main Street or alley are considered principal (indicated with a solid line) while façades which face the interior of lots are considered secondary (indicated with a dashed line).*

7.2.3 DOORS AND DOOR HARDWARE, HISTORIC

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

Replacement doors should have either true divided lights (muntins that penetrate the glass) or simulated divided lights (permanently affixed muntins applied to both the exterior and interior sealed insulating-glass unit). Removable or snap-in muntins on glass panes or muntin grids that are sandwiched between layers of glass are not recommended. The reconstruction of missing, obscured, or modified original door openings is encouraged. Replacement of missing doors should be substantiated by physical, documentary, or pictorial evidence. Because of the unique sizes of historic doors, replacement exterior doors typically

require custom fabrication. Reducing the size of an existing door opening to accommodate a standard-size new door is not recommended. Insulated steel replacement doors are also not recommended.

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

7.2.4 DOORS, STORM AND SCREEN

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

7.2.5 EQUIPMENT, BANKING AND VENDING MACHINES

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

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

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

7.2.6 LIGHTING, EXTERIOR

Where historic light fixtures survive, they should be preserved. Reproduction exterior light fixtures on historic structures should be documented as compatible with the historic period of the structure and in scale with the building. Polished brass, "colonial style," and other overly ornamental light fixtures are not recommended for the primary façades

Awning on Mill Street Pharmacy is a good example of appropriate use of color and design in reference to the building.

of historic buildings. For historic periods before electric lighting (pre-1879), a concealed electric light source, or a very simple, clearly modern fixture is encouraged. A reproduction fixture from the wrong period is not recommended. If exposed conduit cannot be avoided, it should be painted to match the background material on which it is mounted. In addition to these guidelines, all new lighting is required to comply with Bristol Borough's lighting ordinance. Exterior floodlights and spotlights should be avoided on principal façades. Lighting for signage on historic buildings should be inconspicuous and should be restricted to reasonably low light levels.

Restored Historic Doors

Yard lighting and parking lot lighting should be post-mounted on maximum 12-foot high posts, or mounted on a secondary façade. High efficiency light fixtures that produce yellowish or pinkish light are not appropriate at highly visible locations.

7.2.7 MASONRY - CLEANING

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

7.2.8 MASONRY - PAINT REMOVAL

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

7.2.9 MASONRY REPOINTING

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

Historic stone and brick walls:

1 part by volume white Portland cement

2 parts by volume hydrated lime

6 parts by volume selected sand.

Historic stone and brick chimneys:

1 part by volume white Portland cement

1 part by volume hydrated lime

5 parts by volume selected sand

Illustration for Masonry Repointing: *Overly-hard Portland cement mortar restrains the expansion of permeable stone masonry and results in the delamination (loss) of the face of the stone.*

Illustration for Masonry Repointing: *Detail of eighteenth century pointing. The most common joint profile type for rubble stone masonry was the raised ridge joint.*

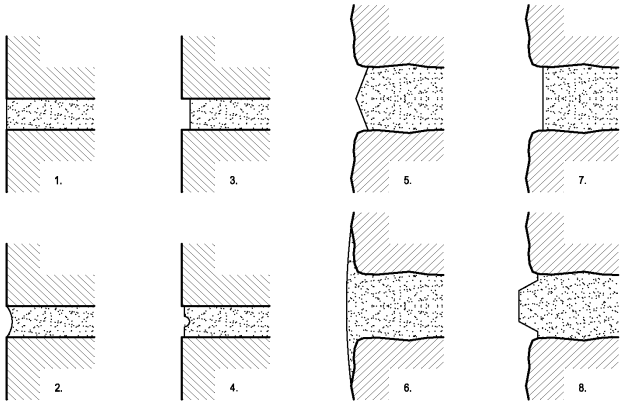


Illustration for Masonry Repointing: *New mortar joint profiles should match the pattern of original pointing. Brick joint profiles shown are 1) flush, 2) concave, 3) slightly recessed – struck flat, and 4) scribed. Stone joint profiles shown are 5) shallow raised ridge, 6) parge pointing (appropriate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

7.2.10 MECHANICAL, ELECTRICAL AND COMMUNICATION EQUIPMENT

The mounting of ventilation louver's, registers, exhaust fans, alarm devices, cable boxes, utility meters, satellite dishes, security cameras, condensers, generators and other mechanical, electronic, and electrical devices is not recommended on primary facades or primary landscapes. To minimize their visual impact, devices placed or mounted on secondary facades should either be painted to match the color of the material on which they are mounted or screened by landscaping.

Rooftop mechanical equipment should not be visible from a public way. Electrical, cable and telephone services should be placed underground whenever possible. Window-mounted air conditioning units are not recommended on the primary façade. If unavoidable, they should be removed during off-season or installed only on secondary façade. Air conditioning condenser units, generators, and heat pumps should be located in the rear of the building and screened from public view.

7.2.11 OPENINGS (NEW) IN EXISTING WALLS

Creating new openings in a principal façade is not recommended. Proposed new openings in walls should be compatible with the historic character of the building, and should follow the existing rhythm, proportions, and scale of the façade. Large-paned,

Mill Street: A perfect example of Restoration and use of appropriate windows, paint colors and materials.

sliding glass patio doors are not recommended on primary façades. French doors with divided lights, bay windows, and oriel windows should be proposed only on secondary façades.

7.2.12 PAINT COLORS AND COLOR SCHEMES

Exterior colors and color schemes should be consistent with the architectural style and period of the building. Ideally, exterior colors are determined by paint analysis. Certain paint manufacturers offer historically accurate exterior paint colors, including specific palettes for different architectural styles. For most buildings, color schemes can be organized according to the body, major trim, minor trim, and shutter colors. The body color covers wall surfaces, and on commercial buildings includes any storefront piers. The body color may be brick, stone or a stucco finish that will not require painting. Major trim includes the cornice, window frames, decorative

window crowns, storefront cornices, storefront columns, and bulkheads. Minor trim consists of window sashes, doors, and storefront frames. Accent color or colors may be assigned to shutters and/or doors. While eighteenth-century and early nineteenth -century buildings historically featured simple color schemes – masonry walls, white exterior woodwork, and dark green shutters and front door, for example – later Victorian styles featured color schemes which might include several colors. However, overly elaborate color schemes, and all color schemes employing multiple pastel colors, are not recommended. The so-called "painted ladies" are based on 20th century popular images of Victorian architecture, not on paint analysis or history, and are generally not recommended in a historic district.

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

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

HARB's policy on the review of exterior paint colors is as follows:

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

b. For applications involving the installation of materials with factory-applied finishes or inherent material color (such as roofing shingles, metal gutters and downspouts, pre-finished metal roofing, and natural materials including brick and stone) HARB will review colors as part of its overall consideration of the application.

c. For repainting of existing wood and metal surfaces, where no other alterations are part of the changes, HARB will not review color.

7.2.13 PARAPETS

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

7.2.14 ROOFING - GENERAL, HISTORIC

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

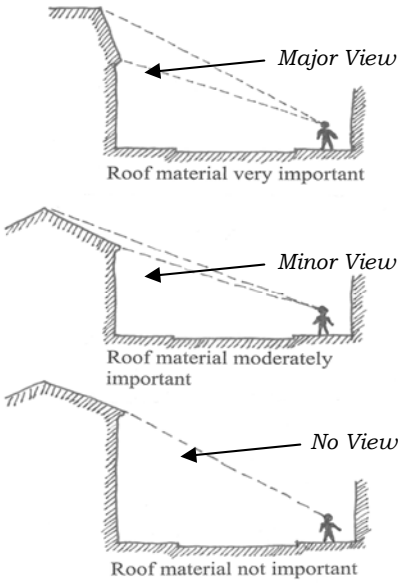


Illustration for Roofing - General roofing: ***The prominence of a roof and the height and angle of the roof when seen by a pedestrian or from a passing automobile will be factors that*** **HARB** ***considers in its evaluation of each roof-replacement proposal.***

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

7.2.15 ROOF FEATURES - HISTORIC CHIMNEYS

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

7.2.16 ROOF FEATURES – HISTORIC CORNICES

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

7.2.17 ROOF FEATURES - HISTORIC DORMERS AND CUPOLAS

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

The construction of new dormers or a cupola on any principal façade of an existing building is not recommended, except where historic dormers already exist in the immediate neighborhood (see 5.1.4). An application for new dormers should include photos of neighborhood buildings to support the placement, spacing, rhythm, size and type of new dormers.

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

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

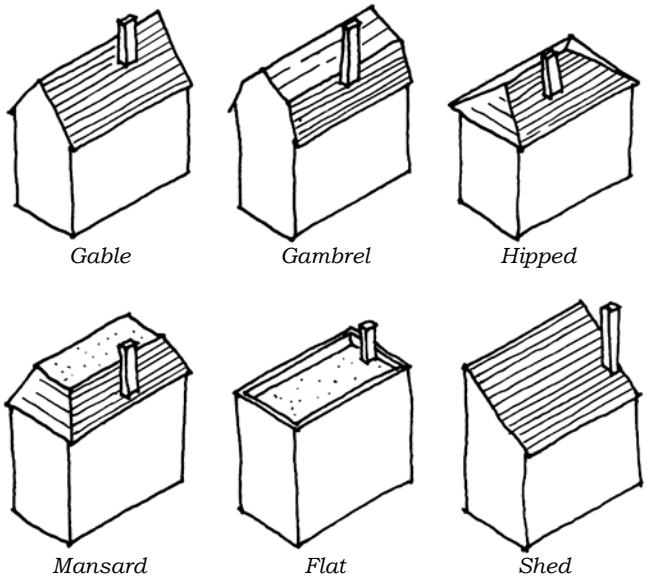


Illustration for Roofing Styles: *Common roof forms found on historic buildings.*

7.2.18 ROOFING - ASPHALT SHINGLES

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

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

7.2.19 ROOFING - DECORATIVE PATTERNED ROOFS

Decorative patterned roofs should be maintained and restored whenever possible. When replacing severely deteriorated decoratively patterned roofs, the new material should match the pattern, color, and texture of the historic roof. The Friend's Meeting House, Wood & Market Streets is an example of "strongly encouraged" types of replacement gutters, downspouts and maintenance of stucco.

