

CHALFONT BOROUGH HISTORIC DISTRICT DESIGN GUIDELINES



For more information contact Chalfont Borough

40 North Main Street
Chalfont, PA 18914
Phone 215-822.7295
Fax: 215-822.5528

Hours: Monday through Friday
9:00 am to 4:00 pm

email: info@chalfontborough.com
<http://www.chalfont.govoffice.com/>

CHALFONT BOROUGH HISTORIC DISTRICT: INTRODUCTION



The Chalfont Borough Board of Historical Architectural Review (HARB) was established in May 1996 under Borough Ordinance 294A (amended in 2003 and 2004) to review applications for certificates of appropriateness in the historic district for changes to the outside of the building which can be seen from public right of way. A portion of Chalfont Borough was officially included on the National Register of Historic Places in December of 2006.

The purpose of the Design Guidelines is to provide a useful manual and reference for the continuing preservation of Chalfont's historic structures, and the appropriate integration of new construction in the historic district. It is intended to assist the property owner, general contractor, and design professional with information needed to make appropriate design decisions that have an effect on the district prior to a project review for a Certificate of Appropriateness (COA). It also provides essential information about the process to obtain the Certificate of Appropriateness required for major repairs, alterations, and construction in the historic district as well as the standards by which the HARB reviews projects.

The Design Guidelines consist of six sections that contain information about the architectural review process in the Chalfont Borough Historic District:

- Introduction and General Information for Applicants (*page 4*)
- Chalfont Borough History (*page 10*)
- Chalfont Borough's Architectural Development (*page 13*)
- Maintenance and Repair Guidelines (*page 18*)
- New Construction and Additions Guidelines (*page 26*)
- *Appendix: Architectural Glossary (with illustrations)*
A Sample Maintenance Program
Additional Resources



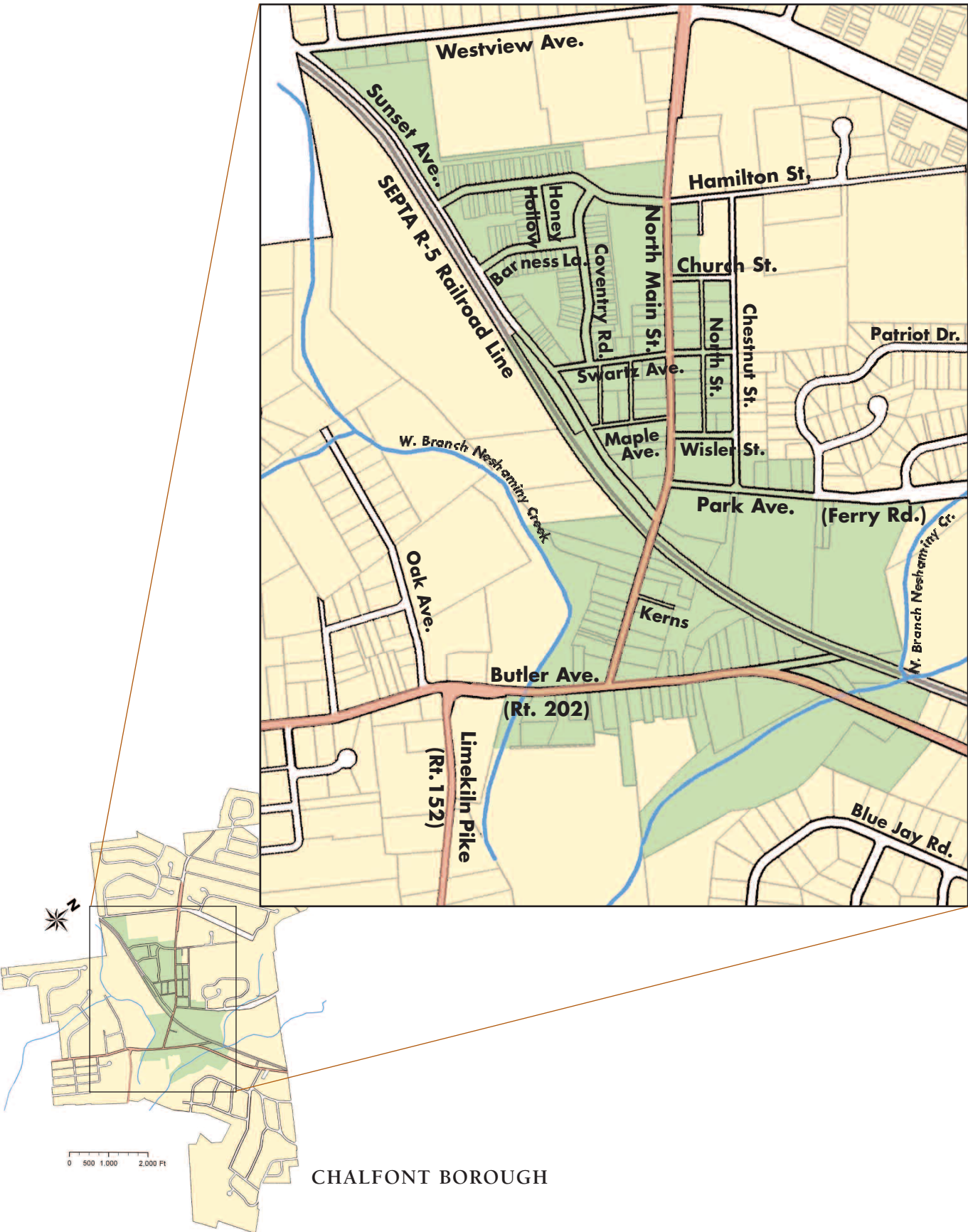
- WEST - ELEVATION -
- FRONT -

Property owners in the historic district should note that review by the Board of Historical Architectural Review (HARB) and issuance of a Certificate of Appropriateness by borough council is only one part of the development review process. Applicants must be sure to coordinate with the Chalfont Borough Building Inspector to ensure that all building, zoning, subdivision, and other applicable borough permits and approvals are obtained.

Copies of all applications are available at the Chalfont Borough Office at 40 North Main Street.

*A. Oscar Martin drawing of the Massinger House
145 North Main Street
courtesy of the Spruance Library of the Bucks County Historical Society*

CHALFONT BOROUGH HISTORIC DISTRICT



CHALFONT BOROUGH

GENERAL INFORMATION FOR APPLICANTS

Development of the Chalfont Historic District

- May 1993 A *Pennsylvania Historic Survey Form* documents the original Historic District area, so that the Pennsylvania Historical and Museum Commission can certify the historical significance of the proposed historic district.
- May 1996 Chalfont Historic District established by Ordinance No. 294A.
- July 2002 A *Historic Resource Survey*—a complete photographic record of district buildings— is completed to document 98 properties with approximately 130 structures.
- July 2003 Ordinance No. 330 enacted for “the Preservation of Historic Buildings and Structures Within the Borough of Chalfont”
- September 2004 Ordinance No. 344 enacted to replace the Borough’s previous Historic District Ordinance (Ordinance No. 294A) and reflect the State’s Model Historic Preservation Ordinance
- February 2005 Ordinance No. 345 enacted to provide some additional protections within the Historic District.
- March 2006 Chalfont’s Historic District is nominated for inclusion on the National Register of Historic Places. Over one hundred primary and secondary buildings are cited for their contribution to the quality of the District.
- December 2006 Official inclusion of Chalfont Borough on the National Register of Historic Places.



What is a historic district?

A historic district is a group of buildings, properties, or sites that have been deemed historically or architecturally significant by the local, state, or federal government—in the case of Chalfont Borough, by all three levels of governments. Buildings in a historic district can be associated by common historical themes or by building techniques or styles; they may demonstrate the historical growth patterns of an area. Districts are also marked by visual integrity from the periods of their significance as well as the presence of individual historic structures. A historic preservation approach contributes to the preservation of the historic built environment and connects us to people and events from the past; it protects both heritage and investment.

Properties within districts are sometimes classified in historic surveys as either contributing or non-contributing. A contributing property adds to the historical integrity or architectural qualities that make the historic district, listed locally or federally, significant. Contributing properties are especially important in maintaining the historic context and character of a district. In Chalfont, over one hundred primary and secondary buildings were cited as contributing to the quality of the district in the National Register nomination application.

Chalfont Borough is also a Certified Local Government (CLG). The CLG Program is a local, state, and federal partnership that provides funding and technical guidance to municipalities that meet certain criteria for integrating historic preservation into local government policies.

What is the HARB?

Pennsylvania’s Historic District Act, Act 167 of 1961 allowed for the creation of a Board of Historical Architectural Review (BHAR—called the HARB in Chalfont) by the governing body to review alterations to the exteriors of buildings in historic districts that can be seen from the public right-of-way. The board acts in an advisory capacity to the governing body (Chalfont Borough Council), which has the authority to issue or deny a Certificate of Appropriateness (COA) to applicants who propose to alter, demolish, or restore the exterior of buildings in the historic district.

Staffing the HARB are a professional building inspector, a licensed architect, a licensed real estate broker, and four volunteers who are deeply committed to maintaining the integrity of the district. Members of the HARB are expected to keep their education up-to-date through attending at least eight hours annually of training seminars or conferences given by entities such as the Bureau of Historic Preservation (BHP) of the Pennsylvania Historical and Museum Commission (PHMC).

What is a Certificate of Appropriateness (COA)?

A Certificate of Appropriateness is the approval statement signed by the Chalfont Borough Council that certifies the historical appropriateness of a particular request for the erection, alteration, reconstruction, restoration, demolition, or razing of all or part of any building or structure within a historic district and authorizes the issuance of a building permit for that

request. The HARB makes a recommendation for approval or denial of the COA to the Borough Council after reviewing an applicant's proposal. The COA is a requirement of the Chalfont Borough historic district ordinance, which is one of several ordinances administered by the borough.

What does the HARB review?

The HARB does not review interior work or exterior paint colors. However, if exterior changes involve a change in **design or arrangement** (such as removing or adding a porch, replacing a front door, changing the style of shutters, etc.), a change in **materials** (replacing wood frame windows with vinyl, replacing wooden railings with wrought iron, replacing wooden shutters with plastic, etc.), or a change in **texture** (replacing "fish scale" shingles with horizontal siding, adding or removing stucco on a wall) and these changes are visible from the public right-of-way, then the HARB's recommendation for the granting of a COA is probably required.

The HARB will consider a variety of factors in evaluating the appropriateness of an application: broad historical values representing the cultural, political, economic, and social history of the borough, the historic and architectural significance and value of a structure, and the effects that proposed changes would have on the structure itself and its immediate neighbors in the historic district. Specific discussion of these factors follows below in the *Maintenance and Repair Guidelines* and *Infill Construction and Additions Guidelines*.

What are the steps for receiving a COA?

First, determine if your property is located within the Historic District. Consult the map in these Guidelines. If you are not sure about your property, check with the Borough Office. You will receive a package that includes an application form, checklist of submission requirements for different types of projects, and timelines.

A COA is not generally required for small maintenance or in-kind (where neither material or design is changed) repair projects; the Building Inspector has the discretion to exempt these small tasks from the COA process. Even if a project is deemed exempt from the COA process, the Building Inspector still gives the HARB copies of the completed application and support material.

The Building Inspector will not issue a building permit for any project subject to review in the Chalfont Historic District until the Borough Council has issued a Certificate of Appropriateness. If the Building Inspector or his or her representative issues a building permit without a COA due to an administrative or clerical error, that building permit is voided.

Application materials, including details of the COA process and a timeline, are available from the Borough Office.

What are the Secretary of the Interior Standards for the Treatment of Historic Properties?

The National Historic Preservation Act of 1966 (NHPA) is the basis of American historic preservation legislation. It established the National Register of Historic Places and the National Historic Landmarks (administered by the National Park Service under the Secretary of the Interior) and mandates the creation of State Historic Preservation Offices (SHPO). It also directed the Secretary of the Interior to issue guidelines to clarify strategies for implementing historic preservation.

The Basic HARB Review Process

1. Contact the Code Enforcement/Zoning Officer at the Borough Office to discuss your project.
2. Apply for HARB review at least 15 days before the next scheduled HARB hearing.
3. Meet with the HARB for project review. The HARB meets the third Monday of the month.
4. If the HARB recommends a COA, the application is forwarded to Borough Council. Borough Council meets the second Monday of the month.
5. If the application is approved, a building permit and Certificate of Appropriateness are issued. If the COA is denied, a building permit cannot be issued. In either case, the applicant is notified within 5 business days of the Borough Council meeting. An appeal process is available.

Timing: The process takes a minimum of four to six weeks from the submission date of the COA application to obtaining a building permit. If HARB asks for changes to the project, or if all of the required Borough deadlines are not met or if information is incomplete, this process may take several months.

A more complete discussion of the process for obtaining a Certificate of Appropriateness is included in the HARB Application package.



What is the National Trust?

The *National Trust for Historic Preservation* and the *National Register of Historic Places*—their names are similar, and both are dedicated to protecting historic resources. The National Trust, however, is a non-profit preservation advocacy organization that works to save America's historic places (not just buildings) and to revitalize communities, especially through its Main Street Center.

The National Register, on the other hand, was authorized under the National Historic Preservation Act of 1966 and is administered by the Department of the Interior's National Park Service. It is the nation's official list of historically significant structures, and includes districts, sites, buildings, structures, and objects that are significant in American history, architecture, archeology, engineering, and culture.

There are approximately 2,000 listings of National Historic Landmarks (NHLs) that are included on the National Register. There are different criteria for NHL designation than for National Register designation (<http://www.nps.gov/history/nhl/>). The National Register website, <http://www.cr.nps.gov/nr>, includes information on the program, the more than 70,000 listed properties, and how to nominate a property.

Source: www.nationaltrust.org-national-register.html

Rooted in over 120 years of preservation ethics in both Europe and America, *The Secretary of the Interior's Standards for the Treatment of Historic Properties with Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings* are common sense principles in non-technical language. They were developed to help protect the nation's irreplaceable cultural resources by promoting consistent preservation practices.

The Standards are a series of concepts about maintaining, repairing and replacing historic materials, as well as designing new additions or making alterations; because they are guiding concepts only, they are not used to make essential decisions about which specific features of a historic property should be saved and which might be changed. But once an appropriate treatment is selected, the Standards provide philosophical consistency to the work. The Guidelines, however, do apply to specific resource types, in this case, buildings. *The Secretary of the Interior's Standards for the Treatment of Historic Properties* (<http://www.nps.gov/history/hps/tps/standards/index.htm>) has extensive examples of recommended and discouraged practices, and explanations of the reasons.

There is more than one way to treat a historic building, depending on its historical significance, physical condition, proposed use, and specific code requirements. The four approaches identified in the Secretary of the Interior's Standards are **preservation, restoration, rehabilitation, and reconstruction**. The goal for all treatments is to have a property that is recognized as a physical record of its time, place, and use.

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

***Restoration** is the act or process of accurately recovering the form, features, and character of a property as it appeared at a particular period of time by means of the removal of features from later periods in its history and replacement of missing features (with appropriate historical evidence) from the restoration period.*

***Rehabilitation** is the act or process of making possible a compatible contemporary use for a property through repair, alterations, and additions, while preserving those portions or features which convey its historical, cultural, or architectural values. The term adaptive reuse is sometimes used interchangeably for rehabilitation. The historic character of the property should be retained and preserved, while new adaptations should be differentiated, but compatible with, the older structure. Actions should be completely removable and reversible.*

***Reconstruction** is the act or process of depicting, by means of new construction, the form, features, and detailing of a non-surviving site, landscape, building, structure, or object for the purpose of replicating its appearance at a specific period of time and in its historic location.*

Source: National Park Service Technical Preservation Services
<http://www.nps.gov/history/hps/tps/standards/preservation.htm>

What are the differences between the National Register designation and the Chalfont Borough Historic District?

A portion of Chalfont Borough is listed on the National Register of Historic Places. This designation is a great honor—the requirements for approval are stringent. A National Register designation imposes restrictions on *federal* actions; a property must be considered in the planning of federal or federally assisted or permitted projects that impact the registered property (as by federal highway construction, for instance).

National Register designation may qualify a property that meets *The Secretary of the Interior Standards for the Treatment of Historic Properties* for financial assistance with governmental funds when these funds are available. The designation also makes it easier for owners of income-producing properties to take advantage of the 20% Federal Rehabilitation Investment Tax Credits (<http://www.cr.nps.gov/hps/tps/tax/brochure1.htm>). *The Secretary of the Interior's Standards* are used to determine if a rehabilitation project qualifies as a "certified rehabilitation" according to the Internal Revenue Code. Please note that if you are considering using the Tax Credit Program (<http://www.nps.gov/history/hps/tps/tax/index.htm>) for your property, you should consult a professional versed in historic preservation or the Pennsylvania State Historic Preservation Office before beginning your project. *Interpreting the Standards (ITS) Bulletins* are prepared by Technical Preservation Services to explain rehabilitation project decisions made by the National Park Service in its administration of the Tax Incentives Program. Under Federal law, owners of private property listed in the National Register are free to maintain, manage, or dispose of their property as they choose provided that there is no Federal financial involvement. Owners have no obligation to open their properties to the public, to restore them or even to maintain them, if they choose not to do so. (<http://www.cr.nps.gov/nr/>)

The designation of the Chalfont Borough Historic District (by the Borough Council and approved by the PHMC) offers a different kind of recognition and protection for the borough's historic resources, based on local criteria and procedures codified through municipal law. Local district designation is a bottom-up decision, not imposed or mandated on the community by federal or state regulations, because the community appreciated the significance of its historic character and is committed to protect it. The local district is under the jurisdiction of the Chalfont HARB.