7.2.20 ROOFING - HISTORIC GUTTERS AND DOWNSPOUTS

Historic buildings with substantial cornices often featured built-in gutters that are not visible from the ground. The maintenance and restoration of built-in gutters is highly encouraged, but is not subject to HARB review. A more modest type of built-in gutter, the water diverter (also called a "pole gutter" because of the wood board used in its construction), is visible from the ground. The maintenance and restoration of water diverters is also encouraged, but may be replaced with "hung" gutters, so-named because they are hung from the roof deck by metal brackets.When hung gutters and downspouts are replaced, the use of half-round gutters and smooth round downspouts is historically appropriate and thus recommended. New copper, terne-coated stainless steel, and lead-coated copper gutters and downspouts may be allowed to weather naturally, but aluminum and galvanized steel gutters, downspouts, and leader boxes should be painted to blend in with the color of the building to reduce their visibility.

Illustration for appropriate maintenance of Historic roofing, cornices, chimney, trim and paint color. Radcliffe Street, Bristol Borough, Pennsylvania

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

7.2.21 ROOFING - METAL

The maintenance and restoration of historic metal roofing is recommended. On sloping roofs, standing seam roofing is the most common metal roofing type. On historic flat roofs, including shallow-slope porch roofs, flat-seam metal roofing was often employed, and its preservation is encouraged. However, the maintenance and replacement of flat- and shallow-pitch roofs is not subject to review by HARB because

Friend's Meetinghouse, Bristol, Borough, Pennsylvania. Built 1711.Proper installation of gutters and down-spouts.

Radcliffe Street, Bristol Borough, Pennsylvania.

such roofs are not visible from a public way. When replacing severely deteriorated standing-seam metal roofing, custom-forming of the new roofing is recommended because the large seams, fascias, and edge details of pre-formed metal roofing are large, clumsy, and not recommended in the historic district.

7.2.22 ROOFING - HISTORIC SLATE SHINGLES

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

The continued maintenance of existing slate roofing is highly encouraged and less expensive than replacement with a substitute material. Bristol Borough has countless homes where the slate roofing is properly maintained, The replacement of severely deteriorated historic slate roofing with new slate roofing is also strongly encouraged. On buildings with gabled, hipped, or Mansard roofs, replacement of slate with asphalt shingles is not recommended.

Original slate roofing maintained on two homes in the Harriman section. Twin homes on Wilson Avenue were formerly the Recreation Center for the Emergency Fleet Corporation, c.1918.

7.2.23 ROOFING - SUBSTITUTE MATERIALS

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

7.2.24 ROOFING - HISTORIC WOOD SHINGLES

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

7.2.25 SHUTTERS AND BLINDS

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

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

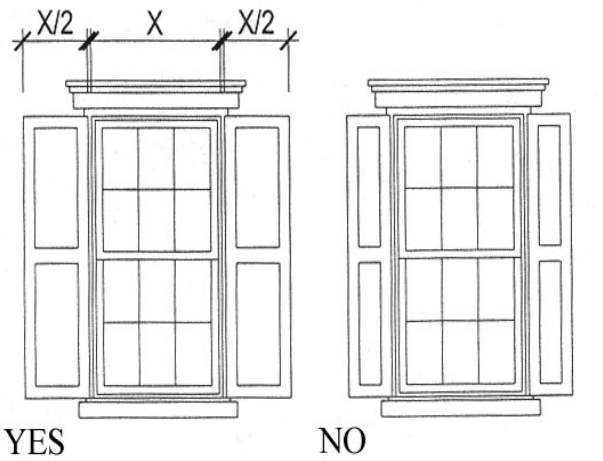


Illustration for Window-Shutters and Blinds *Replacement shutters and blinds should be painted wood or solid composite material, properly sized to sash opening, and appear operable.*

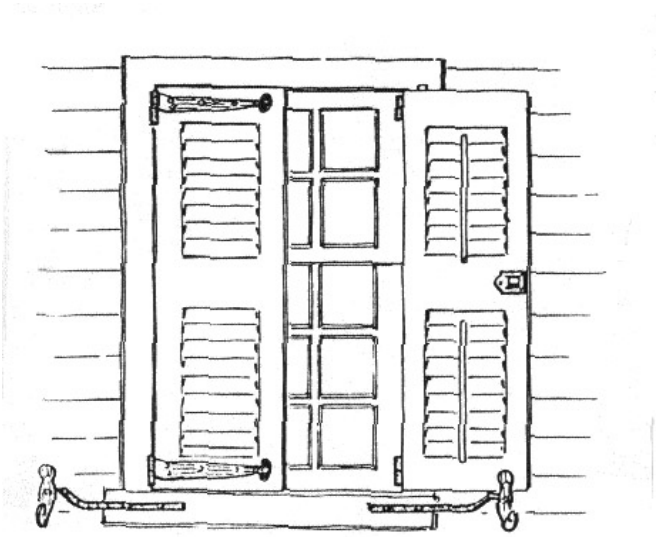


Illustration for Window-Shutters and Blinds: *Replacement shutters should be mounted on traditional shutter hardware, including hinges or pintles, shutter dogs (hold-opens), and optionally, shutter bolts.*

7.2.26 SIMULATED BRICK AND STONE FACINGS

Simulated brick and stone facings have been applied to a small number of brick buildings in the historic district. Typically these Portland cement plaster facings less than the cost of repointing and maintaining a brick façade over time. Existing brick facings should be maintained and painted brick red. Where the facing is deteriorated, a test panel should be prepared to determine the feasibility and appropriateness of removing it. Because of the strong adhesion of the Portland cement, removing the facing may not be economically feasible. Great care should be taken in removing the simulated brick and stone facings so as not to damage the historic brick substrate.

7.2.27 SKYLIGHTS IN HISTORIC ROOFS

Skylights may be installed on secondary façades., but are not recommended for primary façade.

7.2.28 STOREFRONTS-HISTORIC

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

Early shop windows were essentially large house windows, with sashes fabricated from many small panes of glass. The development of plate glass in the 1850s coincided with changes in retailing brought about by the industrial revolution. As more manufactured goods became available, competition for customers led merchants to increase their storefront display area. Existing buildings were altered to make the ground floor as transparent as possible.

7.2.29 STOREFRONTS - NEW STOREFRONTS IN EXISTING BUILDINGS

New storefront design should be based on the historic storefront that formerly existed at that location, as evidenced by surviving physical evidence and historic

Business District Bordentown, New Jersey. Building restoration using appropriate materials and paint colors. The streetscape features attractive window displays, sign design and placement, furniture and planters.

At left : Radcliffe & Mulberry Street, Bristol , PA

Gift shop with appropriate maintenance of stucco, paint , drainage and preservation of original use of the shop.

Below: Mill Street, Bristol, PA. Appealing window display and signage.

photographic views. For more information on new storefronts see 6.2.14 Storefronts in Specific Guidelines for New Buildings and Additions

7.2.30 STREET ADDRESS NUMERALS

Street address numerals should be simple in style, with characters not more than 4 inches high. Script styles and the spelling-out of the address is not recommended. Materials used should reflect the character of the building and architecture. Existing historic storefront windows and doors should be preserved, even when the use of the first floor space is not retail.

7.2.31 STUCCO-HISTORIC

The removal of stucco (traditionally a blend of lime and sand, more recently lime, cement, and sand) to expose original historic masonry is sometimes desirable; however, many stone structures were originally roughly laid and covered with a lime plaster. In this case, the lime plaster should not be removed, but rather preserved or replaced. Prior to deciding on a course of action, a test panel should be prepared to determine the feasibility and appropriateness of removing existing exterior stucco. Where the stonework was originally exposed and pointed, the test panel should reveal surviving original mortar joints. Where, in contrast, the stone masonry was built with the intent of applying a stucco finish, the underlying stonework was typically laid up with small stones and little regard for the aesthetics of uniform mortar joint widths. Where stucco is determined to have been added, great care should be taken in removing stucco to avoid damage to the historic stone below.

Stucco Finish: Farmhouse , West Circle Bristol Borough, Pennsylvania.

Brick walls were rarely built with the intent of applying a stucco finish. Existing stucco finishes

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

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

7.2.32 STUCCO, NEW APPLICATIONS ON EXISTING BUILDINGS

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

Stucco Finish: Friends Meetinghouse, Bristol Borough, Pennsylvania. C.1711.

7.2.33 WINDOWS - PRESERVATION OF HISTORIC

Historic windows are important character-defining elements of historic buildings and should be preserved through maintenance and restoration. Historic multi-light wood windows are highly-refined woodworking assemblies that were fabricated from old growth timbers and wood species that are more resistant to rot than currently-available woods. Numerous materials and repair methods are available for extending the service life of historic wood windows.

7.2.34 WINDOWS - REPLACEMENT

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

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

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

Windows and Shutters: Proper configuration of multiple panes and custom sizing. Shutters are correctly sized, appear workable and appropriate materials used.

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

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

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

7.2.35 WINDOWS-STORM WINDOWS

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

Three-track storm windows

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

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

Interior storm windows

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

7.2.36 WOODWORK - CLEANING

Cleaning of historic exterior woodwork should be done in the gentlest way possible. In general, scrubbing woodwork with a diluted solution of household detergent or chlorine bleach is an effective cleaning method, followed by a water rinse using a garden hose and spray nozzle. Pressurized water washing using up to 400 pounds per square inch pressure is also acceptable, provided there are no open joints and cracks in the woodwork that would

allow water to penetrate into the wall cavity. Cleaning exterior woodwork is an essential preparation step for repainting, and is also useful for extending the service life of a paint coating.

7.2.37 WOOD SIDING AND TRIM

In Bristol Borough's Historic Districts wood siding on houses is typically horizontal clapboarding, flush siding, vertical-board siding, with or without batten strips at the joints between boards. The visual character created by the texture and pattern of historic siding should not be altered by its replacement with different siding profiles or non-historic siding materials.