What is the legal basis for historic preservation in Pennsylvania?

- **The National Historic Preservation Act of 1966**
<http://www.achp.gov/nhpa.html>
- **Pennsylvania History Code**
<http://www.phmc.state.pa.us/History%20Code%20Title37.pdf>
- **Pennsylvania Historic District Act** (the 1961 Historic District Act (Act 167))
http://www.phmc.state.pa.us/bhp/Community/Historic_District_Act.pdf
- **Pennsylvania Municipalities Planning Code** (Act 67 & 68, Article 6, Section 603-8-7-G-2 and Section 604)
<http://mpc.landuselawinpa.com/index.html>

For more information about historic districts in Pennsylvania, see *Historic District Designation in Pennsylvania* (from the Pennsylvania Historical and Museum Commission), available for download from <http://www.phmc.state.pa.us/bhp/community/bhphistoricdistricts.pdf>

The Secretary's Standards for Rehabilitation

1. A property will be used as it was historically or be given a new use that requires minimal change to its distinctive materials, features, spaces, and spatial relationships.
2. The historic character of a property will be retained and preserved. The removal of distinctive materials or alteration of features, spaces, and spatial relationships that characterize a property will be avoided.
3. Each property will 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 elements from other historic properties, will not be undertaken.
4. Changes to a property that have acquired historic significance in their own right will be retained and preserved.
5. Distinctive materials, features, finishes, and construction techniques or examples of craftsmanship that characterize a property will be preserved.
6. Deteriorated historic features will be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature will match the old in design, color, texture, and, where possible, materials. Replacement of missing features will be substantiated by documentary and physical evidence.
7. Chemical or physical treatments, if appropriate, will be undertaken using the gentlest means possible. Treatments that cause damage to historic materials will not be used.
8. Archeological resources will be protected and preserved in place. If such resources must be disturbed, mitigation measures will be undertaken.
9. New additions, exterior alterations, or related new construction will not destroy historic materials, features, and spatial relationships that characterize the property. The new work shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion, and massing to protect the integrity of the property and its environment.
10. New additions and adjacent or related new construction will be undertaken in a such a manner that, if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

The *Chalfont Historic District Design Guidelines* are based on the historic preservation approaches outlined in the *Secretary of the Interior's Rehabilitation Standards and Guidelines*. This does not mean, however, that preservation, restoration, or reconstruction treatments are not valid in Chalfont, just that rehabilitation is the most common.

The Certificate of Appropriateness HARB Review Process: FREQUENTLY ASKED QUESTIONS

Q. What is the difference between an addition, alteration, repair, or replacement in kind?

A. For the purpose of this application, an **addition** is defined as new construction to the exterior of the building. An **alteration** is a change, rearrangement, replacement, or enlargement of a structure or part of a structure without adding additional square footage. **Repair** is maintaining a building or part of a building by making it weather-resistant and structurally sound. **Replacement in kind** reproduces the exact form of a part or detail of a building; there is no change in the material or design of the details in question.

Q. How do I make certain that my project will get HARB approval?

A. Begin by reviewing the HARB design guidelines that are most appropriate to your project.

Q. When should I hire an outside professional?

A. The HARB COA process does not require that you hire an outside professional to gain approval for your project. However, design professionals can be helpful if your project is more than simple repairs, especially if there are complicated building code issues or if you plan to use the Federal Rehabilitation Investment Tax Credit program.

Q. I am planning a complex project and I want to know the HARB's concerns before I get too far along in the design process. What can I do?

A. The HARB encourages applicants to consult with it early in the design process—ideally before a design professional or contractor is hired. The HARB is willing to discuss the project informally before an application is submitted, and has reserved 15 to 20 minutes at the end of every monthly meeting to consult with members of the public. If there is not a regularly scheduled meeting because no projects are being reviewed, you may still request an informal meeting before you make a formal application. Contact the Building and Zoning Department to schedule a consultation. If a project also requires Planning Commission review because it also involves a subdivision or land development, it is important that a COA application to the HARB is made prior to a preliminary Planning Commission application to avoid costly mistakes.

Q. Will I be notified of the meetings?

A. The applicant is notified of the meetings before the HARB and Borough Council. All scheduled public meetings are also listed on the Chalfont Borough website, <http://www.chalfont.govoffice.com/>

Q. What do the HARB and Borough Council review?

A. At the meeting the HARB must consider the application based upon the criteria of Ordinance 344 (Article V, §500), the Architectural Design Guidelines, and the Secretary of the Interior's Rehabilitation Standards and Guidelines. While the HARB is limited to reviewing changes that affect the character-defining features of the historic district, it must also seek to balance the borough's public objective of preserving its historic properties with the ability of the applicant to pay for the improvements. An applicant who claims economic hardship must be prepared to adequately demonstrate that claim. The Borough Council also takes into account the same factors considered by the HARB, as well as any input from the Planning Commission, Building and Zoning Department, or other legitimate source.

Q. Is the architectural review process expensive and time consuming?

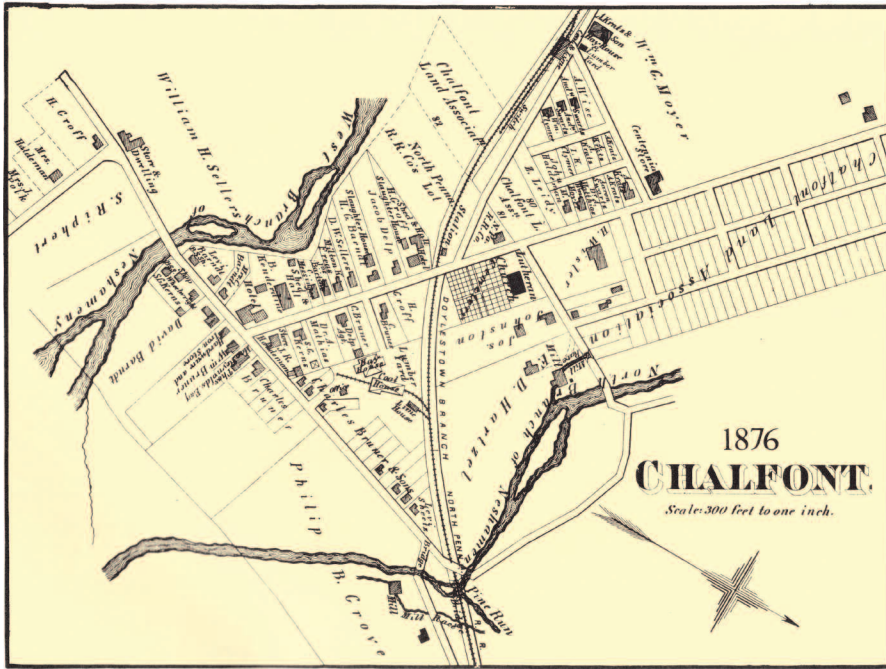
A. No. The key to a successful experience is preparation. Before spending money on architects and contractors, review the application package and the appropriate Design Guidelines. If a building or sign professional is involved, be sure he or she has experience working in historic districts, and ideally with the HARB process. It is important to that he or she also reviews the Guidelines and submission checklists included within the application package before beginning any design work.

Be certain to submit ALL requested materials to the Building and Zoning Department at least 15 days before to the next scheduled HARB meeting. The HARB is eager to work with applicants to develop a project plan that is compatible with the character of the historic district and meet the owner's needs and budgets. There is no fee for the application or any of the consultations or preliminary reviews of the project.

Q. What happens if I am denied a COA?

A. If the HARB recommends against application approval, it must notify the applicant within forty-five days of the hearing, citing which changes, if any, would be necessary to protect the distinctive historic character of the district and the architectural integrity of the building or structure. If Council denies the application it will notify the applicant in writing within five business days, with copies to the applicant, building inspector, the HARB, and the Pennsylvania Historical and Museum Commission. The denial must indicate the changes that must be made to make the application acceptable. The appeal process is discussed in Ordinance 344: Article VI, §600.K.

HISTORICAL SUMMARY



courtesy of *A History of Chalfont Borough, 1977*

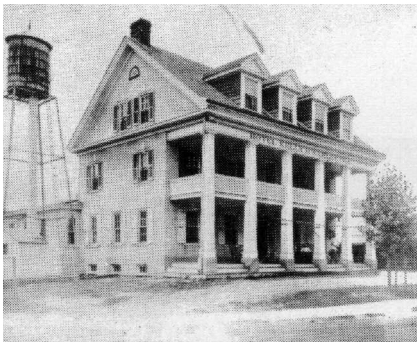
The Borough of Chalfont today presents a rich picture of the late nineteenth century Victorian era, with its fine collection of post-Civil War homes that demonstrate Second Empire, Victorian Gothic, Italianate and Colonial Revival characteristics. Scattered intermittently through the Borough, however, are stone houses of an earlier era, documenting Chalfont's strategic location along principal transportation routes and near the Pine Run and two branches of the important Neshaminy Creek. This valuable source of water power was inducement to Simon Butler, with the help of brother-in-law Simon Mathew, Welshmen from Delaware County, to purchase land in then-New Britain township; around 1720

the two men established a mill at the confluence of the Pine Run and the North Branch of the Neshaminy. This was very near the path of the interstate trail from Coryell's Ferry on the Delaware River to the Swede's Ford across the Schuylkill River near Norristown (now Route 202).

Soon after, roads were established to cross through this area of three creeks, one from Butler's mill to the limekilns in Montgomery County, one leading northwest to additional Welsh settlements in Hilltown and further to the Manor of Perkasie (Route 152) and one leading northeast to the ferry crossing of the Delaware at the mouth of the Tohickon (Ferry Road to Point Pleasant). This road network, later modified with the construction of bridges over the creeks, continues to be the backbone of the borough today.

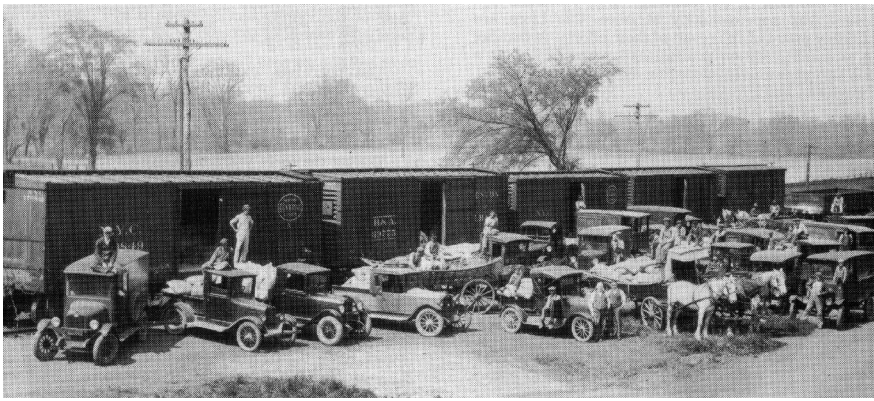
Before the Revolutionary War, a tavern was established at the principal intersection (now Routes 202 and 152) on a high piece of land between the two creek branches, and several houses and stores soon were clustered along the Swedes' Ford Road. These can be seen in the Georgian and Federal stone houses on Route 202 and the presence of the hotel, Kungle's Tavern, on the main corner. The hamlet even had a small, private "English speaking" school near the south portion of the Butler Road by 1806.

The growth of the village was slow but steady through the first decades of the nineteenth century. By 1793 the industrial potential of the North Branch of the Neshaminy was tapped for another mill that grew into a successful business under the ownership of Francis D. Hartzel (at the Park Ave. mill location). By 1856 a small community, then called Whitehallville, with stores, mills, the hotel and a church (St. James Lutheran) was enhanced by the location of the railroad line leading from Philadelphia via Lansdale to Doylestown.



Kungle's Tavern, later known as the Hotel Kelly, was one of the first buildings established at the crossroads that would become Chalfont.

courtesy of *A History of Chalfont Borough, 1977*



courtesy of A History of Chalfont Borough, 1977

By 1869 the North Pennsylvania Railroad Company changed the station name to Chalfont (in honor of Chalfont St. Giles in England, a hamlet of close association to William Penn and near which he is buried) and the name was adopted for the post office. The principal residents by this time were a mix of descendants of the early Welsh families, evidenced by the nearby New Britain Baptist Church (ca. 1744), and also German Lutherans who settled into this area from Montgomery County and established the St. James Lutheran Church, built 1857.

The impact of the railroad on Chalfont's growth cannot be underestimated. Of the current buildings within the historic district, only seven date before 1856. Before that time it was a small commercial hamlet serving travelers with the hotel and blacksmith and wheelwright shops and the local community with the two mills (outside the present district boundaries). With the arrival of the railroad came abundant transportation, residential and commercial opportunities. By 1876 the village saw an increase to 32 houses and 7 outbuildings (mostly carriage houses) within the district, and more houses and businesses scattered in the immediate surroundings. The 1876 Atlas of Bucks County, produced by J. D. Scott of neighboring New Britain, identifies a variety of businesses including three stores, earlier blacksmith, wheelwright and iron and hardware shops along Route 202, two large lumber, coal and lime yards along the railroad, two slaughter houses near the railroad, the earlier two mills, two hotels, a meeting hall and a church. Because the railroad was positioned to the west of Route 202 and the major stream crossings, businesses located adjacent the rail right-of-way and new development extended in a northwesterly direction along Main Street (Route 152) and on parallel streets one block deep from Main. The Chalfont Land Association in 1876 already identified additional lots for future development.

Chalfont's natural position as a distribution center guaranteed several decades of steady growth. Its already established connection to the surrounding agricultural community and easy links to the county seat of Doylestown and the major Philadelphia metropolitan region made it desirable for residences of commuters as well as those developing commercial trade. The current building inventory identifies 15 houses and 7 outbuildings (carriage houses & barns) added to the district by 1900.

Chalfont was incorporated officially as a borough in 1901, with over 60 buildings and active businesses in close proximity. By 1925 twenty-one buildings and 15 outbuildings (carriage houses and garages) were added to Chalfont's streetscapes, including the Fire House and original Borough Hall,



Forest Park in the early 1900s—a summertime haven for locals and visitors alike.

courtesy of A History of Chalfont Borough, 1977

the current railroad station, Patriotic Sons of America (originally an orphanage and school), the Chalfont School, and the Chalfont National Bank. A. Oscar Martin designed six buildings within the borough, starting with two residences and a remodeling of the hotel, followed by the school, bank and, in the 1930's the Kelly Apartments, providing a uniquely concentrated collection of this popular Bucks County architect's work.

The accessibility of attractive rural communities via railroad provided city dwellers an easy escape to refreshment amid the beauty of the countryside and solace under the shady groves by fresh streams. Chalfont's location adjacent the Neshaminy Creek and Pine Run offered just such a respite, starting with the hotels, the Eagle Hotel (originally Kungle's Tavern) and the Railroad House (also known as Detweiler Hotel, ca. 1860) which grew in popularity during the late nineteenth century.

A stand of oak trees by the Pine Run where it joins the Neshaminy just upstream from the old Butler's Mill was known in the nineteenth century as Eckhart's Grove, popular for family gatherings and dance picnics. In 1885 it was established as Forest Park under the proprietorship of Isaac Funk; the Park hosted band concerts and amusements and grew in popularity through the twentieth century with the train bringing crowds from Philadelphia on the weekends.

With the increasing ease of automobile commuting and truck transportation of heavy goods, dependence on the railroad diminished by the second quarter of the twentieth century and Chalfont transitioned from a transportation and business hub into a comfortable suburban community. Growth and changes continued at a slow pace, with the most dramatic alteration being the demolition of a store on the corner in favor of a gas station ca. 1970. In the last decade of the twentieth century and early twenty-first century, significant suburban development has taken place close to the historic area of the borough, changing its quiet rural character with new vitality and challenges.



Looking northwest from Route 202 along Main Street, ca. 1950. Note the railroad line and the branch of the Neshaminy Creek to the left.
courtesy of *A History of Chalfont Borough*, 1977

Sources:

Chalfont Borough Bicentennial Committee. *A History of Chalfont*. 1977

Chalfont Historic District, National Register Nomination Form. March 2006, David Kimmerly for the Heritage Conservancy, Doylestown, PA.

Becker, Marilyn ed., *Historic Chalfont Pennsylvania: Celebrating a Century*. Chalfont, 2001.

MacReynolds, George, *Place Names in Bucks County, Pennsylvania*. Bucks County Historical Society, Doylestown, PA, 1955.