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

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

Guidelines for Business District Storefronts and Streetscapes

8.1 Business District Storefront and Streetscape Recommendations

8.1.1 STOREFRONTS

Storefronts are the prominent feature on Bristol Borough's Mill Street. Businesses old and new should embrace the original storefronts on Mill Street and base designs around the original storefront utilizing physical evidence and old photographs. New storefronts should be compatible with the structures time period. Interior window lights or signs are not recommended. Neon or plastic lit signs are not appropriate for a historic area.

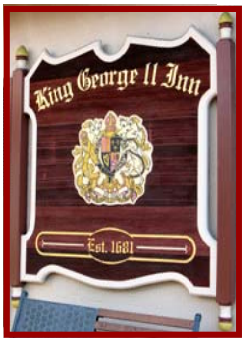
Keep storefronts neat , free of clutter, clean and visually appealing so potential customers can see merchandise and see into the store. Make a great first impression! Flags should be fresh and clean, plantings should be maintained and changed seasonally. Sidewalks in front of the business should be swept, cleared of weeds and debris. Trash placed neatly for pick up.

Storefronts are the first impression. Neat and clean gives a sense of quality.

8.1.2 SIGNAGE

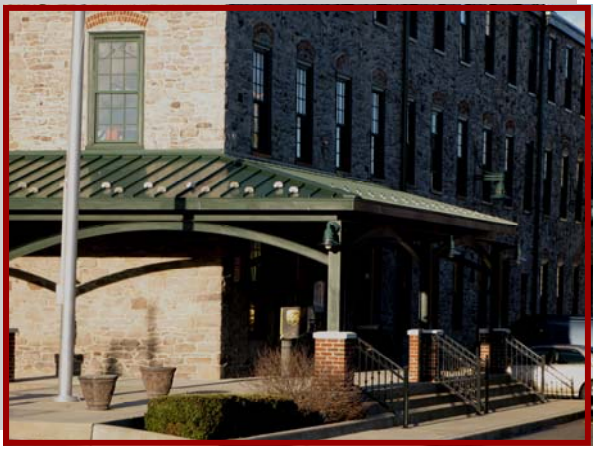
Use traditional sign materials such as wood, MDO, MDF, glass, gold leaf or painted wood letters or other durable historic looking material. Lettering should be hand-painted, carved, cut out or individually mounted. Avoid use of foam molded letters. Plastic letters may be acceptable without a glossy finish. Colors used should complement the color scheme of the building including accent and trim colors keeping in mind historic merit. Three colors are recommended using a historic palette. Signs should be indirectly lit with a shielded incandescent light source. Internal illumination will not be permitted. External illumination must be shielded to not be visible by passerby. Any sign that is dilapidated, lessee of the property on which it is located *may, after notification, be removed by the Borough at the expense of the owner. Neon or plastic lit "OPEN" signs are not recommended for historic towns. Banners are temporary as indicated by the Borough zoning ordinance. The use of vinyl or aluminum backboard or foil mirrors is not recommended. Sign clutter can block the view of your merchandise and window display or confuse a passerby. (*As taken from Bristol Borough Zoning Ordinance)

Sizing of signage should not exceed 24 sq. ft. Projecting signs should be a maximum of 6 sq. ft. per face. Window signs should not obscure more than 20% of the window glass. Projecting signs should be at least 10 ft. above the sidewalk and no more than 3 ft. from the surface of the building. Refer to the Bristol Borough zoning ordinances for specifics. Skilled professionals should execute the signs. Design is important aesthetically and in making the sign readable and appropriate for the building. The shape should conform to the area where the sign is located and it should not obscure architectural elements. Residential buildings used as a business can have a flat sign or small projecting sign between or on a porch column but, not higher than the top of the porch.



8.1.3 AWNINGS

Awnings design should be suitable to the architecture of the building, storefront or façade. Use of awnings as signage should be consistent with awnings used on the windows of the same building. The materials should be the same. Canvas awnings provide protection from the elements and can serve as the storefront signage. Solid colors are recommended on commercial buildings as well as residential. Cleaning and regular maintenance are recommended to project a positive image.



8.1.4 WINDOW DISPLAY

Create your appealing window displays by incorporating local events, seasonal changes, holidays and popular fashion trends to "reel" in the customers. Use your displays to entertain or educate the consumer. Partner with a local school, artist or community group and collaborate with local events. Keep advertising, credit card stickers and event flyers to a minimum.

8.1.5 STREET FURNISHINGS

Street furnishing include outdoor dining sets, benches, trash receptacles, planters, landscape accents and protection, bike racks and lighting. Street furnishings should be considered part of the overall design of the town. Consider matching the materials to create a rhythm throughout the district. Street furniture can provide lighting, places to sit and other functional elements that support a comfortable downtown environment. Pedestrian function should remain safe and not be hampered with the addition of furnishings. Benches and planters should be placed against the building for clear walkways . Furniture should be attractive, easy to maintain and enhance the commercial street. Not recommended: Picnic tables & benches, plastic tables or chairs, folding chairs and interior furniture. Furniture should not be permanent to the structure.

Recommended Exterior Furniture Examples:

Radcliffe Street , Bristol Borough, Pennsylvania

Photo by Barbara Freer

Fidelity Savings & Loan, Radcliffe Street, Bristol, PA.

Photo by Barbara Freer

Wood siding, metal roofing, original window trim, porch and posts. Dorrance and Cedar Street Bristol Borough, Pennsylvania.

Examples of properly maintained or historically correct replacement trim, siding, windows, brackets, door surrounds. Bristol Borough, Pennsylvania

Lincoln Avenue, Bristol Borough, Pennsylvania

Wilson Avenue, Harriman Historic District, Bristol Borough, Pennsylvania.

Guidelines for New Buildings and Additions

Inside:

9.1 GENERAL GUIDELINES FOR NEW BUILDINGS AND ADDITIONS

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

9.1.1 ARCHAEOLOGICAL IMPACTS

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

9.1.2 BUILDING HEIGHT AND FORM - ADDITIONS

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

9.1.3 BUILDING HEIGHT AND FORM - NEW BUILDINGS

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

9.1.4 BUILDING PLACEMENT AND SETBACKS - ADDITIONS

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

Illustration for Building Height and Form - Addition: *An addition to a historic building should be a secondary form that preserves the form of the historic building. A*

Image for Height and Form: The structure in the center is inappropriate by not matching the size, setback or rhythm of the neighboring buildings.

street, and new additions placed in the same manner will also have minimal impact.

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

9.1.5 BUILDING PLACEMENT AND SETBACKS - NEW BUILDINGS

Setbacks for new construction must comply with the zoning ordinance. Historically, the building type and landscape setting dictated the structure's setback from the street. For buildings in a village setting, commercial buildings such as taverns, inns, retail shops, and stores fronted directly onto the street or walk. New construction in the district should follow the precedent of adjacent lots. For buildings in an agricultural setting, setbacks varied, depending on the lay of the land and the most desirable placement of the residence and barn.

9.1.6 BUILDING PLACEMENT AND SETBACKS - SECONDARY STRUCTURES

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

9.1.7 HIGH-RISE BUILDINGS

High-rise buildings proposed for commercial streets (defined as over 3 stories) will be evaluated on a case-by-case basis. These buildings should contain ground floor commercial spaces compatible with neighboring commercial buildings. A high-rise building affects not only the streetscape, but also the skyline of the historic district. All parts of a high-rise building must be compatible with the district. The base, (lower floors) should relate to and support street activities. The tower (upper floors) should have

Illustration for Building Placement and Setbacks– Secondary Structures: Friends Meetinghouse, Wood Street View of Shed/Out Building, Bristol Borough, Pennsylvania

appropriate architectural treatment on all sides visible from a public way.

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

9.1.8 RELATIONSHIP OF ADDITIONS TO HISTORIC BUILDINGS

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

9.1.9 RELATIONSHIP OF THE FAÇADE PARTS TO THE WHOLE

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

9.1.10 REPLICATING HISTORIC BUILDINGS

The design of a new building should not be an exact replica of any existing historic building within the district. Copies of historic buildings among original ones look awkward and present a false historic context. However, a new structure's design may be inspired by historic building designs and features, and may be traditional in form and detailing. New construction shall be done in such a manner that the historical integrity of the immediate area is maintained.

9.1.11 THE ROLE OF MODERN DESIGN

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

9.1.12 SCALE AND MASSING OF NEW BUILDINGS

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

9.1.13 VISUAL RELATIONSHIP BETWEEN THE OLD AND THE NEW

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

Illustration for Replicating Historic Buildings: *Though not a replica of a historic structure, this new building exhibits a false historical character. This approach to contemporary design is not encouraged. Image courtesy of Design Guidelines Writer.*

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

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

9.1.14 WIDTH AND RHYTHM

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

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

Illustration for Scale, Massing, Width & Rhythm

9.2 SPECIFIC GUIDELINES FOR NEW BUILDINGS AND ADDITIONS

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

9.2.1 DECKS

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

9.2.2 EQUIPMENT, BANKING AND VENDING MACHINES

Automatic teller machines (ATM) mounted on primary façades of buildings within the historic district are not recommended. Efforts should be taken to mount ATM machines on secondary façades whenever possible. The placement and layout of the ATM machine should be incorporated into the design

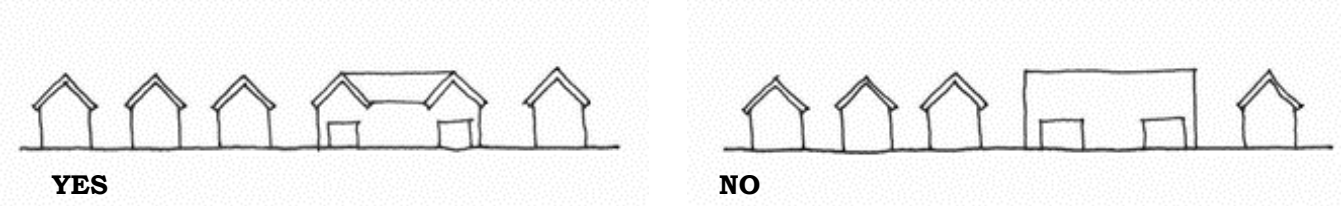


illustration for Scale and Massing of New Buildings: *A proposed large building may be made compatible with its context by breaking down its perceived massing into traditional "building blocks".*

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

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

9.2.3 LIGHTING

Exterior lighting of additions and new buildings should be simple and in scale with the building. New fixtures should be simple, unobtrusive, and mounted in a traditional manner. Exterior recessed downlights, if proposed, should be placed to avoid dramatic light patterns on the proposed building façade. Exterior floodlights and spotlights should be avoided on principal façades. Lighting for signage should be inconspicuous and should be restricted to reasonably low light levels. Yard lighting and parking lot lighting should be post-mounted on maximum 12-foot high posts, or mounted on a secondary façade. High efficiency light fixtures at highly visible locations that produce yellowish or pinkish light are not appropriate.