Scott, J. D. *Combination Atlas Map of Bucks County, Pennsylvania*. E. Bush, Philadelphia, 1876.

ARCHITECTURAL DEVELOPMENT

Chalfont's various periods of historical development can be seen in the variety of distinct architectural styles present within the historic district. The period of formative development, ca. 1720 through 1856, is evident in the vernacular interpretations of Georgian and Federal styles generally built in the locally available materials of fieldstone. During the first development response to the arrival of the railroad (1856 to 1876), permutations of Victorian Gothic styles predominate, in frame construction with distinctive cross gables and remnants of mid-century styles through applied details of Italianate elements.

During the last quarter of the nineteenth century, more varieties of styles appear, with modest versions of Second French Empire, Queen Anne as well as Gothic Revival. With the maturity of the village into a borough in 1901 comes the more "American" styles such as Stick, Craftsman, Four Square, Bungalow, Colonial Revival, and, in the more dominant buildings, Classical Revival. Approaching mid-twentieth century modern styles including Cape Cod, Ranch and International style appear. While the range of styles evident in Chalfont is broad, the most visually dominant and characteristic of the village is inspired by Gothic. This reflects the general preference of the German population of the village in consort with prevailing national trends. The simplified vernacular interpretation of styles is a factor both of the modest rural economy and careful expression of the Welsh and German traditions. The single family, 2½ story scale is enhanced by the comfortable setbacks and side yards typical of a rural village. Higher density closer to the main intersection and the larger scale of the non-domestic buildings near to the railroad and Route 202 demonstrate the increased commercial and public importance of this area of the Borough.

The Formative Period: ca. 1720-1856

While only seven in number, the buildings remaining from this period when the small commercial and transportation hamlet was formed, give Chalfont its link to the heritage of the early growth of central Bucks County. The vernacular style most associated with Bucks County architecture was formed out of the native fieldstone and shaped along the guidelines of Georgian principals. Simple rectangular plans, modest proportions, and standard gable roofs of moderate pitch often provided for both residential and commercial activities. The local sandstone was laid in conscious rubble pattern, with occasional attempts at a rough ashlar or decorative corner quoins (**24 W. & 8 E. Butler.**) Divided light (6/6 or 6/9) sash windows were evenly placed along the front eave façade, most commonly with a simple paneled center entrance door. The core buildings were often two or three bays wide and one room deep, with later additions to the side and rear. More prominent buildings, such as **Kungles Tavern** (started 1761), were the more formal five bays wide and two rooms deep. Simple boxed cornices often without overhangs on the gable ends prevailed through the Federal period, with the building anchored by interior gable end chimneys (**24 W. Butler**). The practicality of this simple vernacular style appealed to the local residents through the mid-nineteenth century, shifting to the use of frame, brick or stucco surfaces (8 & 16 E. Butler).



24 West Butler Avenue



8 East Butler Avenue



20 East Butler Avenue



24 East Butler Avenue



27 North Main Street



Thomas MacReynolds House, 6 E. Butler



Detweiler House (58 N. Main St.)

The Early Railroad Period: ca. 1856-1876

The railroad not only brought new opportunities to Chalfont, but, as with other communities touched by the “iron horse”, new ideas and materials made their way to the growing village. Balloon framing, the circular saw and the jig saw allowed quickly produced dimensionally sized lumber to be assembled into frame homes (32 in this period) with more freedom of plans and scale.

The popularity of the traditional three bay, one pile form well established in the Georgian and Federal period continued, but in larger proportions, and with decorative concessions to Victorian styles. This is apparent with several houses near the center of the district, **20 and 24 East Butler**, ca. 1870, which retain the standard gable roof, albeit much taller and with more generous eaves, especially on the gable ends, enhanced by decorative jig sawn spandrel and drop finial verge boards at the peak. The houses, frame with horizontal siding, are additionally decorated with full-length front porches with chamfered and molded columns and shutters and blinds flanking the Victorian 2/2 windows. The three bay rectangular plan can also be seen around the corner, specifically **27, 45 and 53 North Main**, now of brick construction and with a centered cross gable. Similar amenities continue to be used, including the decorative verge board peaks, full-length porches and shutters. On many of these buildings, frame molded window labels add particular color and visual accent, a popular carry over from the Italianate influences.

Round arch windows, a distinctive feature of the Italian styles popularized before, as well as after the Civil War, can be seen on perhaps the most consciously styled Gothic building of the district, the **Thomas MacReynolds House** on 6 East Butler. Given the date of ca.1860 this house draws more strongly on the Gothic Revival and Italian Villa styles preceding the Civil War; its scale is given a cottage style appearance with steep slope gable eaves extending below the second floor wall height. Round arch windows and scroll and jigsaw bargeboard decorations add fancy. The plan of the MacReynolds house, “L” shaped with a projecting cross-gabled bay, demonstrates the Gothic Revival’s break from rectangular symmetry of earlier classically inspired styles, seen also in 26 E. Butler and 142 N. Main. More commonly with Gothic, however, are the pointed arch windows, found in the projecting cross gables and gable end peaks of a number of village homes.

The French inspired Second Empire style became popular nationally in the 1860 and 70 decades, and two buildings in Chalfont appear during this primary period, the **Detweiler House**, ca. 1860, 58 N. Main and the **William Brunner House** (and store) ca. 1870 on 4-6 W. Butler. The distinctive Mansard roof, that allowed nearly full use of attic space, was often



Detweiler Hotel (Railroad House, Bates Hotel)



William Brunner House & Store, 4-6 W. Butler

placed on symmetrically fenestrated rectangular blocks and became a comfortable transition from the Italianate styles of the 1850's to the early Victorian. Thus buildings feature bold molded cornices, often with brackets, demonstrative dormers with arched or gable roofs and molded architraves, molded window labels and, often on hotels, two story porches. The favor of this style waned in the following decades, but often resurfaced due to its combined grandeur and practicality.

The Late Nineteenth Century Period: 1876-1900

During the last quarter of the nineteenth century growth continued in Chalfont, although not as dramatically as during the previous; 15 houses added within the district. What is distinct is the variety of late-Victorian styles represented: in addition to Gothic variations and Second French Empire, there is also Queen Anne and the emergence of Colonial Revival and Four-Square, with the continued use of a number of these into the twentieth century. One Second Empire appearance in the form of a ca. 1885 house at **130 N. Main** incorporates the central tower on a three bay rectangular block. Twenty years later (in the next period of growth as a young borough) the Second Empire with central tower is used once more with the large Patriotic Sons of America Home, impressively situated at the corner of North Main and Park. The visual importance and formality created by the inclusion of the tower is appropriate for such a large building of public function (perhaps recalling the completion of Philadelphia's City Hall).

The tower appears again, but with a pointed conical roof with the Queen Anne style of the late nineteenth century and early twentieth century, in particular with a frame house ca. 1910 at **203 N. Main Street**. Despite alterations to surface materials, the unique form still dominates the house. Two other Queen Anne's are of a more modest asymmetrical compositions, such as 21 N. Main; the style is not as definitive of Chalfont's architecture as its cousin, the Victorian Gothic. Little differentiates the Gothics of this later period with those of the previous two decades, save perhaps a more delicate hand at details. Such is evident with the narrow cross gable on a house at 163 Sunset Ave., ca. 1880, in juxtaposition with its immediate neighbors, 147 and 153.

The **Charles W. Baum House**, 153 N. Main Street, while built in 1891 during this late nineteenth century period, heralds a new era of more classically inspired designs to become popular in the following decades. One of the earliest works of well-known architect A. Oscar Martin, the house combines Colonial Revival motifs in a square, boxy form topped with a hipped (almost pyramidal) roof, often referred to as American 4-Square. The overall presentation is heavier and more horizontal than the preceding (and concurrent) Victorians, although the plan includes a projecting bay on the side enveloped by a porch, as well as a front portico, giving the impression of asymmetry. Dormers with clipped gable (hipped) roofs are a change to simplicity from the ornate gable and segmental styles of the Second Empire. Sturdy square porch columns also recall the reserved propriety of the classical orders in contrast to the molded and bracketed Gothic varieties.

The Young Borough Period, Early 20th Century: 1901-1935

The affirmation of Chalfont's identity as a borough coincides with a renewed awareness of heritage in architectural styles, blended with newly emerging "American" styles. Twenty-seven major buildings, residences and public, were



130 North Main Street



203 North Main Street



Charles W. Baum House (153 N. Main St.)



A. Oscar Martin drawing, courtesy of the Spruance Library of the Bucks County Historical Society



Massinger House, an example of A. Oscar Martin's Classical Revival Style

A. Oscar Martin (1873 – 1942)

One of Bucks County's most well-known architects, Martin designed bridges, homes, and schools in Doylestown, Wycombe, and elsewhere in the county.

- graduate of Doylestown High School; architectural studies at Drexel Institute
- draftsman at Hazelhurst & Huckel, Philadelphia (1893-1895); Green & Wicks, Buffalo, NY; Milton Bean, Landsale, PA (1898-1899)
- 1st independent non-residential project in 1896: Salem Reformed Congregation, Doylestown, PA
- partnership with son Fred F. Martin and Oscar S. Leidy in 1928
- Bucks County Bridge Engineer, 1st two decades 20th century, ca. 1902-1923
- commissions included cigar factories, churches, bridges, municipal buildings and banks, barns, piggery & corncrib
- six buildings designed by Martin in the Chalfont Historic District:
Charles W. Baum House, 1891, *American 4-Square*; Dr. Charles Wesley Massinger House, 1902, *Colonial Revival*; Eagle Hotel Remodeling, 1903, *Colonial Revival*; Chalfont School, 1916, *Colonial Revival*; Chalfont National Bank, 1925, *Classical Revival*; Kelly's Apartments, ca. 1930, *Colonial Revival*

Source:

http://www.philadelphiabuildings.org/pab/app/ar_display.cfm/18694



Chalfont School



Chalfont National Bank/Borough Hall

added during this optimistic period including the more formal Colonial and Classical Revivals and more comfortable Prairie and Craftsman influenced houses, as well as remnants of earlier Queen Anne and Second Empire styles. Broad sloping hipped roofs (popularized earlier by H. H. Richardson) continue to evolve into Prairie style (as seen with the low, one-story train station, with walls rendered in the demonstrative Stick Style) and further with the American Four-Square and Bungalow/ Craftsman. Just six Queen Anne and one Second Empire examples were built within the first decade; they follow much the same attributes as those mentioned above.

The majority of buildings (fourteen) during this period were built in the simplified form of the Four-Square and Bungalow, generally with lower gable or hipped roofs, smooth trim and boxy, horizontal forms, usually enhanced by a broad comfortable front porch. The basic forms of these homes were made available through commercially produced plans, and even entire assembly kits, purchased by the home owner and easily built with lower cost. The growing neighborhoods close to the railroad, especially along Sunset Avenue up to North Main, further demonstrate this trend (55, 67 and 111–133 Sunset, 14 Swartz, 210, 218, 224 N. Main).

A. Oscar Martin again takes the stage, designing the most noteworthy of Chalfont's buildings of this period, both public and private. Prolific and adept at many styles, Martin shows preference for Prairie style trends in his renditions of Spanish Mission and Colonial Revival. While none of his Spanish inspired works exist in Chalfont, the **Dr. Wesley Massinger House**, 1902, 145 N. Main shows his successful Colonial Revival design, also popular in other central Bucks County locations such as Doylestown and Wycombe. The 2½ story home has a hipped roof with gable dormers, its bold Georgian form enhanced by the modillion cornice. Its square, 2/3 Georgian plan of three bays wide and two rooms deep demonstrates the source popularity of the Four-Square plan. Small-paned sash windows flanked by dark shutters and accent corner boards on the walls are a must for Colonials of this time.

Contemporary with the Massinger House is Martin's remodel of the **Eagle Hotel (Kungles Tavern)** after a fire in 1903. The importance of the all-encompassing roof, dominant in Prairie and Colonial Revival styles, is nowhere more evident than with the Hotel. Martin chose to redesign the gable roof to incorporate the two-story front porch, giving further Georgian emphasis with the four pedimented dormers and heavy cornice that returns to pent eaves on the gable ends. Railings, solid square columns, dark shutters and accent keystones over the windows further emphasize the strength of this style.

Martin's design for the **Chalfont School**, 1916, 239 N. Main, shows his fond heritage of Bucks County in the use of stone for the walls. This strength is again underscored by the hipped roof and basically square, horizontal form, now enhanced by the central gable projecting bay and entrance door topped by a semi-circular arch transom. While the fieldstone lent cozy familiarity to the school, formality dictated the use of brick in a Classical Revival form for the **Chalfont National Bank**, 1925, 40 N. Main. Recalling Renaissance buildings of Europe, the roof is now abandoned for a parapet wall, giving a clean horizontal line to the top of the building reinforced by molding and a belt-course band below. The importance of the building is emphasized by the finely crafted pediment, supported by consoles, above the door, a well molded architrave door surround and tall arched windows, arches properly

executed with keystones. A much calmer rendition of classical simplicity of symmetry and rectangular form, again with the belt course close to the flat roof parapet, is seen with Martin's Kelly Apartments, 12 N. Main, with its impression of sturdy utility and accommodation.

The Modern Impact: 1936-present

The intervening years to the present are outside the designated period of significance for the historic district and with principal buildings, offer only a handful of changes in the district streetscape. Most important during this "modern" period is the change to a preference of one-story designs, such as Cape Cod, Ranch or International with either minimal design elements, or decoration applied independent of design or function. Such change in proportion, height and details does alter the rhythm of the streetscape and presence of buildings in the district. This regular sense of proportion and placement within the district is a strong unifying effect.

Outbuildings

Bucks County villages with strong growth periods in the nineteenth century often have an important collection of sizable outbuildings, such as carriage houses, wagon houses or small barns set to the rear of the property lot, often accessed by a side driveway from the street or independent back alley. Chalfont's district is enhanced by a noticeable presence of these ancillary buildings, easily seen from both principal and side streets, adding to the utility of the property, as well as visual interest to the borough. These small barns are generally proportionally slightly smaller than the house, 1½ to 2 stories high, and oriented with the gable end facing front. Originally with simple vertical board siding, modest pitch gable roof and plain barge boards, the barns lack ornamentation, perhaps with only a single sash window in the gable peak, hinged or sliding garage doors and occasional roofed overhang for an open carriage/car port. Return cornices and color coordinated paint schemes may differentiate the more elaborate barns from those on modest properties, often rendered in the traditional barn red. With the advent of the automobile, barns that provided hay storage and stabling were diminished in size to one-story garages, often with complimentary colors and treatments to their corresponding house.

Setting and Summary

The suburban residential quality of Chalfont is defined by the comfortable sized homes on individual lots spaced in a regular pattern along the principal streets. Variations of style, density and setback generally coincide with the growth history of the district. Near the main intersection, along Butler Ave. (Route 202) are the earliest buildings of Georgian and Federal style, on smaller lots with modest setbacks. Extending further on Butler and out North Main are the railroad era and late-nineteenth century Victorians with their greater setbacks on larger lots, giving Chalfont its strongest visual identity. Attractive Victorian street lamps and sidewalks reinforce the village atmosphere, accented by wrought iron yard fencing, or occasionally the more rural split rail fence. Along side streets and Sunset Ave. paralleling the railroad are the early twentieth century Bungalows and Four-Squares, on smaller lots or as "twins." The important public buildings are found on North Main Street near the railroad and intersections of Park and Butler. The presence of the school and churches adds to the character of "livability", of a solid residential community, that continues to give vitality to Chalfont today.



Carriage house behind 19 Maple Avenue



Barn behind Massinger House

STYLES

Below is a list of the architectural styles typically found in a structure built during a given period in Chalfont.

- **The Formative Period, ca. 1720-1856:** Georgian and Federal
- **The Early Railroad Period, ca. 1856-1876:** Residual Federal, Italianate, Victorian Gothic, Second Empire
- **The Late Nineteenth Century, ca. 1876-1900:** Queen Anne, Gothic Revival, Victorian Gothic, Colonial Revival, Four-Square
- **The Young Borough, Early Twentieth Century Period: 1901-1935:** Stick, Craftsman, Four Square, Bungalow, Colonial Revival, Classical Revival
- **The Modern Impact: 1936-Present:** Cape Cod, Ranch House, International

MAINTENANCE AND REPAIR GUIDELINES

Steps to Repairing and Restoring Historic Structures

- Repair existing material.
- Where repair is not possible, replace materials “in kind,” with identical replacements (design, material, and finish).
- If replacement in kind is not feasible, replicate the appearance of original elements with new materials as closely as possible.
- Do not use replacement materials that were never characteristic of the building, and which therefore create a false historic appearance.

Even seemingly minor alterations to a historic building can have a major impact on that structure and, sometimes, its neighbors. Changes typical of those that can affect historic buildings and historic districts include:

- construction of a new building
- additions to an older building
- removal or demolition of a historic structure
- removal or modifications of historic architectural details such as porches
- changes of surface materials
- creation or removal of windows and doors
- changes to landscape or streetscape features

The maintenance and repair guidelines below provide property owners in the Chalfont Historic District with information about preserving their historic buildings or planning exterior alterations. Owners are encouraged to review the Chalfont Design Guidelines before undertaking any exterior work.