Illustration for Visual Relationship between "Old & New"
The inappropriate massing, size, and storefront configuration of the new building is incompatible with neighboring structures and diminishes the historic character of the block. This is a perfect example of a 20th Century Commercial property that now has historic relevance.

9.2.4 MECHANICAL, ELECTRICAL AND COMMUNICATIONS EQUIPMENT

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

9.2.5 OUTBUILDINGS - NEW CONSTRUCTION

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

9.2.6 PAINT COLORS AND SCHEMES

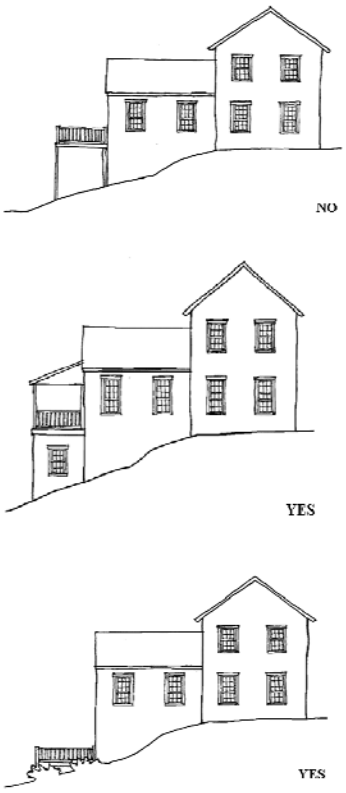
Paint colors used on additions should follow the color scheme of the original building. For new buildings, paint colors should be compatible with color schemes in the historic district. For new buildings constructed with traditional forms and details, exterior colors may follow Guideline 7.2.12 – Paint Colors and Color Schemes for existing buildings.

9.2.7 PORCHES AND STOOPS

New porches and stoops are encouraged on streets where porches and stoops are common. On additions, porches or stoops should be simple in design and visually relate to the existing building. On

Illustration for Decks:

Modern pressure-treated wood decks are not recommended where visible from a public way. Top: For secondary locations, elevated wood decks supported by pressure-treated wood posts are not recommended. Middle: If a main level deck is desired, the deck should be constructed as a traditional porch, supported by ground floor walls, and roofed over. Bottom: The most recommended placement of a deck is less than 4 feet above the grade, so that the deck, when viewed from a street, blends into the terraced hillsides.



new structures, porches or stoops should visually relate to the proposed building in a manner similar to the relationship of historic porches to existing historic buildings in the district. Refer to Streetscapes and landscapes 7.1.11 for more information.

9.2.8 ROOFS - DORMERS AND CUPOLAS

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

Illustration for Outbuildings-New Construction and Paint colors and schemes.

9.2.9 ROOFS - FORM

To be compatible, additions and new buildings should match the form of the dominate roof form in the historic district. Generally, on historic buildings, the roof form of an addition placed on the side of a building facing a street followed the form of the principal building. Roofing for roof forms found in historic districts. Continuing the historical

precedent, additions to gable roof structures that face a street should also have a gable roof. Additions on a secondary façade, can have a different roof form from the original structure. In the design of new buildings, the use of one of the historic roof forms found in the district is recommended. Roof forms not prevalent in the historic district are not recommended.

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

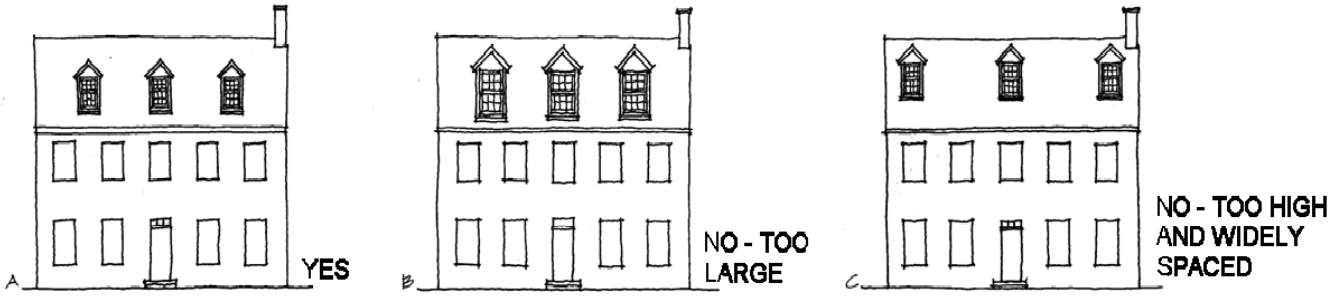


Illustration for roofs-dormers and cupolas: *Dormers should be carefully sized and placed to create a harmonious composition.*

Illustration for Additions and Decks—New Construction: *The addition on this home is compatible with the house. The design elements, use of materials and scale are good examples of such construction.*

Illustration for Roofs-Dormers: *The overall width of a proposed shed dormer should not exceed one-half of the roof width.*

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

9.2.10 ROOF MATERIALS –ADDITIONS

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

9.2.11 ROOF MATERIALS –NEW BUILDINGS

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

9.2.12 ROOF ORNAMENTS

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

9.2.13 ROOF - SKYLIGHTS

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

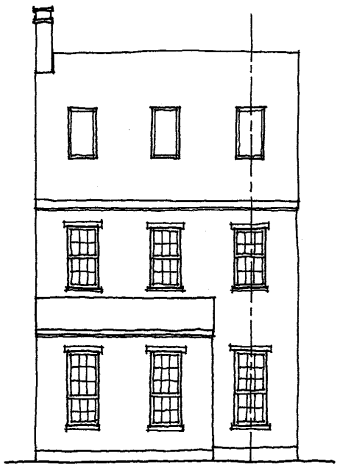


Illustration for Roofs–Skylights: *While skylights are not recommended on primary façades, they may be added to secondary façades if they are incorporated into the overall pattern of doors and windows. Skylights should align vertically with windows in the wall below.*

9.2.14 SHUTTERS AND BLINDS

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

9.2.15 STOREFRONTS

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

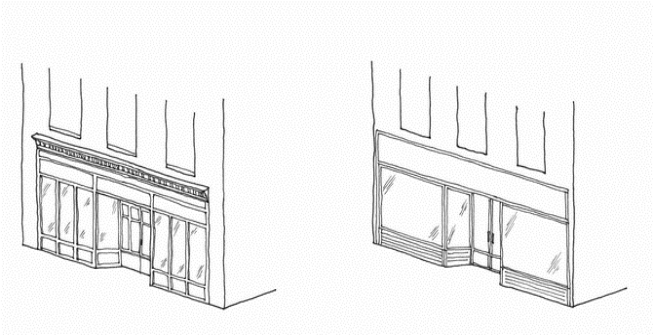


Illustration for Storefronts: *Two storefront designs for the same building. The left design is not a literal reproduction of a period storefront, but its scale relates to historical storefronts. The right storefront lacks human scale and vertical proportions.*

9.2.16 WALL MATERIALS—ADDITIONS

An addition should either replicate the existing exterior wall material in type, color, and texture or be constructed of a historic exterior wall material found in the district. If wood siding is proposed for an addition, the width and type of the new siding should complement the proportions and scale of the existing building siding. Other possible new material that would complement existing historic wood siding include cement/fiber synthetic clapboard siding that is manufactured with a smooth surface and field painted. The wall materials of an addition should be compatible with the wall materials of the existing building. Vinyl and aluminum siding are not recommended in the historic district. Likewise, vinyl and aluminum facings and fabricated plastic or composite wood/plastic building components are not appropriate on primary façades. Smooth-non-textured vinyl and plastic is acceptable.

9.2.17 WALL MATERIALS –NEW BUILDINGS

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

9.2.18 WINDOWS AND DOORS - ADDITIONS

It is recommended that the material of windows and doors in additions match the material of the window and doors in the historic structure. The proportions of windows and doors in an addition should be similar to the proportions of original openings in the existing building. Depending on the size and design of the addition, replicating the sash configuration of

the original building may be recommended. For all additions, it is recommended that all openings follow the proportions of original openings or be based on clear multiples of original openings. Snap-in muntins in new windows are not recommended. Sliding glass doors are not recommended on the primary façade of an addition. Steel doors should be period appropriate in design and color.

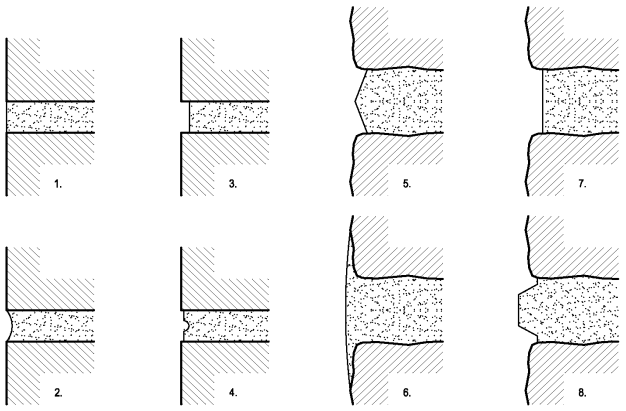


Illustration for Wall Materials: *New mortar joint profiles should match the pattern of original pointing. Brick joint profiles shown are 1) flush, 2) concave, 3) slightly recessed – struck flat, and 4) scribed. Stone joint profiles shown are 5) shallow raised ridge, 6) parge pointing (appropriate only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

9.2.19 WINDOWS AND DOORS - NEW BUILDINGS

Windows in new buildings in the historic district should relate to the placement and proportions of window openings in the neighborhood of the proposed new building. In a primarily residential neighborhood, windows in a new building should be of sizes and proportions similar to existing residential windows in the neighborhood. For such buildings, the total area of windows should be no more than one -third of the total wall area of primary façades. In commercial districts containing twentieth century commercial buildings, however, existing windows may be much larger. Proposed buildings in this setting should be of sizes and proportions similar to existing commercial buildings.

Mill Street Bristol Borough . New period lampposts and new trees have been added to the streetscape.

Inside:

Guidelines for Preserving Historic Streetscapes

10.1 GENERAL GUIDELINES FOR PROTECTING HISTORIC STREETSCAPES AND LANDSCAPES

10.1.1 General

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

10.2 SPECIFIC GUIDELINES FOR PROTECTING HISTORIC STREETSCAPES AND LANDSCAPES

10.2.1 ACCESSIBILITY

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

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

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

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

10.2.2 DRIVEWAYS AND OFF-STREET PARKING

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

10.2.3 FENCES

Wood picket, vertical board, wood stockade, and ornamental iron fences are found in the Bristol Borough Historic Districts. Chain-link fences and plastic fences are not recommended in the Historic District except on rear areas of lots. In general, new fences should match existing fences whenever possible. New fences along street fronts should be designed to allow views of the yard and building. New fences for rear and side yards may be more opaque. Gates should be designed to swing into the private walkway or driveway, not onto the public sidewalk. Fences along side and rear lot lines may be constructed of rough board, plank, or welded wire fabric, but fences near dwellings should be more refined or ornamental.

10.2.4 FURNITURE, OUTDOOR

Street furniture such as benches, trash receptors, and tables should be simple in character, constructed of wood and/or painted metal, and be compatible with the style and scale of adjacent buildings and outdoor spaces. Refer to page 33 for specific examples of streetscape furniture types.

10.2.5 OPEN FIELD CONSTRUCTION

Construction in open fields within or adjacent to historic districts has a strong impact on the historic district. While preservation of the linear town plan is central to the goals of a historic district, preservation of the open space surrounding the town is also important to the preservation of the linear plan.

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

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

Fence lines and hedgerows create order in the rural landscape. An agricultural landscape is a type of cultural landscape, combining both natural and man-made elements. Historic agricultural landscapes are characterized by their stability, evolving slowly over time. When modern residential land development occurs, the cultural landscape is altered or destroyed, separating the community from its past and from the land. For open land adjacent to a historic district, elements of the cultural landscape, such as hedgerows and fence lines, should be preserved.

Existing historic vistas should be preserved. Construction in open fields and development planning should take into account existing trees, and should preserve all contributing trees ,woods and River views.

Left: Illustration for Accessibility: *The shop entrance requires only a short ramp and the use of brick paving masks the presence of the ramp. Image courtesy of Design Guidelines Writer.* ***Right: Illustration of Fencing:*** *The wood fence is a recommended material; the white vinyl to its right is not as desirable a material.*

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

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

10.2.6 PATIOS

Patios should be located on secondary sides of buildings.

10.2.7 PLANT MATERIALS

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

10.2.8 PLANTERS AND WINDOW BOXES

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

Illustration for Fences: *New wooden fence compliments the brick walkway, stone foundation and plant material.*

10.2.9 PORCHES AND STOOPS, HISTORIC

Historic porches and stoops are important character-defining features of the Bristol borough Historic Districts Porches often were added to earlier structures, and are significant additions warranting preservation. New porches and stoops should match the scale and character of existing porches and stoops in the Historic District. Figure

On primary façades the original materials, configurations, details, and dimensions of a historic porch or stoop should be preserved or restored. Where components are severely deteriorated and require replacement, new components should replicate the original in material and design.

Replacement porches and stoops should be based on physical or pictorial evidence. If this evidence is not available, a simple design that avoids elaborate detail should be employed. Replacement vinyl railing systems, and railings fabricated from unpainted pressure-treated wood are not recommended .

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

Illustration for Historic Porches: The chain-link fencing is not compatible with the historic façade, porch and railings on this Harriman Historic District multiunit.

7.2.10 RETAINING WALLS

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

10.1.11 SETBACKS

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

10.2.12 SIDEWALKS

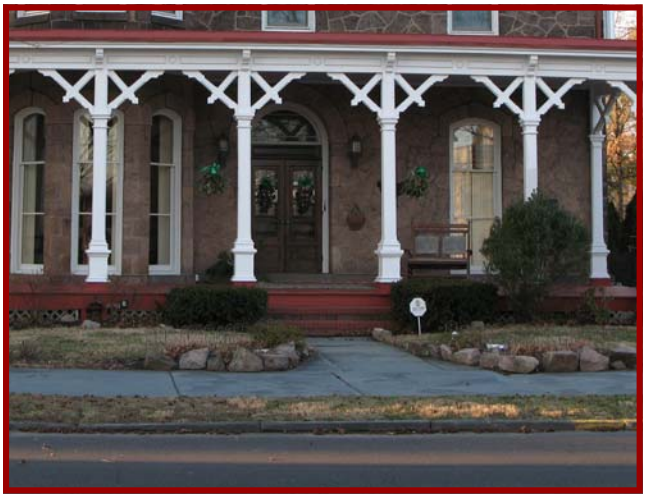
Surviving walks should be preserved or restored using matching materials such as slate, stone or brick. Where surviving, remnants of historic curbing should

be preserved. New walks should be constructed from materials traditional to the historic district. Concrete pavers and patterned concrete are not recommended paving materials.

10.2.13 SIGNAGE

Signs should be compatible with the scale, proportion, form, and architectural detailing of the building to which they are applied . Projecting signs (hung perpendicular to the wall on a decorative bracket) and wall-mounted signs that are rectangular, square, or oval are appropriate to the majority of historic buildings. Free-standing signs are appropriate for buildings that are set back from the front lot line and fronted by landscaping. A traditional sign type such as wood with either carved or painted lettering is highly encouraged. Signs should not obscure any architectural detail. Appropriate colors for signs were traditionally intense versions of building colors— high-gloss bottle greens, olives, golds, and burgundies on a neutral background. On commercial buildings with a storefront, signs should be placed in the signboard area (frieze) located above the storefront windows and below the upper-story windows.

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



Preserved Slate Sidewalk: Radcliffe Street Bristol Borough, Pennsylvania.

Illustration for Porches and stoops: *Historic stoops are important character defining features of the streetscape*

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

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

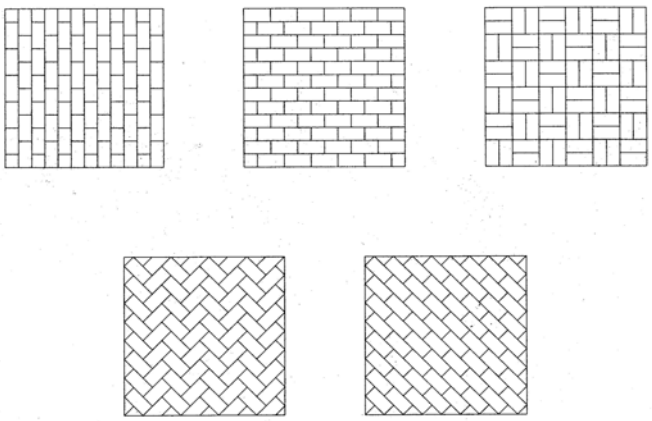
10.2.14 STREET AND YARD LIGHTING

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

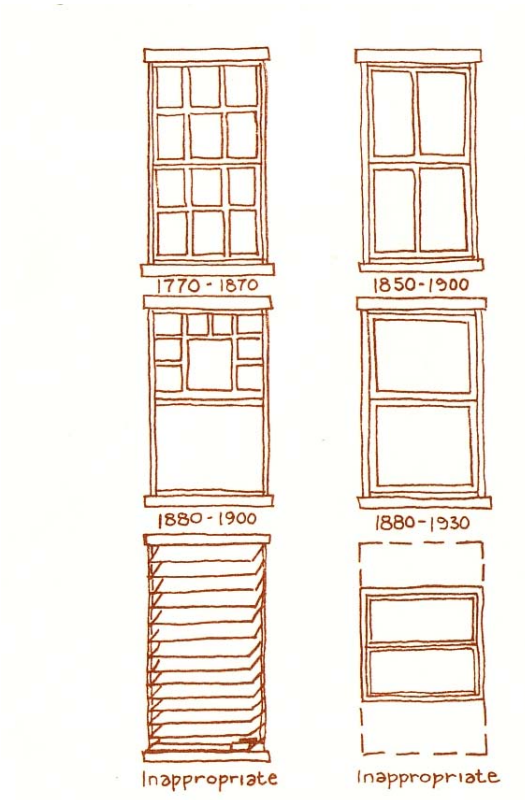
Illustration for Porches and sidewalks: *Historic porches are important character defining features of the streetscape. Surviving sidewalk materials must be maintained. Grundy Museum, Radcliffe Street, Bristol Borough, Pennsylvania.*

EXAMPLES

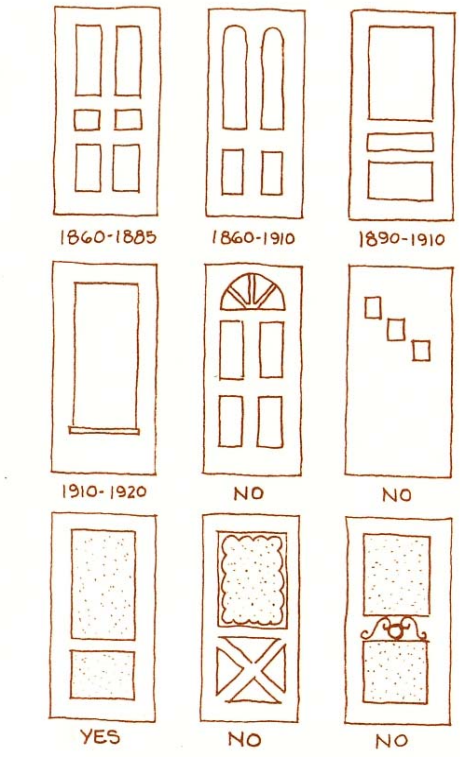
Illustrations A– F were taken from the Bristol Borough Design Guidelines 1986.