These guidelines neither dictate specific outcomes of design nor require that property owners undertake improvements that were not contemplated. They do, however, emphasize the importance of regular maintenance, timely repair, and the value of preserving the architectural details that make Chalfont unique.

Occasionally, building components that have become damaged beyond repair need to be replaced. These should be replaced with features that either replicate the original in material and design or are compatible with the architectural character of the building. Examples are given below.

When an addition to a historic building is needed, these guidelines should be reviewed for information about appropriate materials and design. Issues such as the size and scale of additions are discussed in next section on *New Construction and Additions*.

The following sections offer HARB recommendations on the the issues of maintenance, repair, and replacement, with a special emphasis on historic structures. Items are addressed by building material type. Additional resources and educational material are also provided.

Wood

Wood trim, windows, clapboards (siding), and shingles are very common in the Historic District. Because it is so easily worked, wood is also the most commonly used material for decorative details such as cornices, brackets, shutters, doorway pediments, columns, and balustrades on both wood and masonry buildings.

In the twentieth century, original wood siding was frequently covered with aluminum vinyl, asbestos, or asphalt siding. These materials are usually poor substitutes for original material, because their appearance is so different. Additionally, by trapping moisture between the nonporous siding and the underlying wood, they can cause rot and other hidden damage, which can lead to insect infestation.



Historic Chalfont. Courtesy of Marilyn Becker

- Regular inspection, maintenance, and repair can catch problems before they start, reduce future costs, and forestall expensive replacements.
- Untreated wood surfaces and details can split, weather, and deteriorate rapidly, so it is important that stains, sealers, and paint be inspected and renewed regularly.
- When repainting is necessary, remove deteriorated paint to the next sound layer firmly adhered to the base by hand scraping and sanding. Use chemical strippers or electric heat plates only as necessary to remove failed paint layers.
- Do not sandblast or use high-pressure water wash on wood surfaces.
- Never strip historically painted surfaces to bare wood to create a “natural look.” This is inappropriate on historic buildings that were originally painted.
- Wood can be easily repaired by patching, piecing, or selectively replacing deteriorated elements in-kind. If wooden members are deteriorated beyond repair, replacement features should be fabricated in wood or other material that has the appearance of painted wood.
- Retain all historic wood trim—bargeboards, cornerboards, cornices, windows, and door surrounds—whenever possible. If deteriorated beyond repair, replace trim elements, matching the original in size and proportion. Appropriate synthetic materials can provide the appearance of wood without its expense, but the property owner should investigate these options carefully. The HARB recommends saving samples of original materials for historic documentation

Siding specifics

- The HARB discourages installing synthetic siding over existing wood siding. This not only diminishes the historic character of the building, but often masks and accelerates more serious deterioration of damaged wood beneath.
- Decorative siding and shingles should be preserved by preventive maintenance. Individual shingle pieces should be replaced as necessary.



The HARB discourages the replacement of decorative shingles with other types of siding. The removal of the fish-scale shingles on this dormer has seriously compromised the historic integrity of the building.

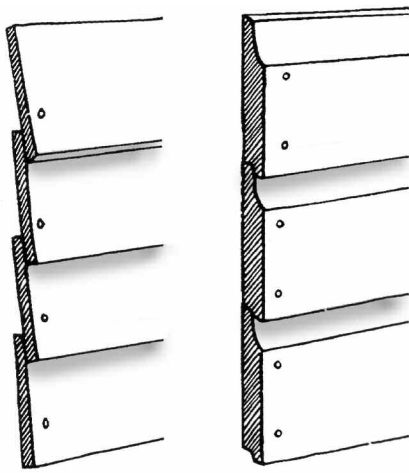


What can happen when synthetic siding is applied to a historic building?

This is a 1957 photo of a house in Doylestown that was covered by vinyl siding in the 1980s. The photos on the right show how the details of the original building were obscured. The modillions (larger than dentil molding) on the cornice above are still present but hidden under the vinyl. Decorative (and functional) elements around the windows such as the sills and window heads are no longer visible. Porch columns were replaced by posts that are thinner and straighter than the originals. The owner is currently removing the vinyl siding and uncovering the original wood details.

Photographs used with permission of the owner





Types of siding: Clapboard (left) and German siding (right)



Rather than making siding appear more “authentic”, imitation wood grain (above) often makes the siding look very artificial. The HARB encourages the use of siding without imitation wood grain (below: cementitious siding).

- Aluminum and vinyl siding should not be used to cover masonry walls.
- On historic buildings where existing siding is deteriorated beyond repair, the HARB recommends replacement with new wood siding of the same width and profile as originally found on the structure.
- In cases where clapboard siding is so damaged or over-painted that repair is not cost-effective and wood siding is not economically feasible, alternative materials such as cementitious board, vinyl, or aluminum siding may be considered. However, vinyl or aluminum should not be used to cover cornerboards, sills, decorative shingles, or carved wooden details.
- If an alternative material is proposed, it should match the original wood siding in width and profile, and should have a smooth surface, rather than an imitation wood grain appearance.
- Aluminum and vinyl siding are not miracle solutions. They are susceptible to cracking, warping, fading, and deterioration and, in time, will need painting to regain a clean and fresh appearance. Their cost effectiveness over time is questionable.

Masonry

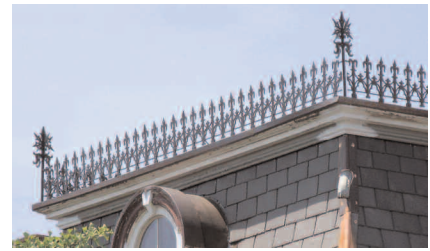
Masonry—brick, stone, concrete, stucco, and mortar—though among the most durable historical building materials, can be severely damaged by improper maintenance or repair. The NPS website has a wealth of technical material on masonry repair.

- Stone, brick and other masonry materials should only be cleaned when heavily soiled.
- Never sandblast brick or use high-pressure water methods for cleaning. Such methods destroy a brick’s hard outer surface and expose its soft core to accelerated deterioration.
- Mortar joints should be re-pointed only as necessary, with a mortar matching the appearance and composition of the original.
- Deteriorated mortar should be removed by hand tools, never power saws.
- It is imperative that mortars with high Portland cement content be avoided. These can create joints that are stronger than the surrounding masonry, causing softer brick or stone to crack and split.
- The HARB does not generally recommend painting an unpainted stone or brick building. Painting often contributes to a moisture problem rather than eliminating it.
- Removing paint from a building that was originally unpainted should be handled only by a professional who is experienced with historical work and follows National Park Service standards.
- Water repellent sealers are not generally recommended. They are not good substitutes for proper re-pointing and may seal moisture within brick walls, accelerating their deterioration.
- Do not remove stucco without historic evidence. Stucco was often the intended original finish over rough stone. Stucco is also an important element of architectural style in Chalfont’s Oscar Martin buildings.

Metals

Tin, copper, and wrought iron are found on some buildings in the historic district. Metal components include roofs, roof cresting, gutters and downspouts, railings, and shutter and door hardware.

- Protect metal features from moisture and the elements by maintaining paint coatings. High-use metal features such as brass doorknobs may be given a lacquer coat for protection.
- Soft metals such as copper, tin, bronze, or lead may be damaged by abrasive cleaning and, therefore, should be chemically cleaned. Particular care should be taken to retain the protective patinas of these soft metals.
- Avoid joining chemically incompatible metals such as aluminum and copper or in subjecting ground-level metal features to salt and lawn chemicals that will accelerate deterioration.
- Metal elements deteriorated beyond repair may be replaced in the original material or in a compatible new material. A lost tin cornice high on a structure might effectively be replaced in fiberglass, for instance, if the installed appearance is that of the original painted metal.



Metal cresting on a mansard roof.

Roof Materials

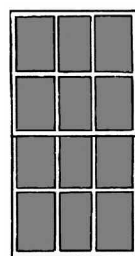
The roof is often a dominant element of a historic building, especially in buildings from the later nineteenth and early twentieth centuries. Because the condition of the roof is vital to protecting a building's structural and architectural integrity, the HARB recommends regular inspection and repair of roofs and their associated drainage systems (gutters, downspouts, etc.) to protect other parts of the structure, roof fasteners, and trim from weather damage.