Sidewalk Brick Patterns: Preservation and maintenance of historic brick sidewalks is highly encouraged, including replication of the prevalent, existing brick pattern.

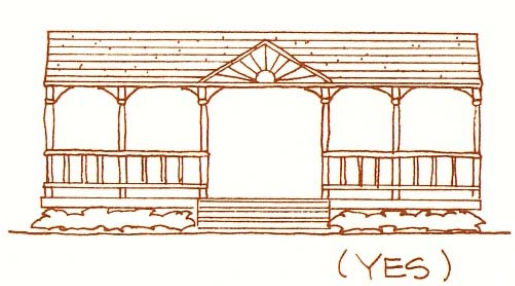


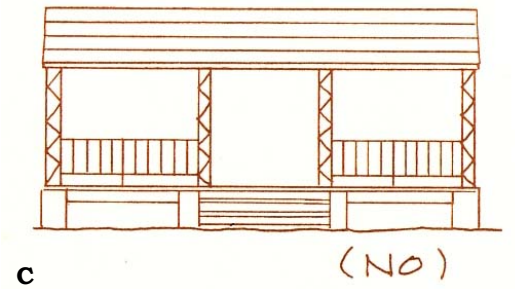
A



B

Windows and Doors: Some of the most important features in a Historic District are windows and doors. Careful consideration is recommended when refinishing or replacing. This helps to clarify historically correct styles as well as inappropriate versions of windows and doors.





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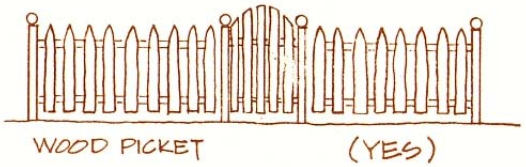
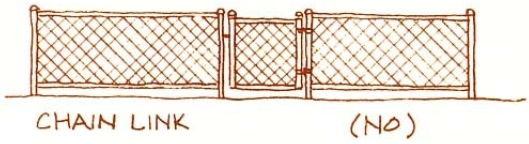
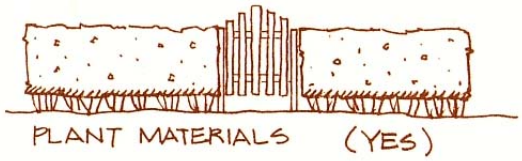


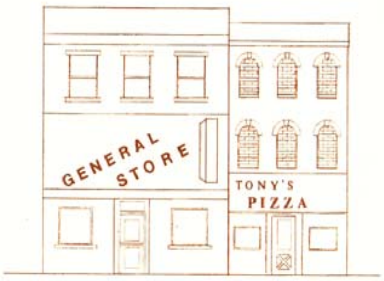




D

Illustration C: Maintaining or restoring porch posts, railings or trim requires research and good maintenance. Everything can be duplicated or it is recommended to search for appropriate, similar replacement.

Illustration D: Fences should be renovated or replaced with historically correct styles. Chain link fence is not appropriate in a Historic District. Plant borders are a suitable material and information is available for historically correct plantings to



E

F

Illustration E: Changes to residential properties develop over years and years. Inappropriate changes can affect the architectural integrity of the homes and neighborhood. It is not recommended to cover original façade and trim, remove or enclose porches, modifying the windows or dormers, replacing doors and windows with inappropriate styles and adding cable dishes and air conditioner units to the front façade.

Illustration F: It is recommended that commercial buildings follow the same guidelines for windows, doors and signage to keep with the time period of the building or the historic district. This will create a cohesive look to the Mill Street Business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125


BETHEL


CANAL WORKS

Appendices

Inside:

A. GLOSSARY OF ARCHITECTURAL TERMS

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

asymmetrical: Not symmetrical

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

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

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

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

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

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

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

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

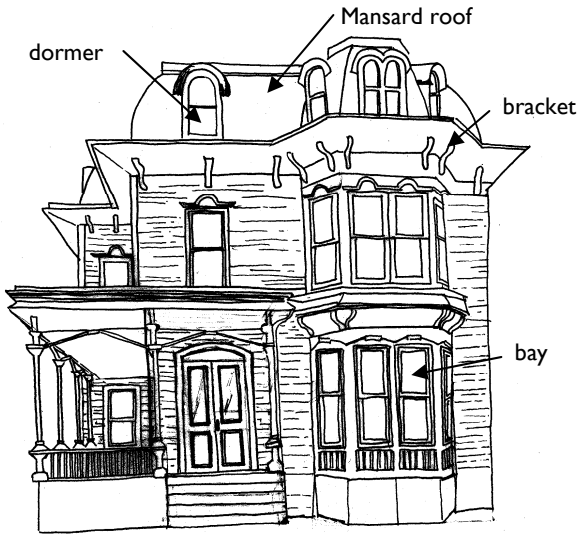


Figure 1.

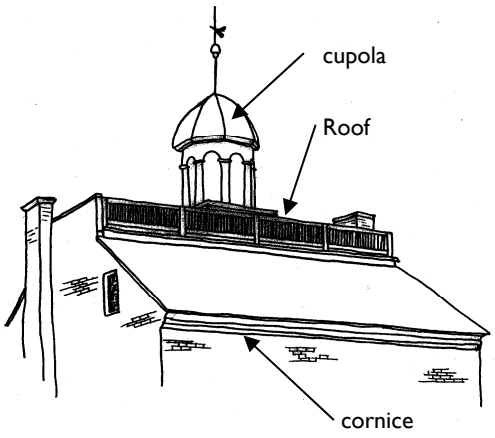


Figure 2.

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

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

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

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

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

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

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

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

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

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

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

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

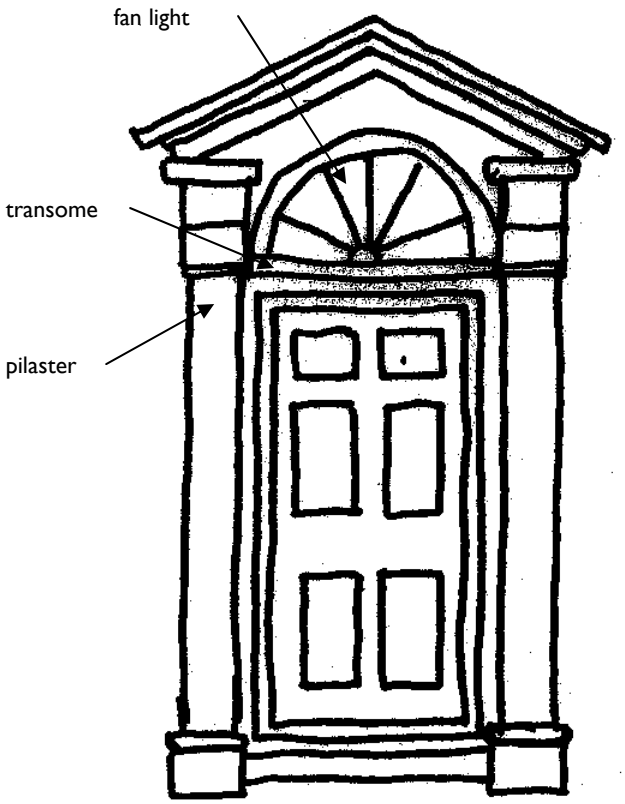


Figure 3.

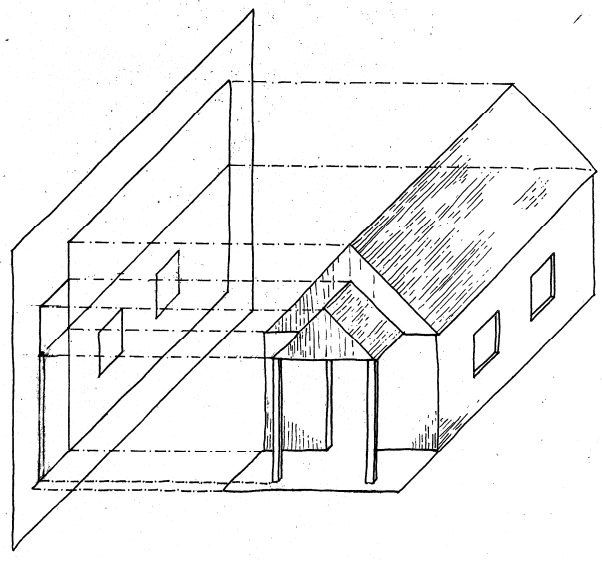


Figure 4.

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

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

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

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

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

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

fascia: Any long, flat horizontal band or member.

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

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

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

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

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

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

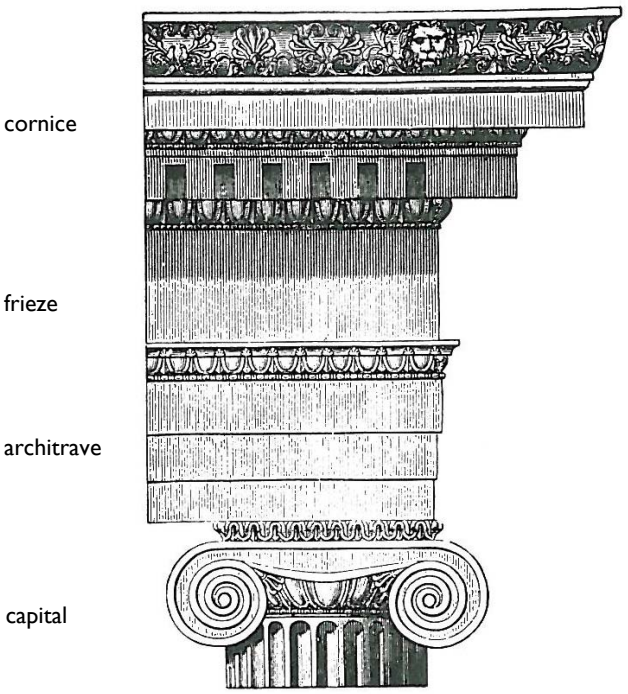


Figure 5.

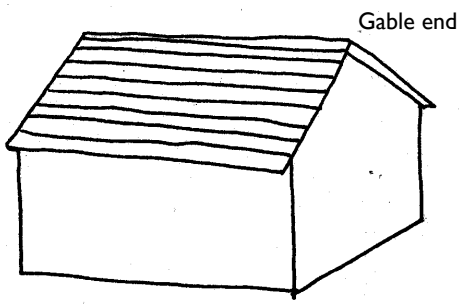


Figure 6.

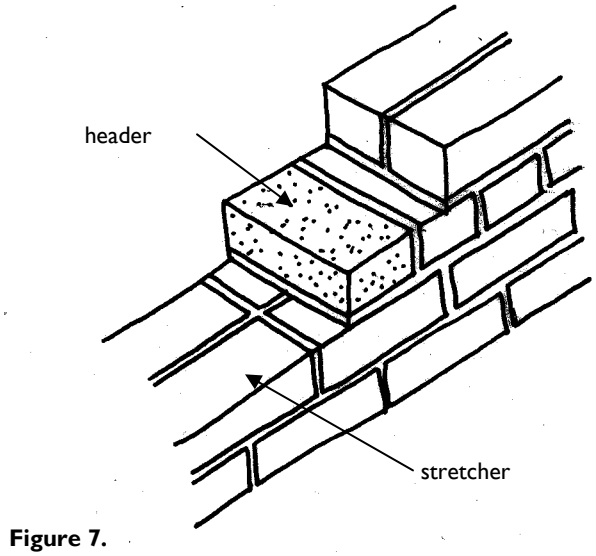


Figure 7.

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

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

light. A pane of glass in a window sash.

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

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

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

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

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

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

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

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

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

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

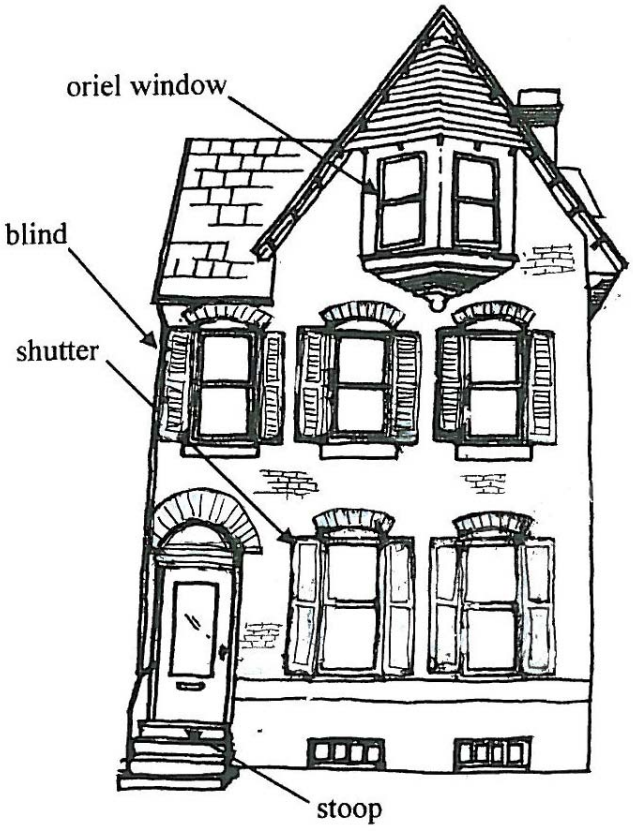


Figure 8.

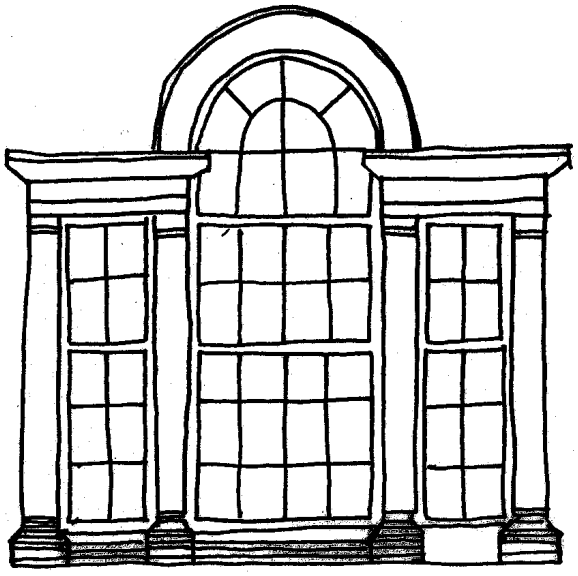


Figure 9.

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

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

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

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

See Figure 10.

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

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

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

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

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

porch: A structure attached to a building to shelter an entrance or to serve as a semi-enclosed space,

usually roofed and generally open-sided.

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

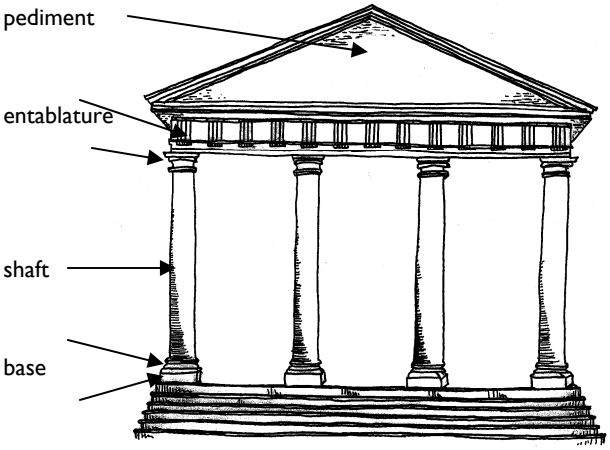


Figure 10.

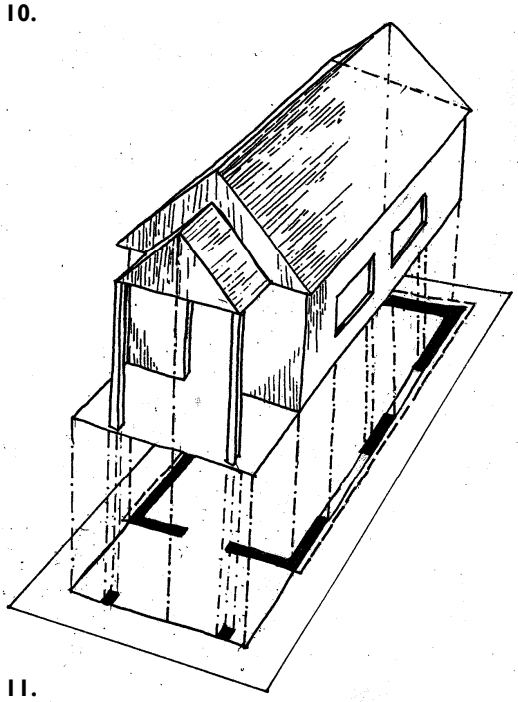


Figure 11.

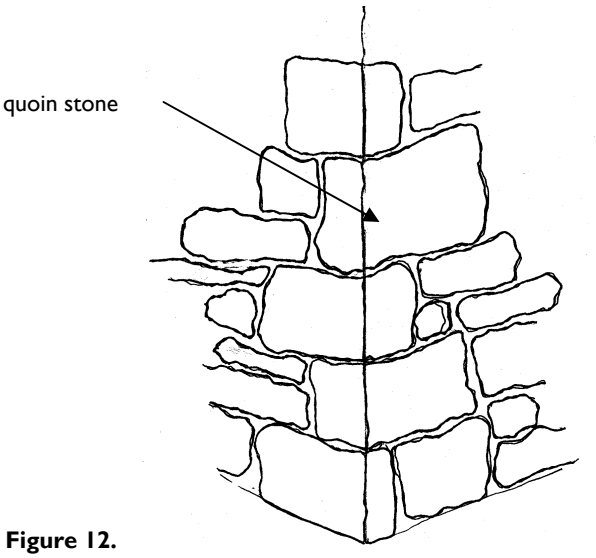


Figure 12.

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

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

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

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

sealed insulating glass:

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

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

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

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

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

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

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

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

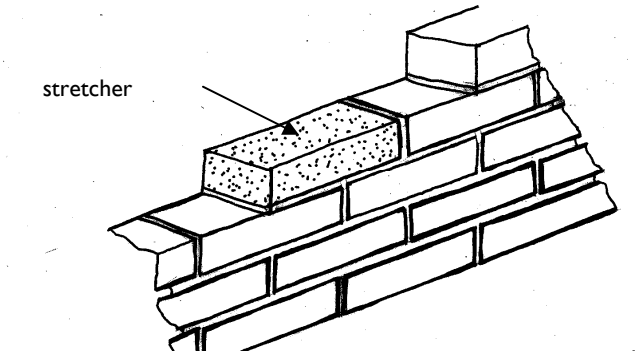


Figure 13.

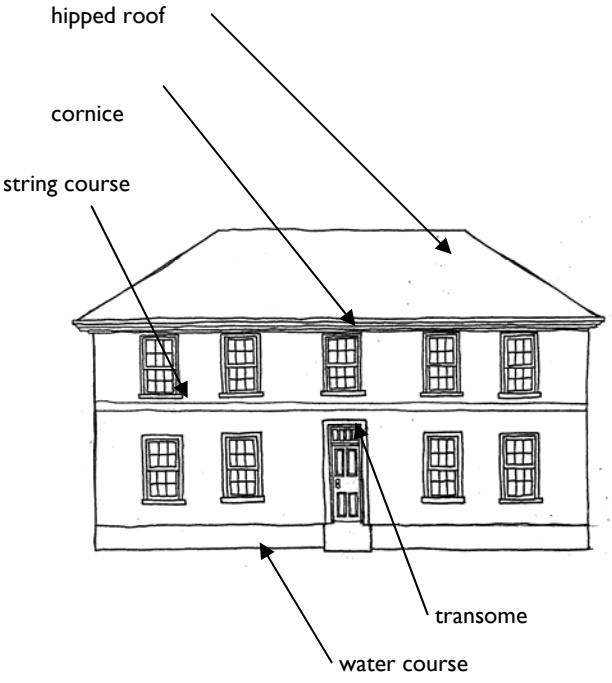
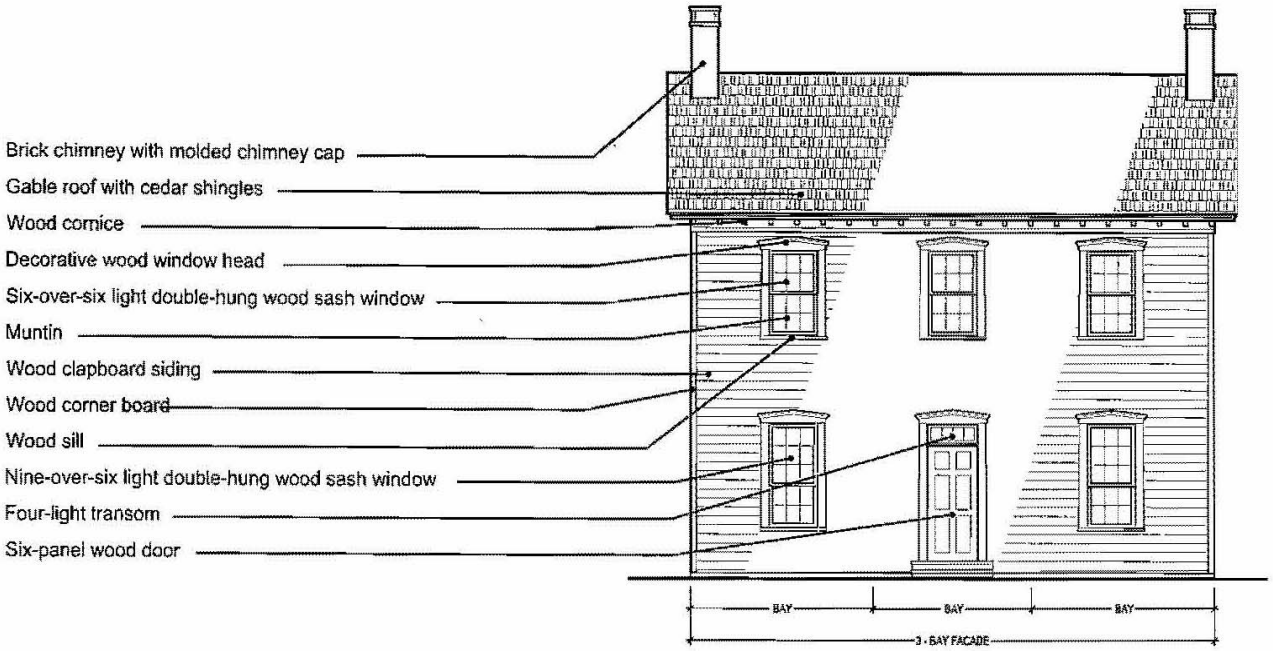


Figure 14.

GLOSSARY OF TERMS



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

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

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

DEFINITIONS

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

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

Restoration is to return to a previous condition.

Rehabilitation is to return a building to good condition with minimal changes.

Conservation is the use of techniques to ensure the structure will be maintained to prevent further deterioration. This requires the work of professionals that will use proper techniques and materials that will not harm the integrity of the building.

Renovation refers to major repairs and changes to the building that are modern for new use.

C. APPLICABLE ORDINANCES

In addition to following HARB recommendations, applicants must comply with all zoning and borough ordinances.

D. REFERENCES

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

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

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Weaver, Martin E., *Conserving Buildings: A Manual of Techniques and Materials*. John Wiley & Sons, 1997.

Historic Color References

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

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

E. SAMPLE APPLICATIONS

HISTORICAL ARCHITECTURAL REVIEW BOARD
BRISTOL BOROUGH MUNICIPAL BUILDING
250 POND STREET
BRISTOL, PA 19007

HISTORICAL ARCHITECTURAL REVIEW BOARD APPLICATION

Application #_____ Date Received: _____ Hearing Date: _____

_____

Please Type or Print Clearly and Submit Seven (8) Complete Applications w/Attachments
Submit No Later Than Five (5) Business Days Prior to the Monthly HARB Meeting (HARB Meets the Last Monday of the Month as long as there are items for the Agenda) ***It is strongly suggested that the Homeowner attend the meeting***

Street Address of Property to be Reviewed: _____
Tax Parcel Number: #04-_____

Owner's Name:_____
Street Address:_____
City:_____ State:_____ Zip:_____
Mailing Address (*if different*):_____
Telephone:_____ Email Address:_____

Applicant's Name (*if other than the owner*):_____
Street Address:_____
City:_____ State:_____ Zip:_____
Mailing Address (*if different*):_____
Telephone:_____ Email Address:_____

Tenant(s):_____
Street Address:_____
City:_____ State:_____ Zip:_____
Mailing Address (*if different*):_____
Telephone:_____ Email Address:_____

Contractor Name:_____
Street Address:_____
City:_____ State:_____ Zip:_____
Mailing Address (*if different*):_____
Telephone:_____ Email Address:_____

Use of Property: _____Residential _____Commercial

Describe Proposed Alterations in detail: (*For Example: 1. Replace existing front door with wood four panel door*
2. Install 2'x3' externally illuminated wooden sign)

_____
_____
_____
_____
_____
_____
_____

Checklist (*Items submitted with this application*):

_____Plot Plan Drawings _____Elevation Drawings _____Photographs _____Brochure
_____Material Samples _____Color Samples _____Other:_____

If you are proposing a sign, please obtain a copy of the HARB Sign Guidelines and Sample Sign Pictures.

Failure to include all of the required attachments and/or failure of the applicant or his representative to appear at the scheduled hearing will result in postponement of the application until the next regular scheduled meeting.

CERTIFICATION

I, or my representative, will appear at the meeting of the Bristol Borough Historical Architectural Review Board, (HARB) at 7:00 p.m. in the Borough Municipal Building, 250 Pond Street, Bristol, Pa 19007.

I hereby certify that the owner of the subject premises has been fully informed of the alterations herein proposed and that said owner is in full agreement with this proposal.

Applicant's Name (*please print*)_____ Date_____

Applicant's Signature:_____

Do Not Write Below This Line (*office use*)

Application: Approved_____/ Denied_____/ Postponed_____

Date:_____

_____Chairman, Historical Architectural Review Board

_____Borough Representative

HISTORICAL ARCHITECTURAL REVIEW BOARD APPLICATION: 11-15-12; rev. 1-29-13


HISTORIC
BUILDING
BRISTOL 1681
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HISTORICAL FOUNDATION


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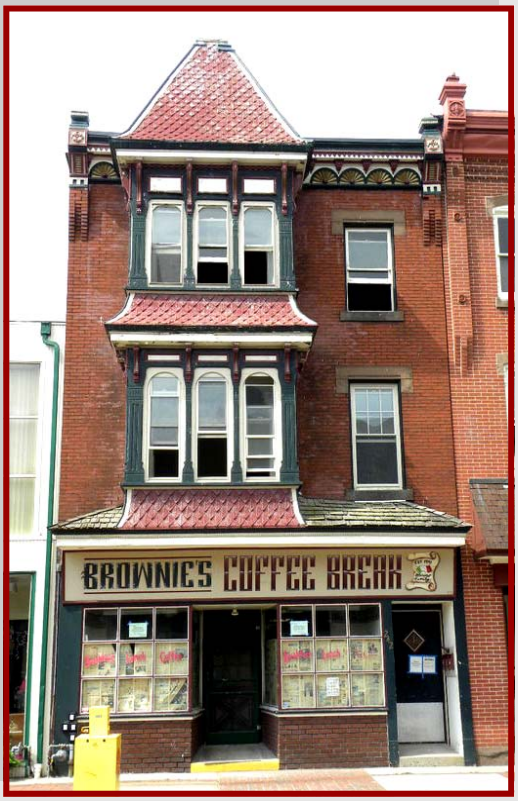


A.

B.

212 Mill Street Project:

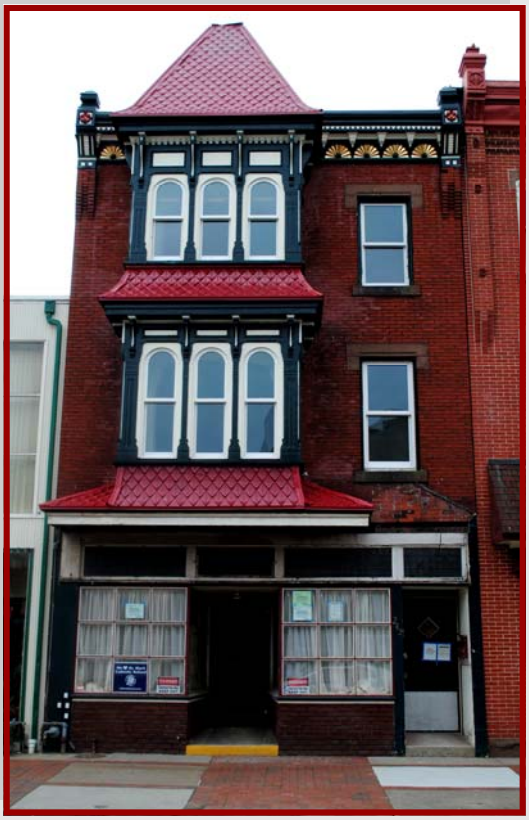
A: Before

B: During

C: Near Completion

Project undertaken by Tim & Maureen Scanlin.

Images: Maureen Scanlin.



C.