- A regular maintenance routine can add years to the life of an existing roof, especially a slate roof, because the materials that fasten the slates are often not as durable as the slates themselves. A qualified slate roofer should review the situation.
- If repair is necessary, selective replacement with shingles duplicating the historical materials should be considered as a first choice. If the entire roof surface is deteriorated beyond repair, the new surface should match the original in appearance and detail.
- In certain situations such as the complete replacement of a historic slate roof, exact replacement may be prohibitively expensive. In those instances, replacement with a composite material such as synthetic slate or slate-colored, high profile fiberglass or asphalt shingle may be acceptable alternatives if the color, texture, shape, and shingle size is similar to that of the original. The HARB recommends that the building owner inspect a completed installation of any contemplated material rather than relying on a product brochure—photographs can be deceptive.

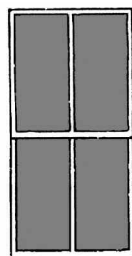


A metal porch roof.

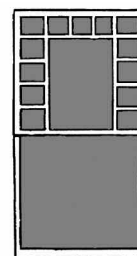
HISTORIC WINDOW STYLES



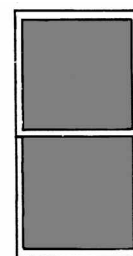
1770-1870



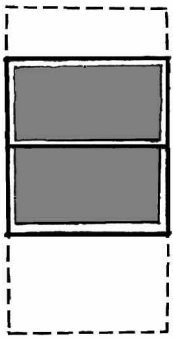
1855-1920



1885-1900



1885-1930



Inappropriate:
The size, shape, and location of windows in historic buildings should not be altered.

- Metal roofs can have a long lifespan if they are well cared for. As with other roofing materials, however, maintenance is key. Specialized roofers can repair slipping sheets, rust holes, or damaged joints. The HARB recommends that a metal roof be replaced by another metal roof.
- Decorative roof elements such as finials, bargeboards, cornices, chimneys, etc. should be retained in all roofing projects.
- Care should be taken to ensure that the roof substrate and attic are properly ventilated to preserve roof longevity.
- Roof-mounted modern elements, such as mechanical equipment or skylights, are strongly discouraged. If no other alternatives exist, they should be installed out of the public view and in a way to minimize damage to historical building fabric.

Cornices and Eaves

Decorative moldings, brackets, fascias, and soffits project from the walls of many buildings in the Historic District. These projecting moldings occasionally conceal box gutter systems invisible from the street. The material and profile of a building's gutters can differ according to the architectural style.

- The HARB encourages that gutters be replaced with a similar style. Good maintenance (frequent leaf removal, for example) can greatly increase gutter longevity. Downspouts also benefit from a regular maintenance program. If the downspouts or gutters must be replaced, the HARB recommends replicating the profile of the original; round downspouts should not be replaced with corrugated downspouts, for instance. Half-round galvanized, aluminum or copper gutters and round downspouts are recommended instead. Modern "K" gutters are not appropriate on historic buildings.
- Selectively repair or replace any deteriorated wood or metal elements. Molding profiles and edge beading should replicate the original.
- Wooden cornices should not be covered with aluminum or vinyl because of the potential for damaging underlying material as well as destroying the architectural character of a structure.

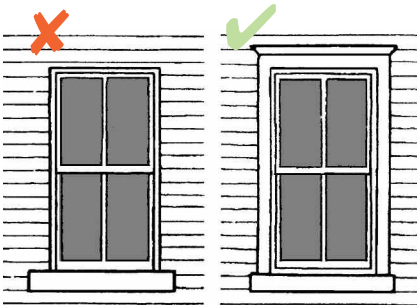


If a window needs to be replaced, the new window should match the original in design and material. The repair above is not appropriate in a historic district.

Windows

The shape, proportion, glazing patterns, lintels, trim, and moldings of windows are important elements in defining historic styles. The location and number of windows in a façade, as well as their proportion relative to the whole wall, are all distinctive of different historical periods.

Because of their significance to the façade of a historic building, total window replacement is strongly discouraged. Rarely does an entire window (sash, lintel, and sill) need replacement.



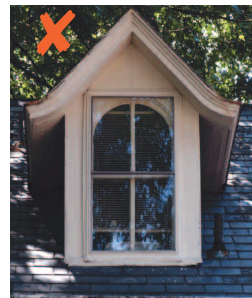
Window moldings should not be removed (*left*) or wrapped in aluminum or vinyl. Intact moldings (*right*) are important clues to a building's age and style.

- Repair of historic windows may be as simple as replacing glass or glazing compound or installing new weather stripping, sash weights, and chains. Removing built-up paint may be a simple first step in restoring a window's functionality.
- When sashes are deteriorated, investigate with a woodworker the replacement of only the deteriorated portions. If deteriorated beyond repair, new sashes should be fabricated to match the old.
- Repair deteriorated wood sills or lintels. There are products available for treating and filling rotted sills that make replacement unnecessary in all but the worst cases.

- If whole window units must be replaced, new ones should match the originals in appearance and material and should fit within the existing window openings. Do not enlarge or reduce original openings.
- Never encase window trim, lintels, or sills in aluminum or vinyl. The aluminum covers character defining details and may contribute to the deterioration of these wood features by trapping moisture and hiding problems from view.
- Vinyl-clad windows with interior snap-in muntins are not suitable substitutes for wood sashes with true divided lights and muntins in historic structures. The HARB discourages using interior muntins or muntins sandwiched between glass layers.
- The energy efficiency of a wooden sash window fitted with a storm window is nearly equivalent to a new insulated glass unit.
- Older windows can be made more energy efficient by installing weather stripping, adding sash locks (to tighten the window sashes), re-caulking joints, and installing interior shutters, blinds, or curtains.

Storm Windows

- When exterior aluminum storm windows are used, they should be purchased in a pre-finished color or painted to match the sash; they should not be left as unpainted aluminum.
- If wooden storm windows exist on a building, serious consideration should be given to retaining them.
- Interior mounted storm windows are a good option on primary street façades, and can often be fitted to interiors with little or no modification.
- The sash size and proportion of the storm window should correspond to the existing window. If upper and lower sashes of the window are of unequal sizes (as in a 9/6 window, for example), the storm sash should correspond to this configuration.
- Storm windows should be fabricated to fit non-standard forms such as curved or arched windows.



Storm windows, either glass or plastic, should fit the window opening. The arched shape of the dormer window on the left is hidden by the rectangular storm window.

Shutters

On many buildings in the Chalfont Historic District, paneled shutters were used on the first floor and louvered blinds on the upper floors (the louvers provided ventilation and rain protection.)

- Shutters should fit the existing window opening. They should be as tall as the window opening within the frame and one-half the width of the opening. Remember that shutters were originally designed to be closed securely.
- Windows with rounded tops should have shutters with a similar shape



The photo at left shows the proper placement of shutter louvers; the louvers should shed rain when they are closed. Louvered shutters were originally designed to protect against the weather while permitting ventilation.

Timeline of Shutter Design

First Floor, Paneled Shutters
generally painted a light color to reflect light back into rooms when closed.

1760-1840: Raised panels, one over one, or three panels

1815-1910: Recessed panels with moldings, one over one, or three panels

Second Floor, Louvered Shutters
generally painted a dark color to darken sleeping areas.

1760-1910: Standard lovers, one over one

1810-1910: Louvers with tilt rod, one over one.

Hardware

1760-1850: Strap hinges

1810-1910: Lull and porter mortise hinge, gravity butt hinge, clark-tip blind hinge

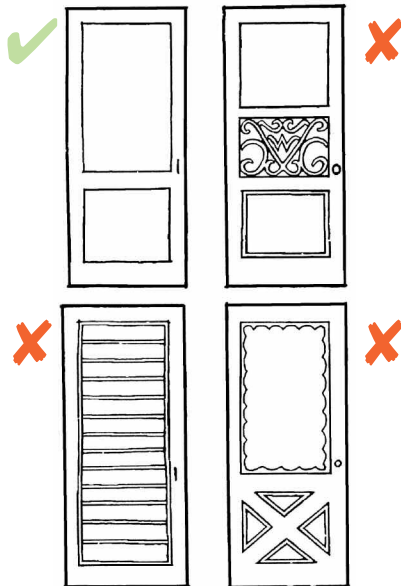


Shutters should match the window opening. The shutters on the left are too narrow—they would not cover the window if they could be closed. Those above and to the right are appropriate in size and shape.



- When possible, shutters should be fitted with operating hinges and “shutter dogs” (shutter tie-backs). The HARB discourages the use of vinyl or aluminum shutters that screw onto a building.
- Louvered shutters should be tilted so that, if closed, they would prevent rain from entering the window.
- Shutters should not be installed on buildings that did not originally have them. If there is no evidence that shutters have been removed (such as remaining indentations or hinge hardware) caution should be used in introducing them to the façade.

STORM DOORS



Storm doors should be simple (*above left*), with a minimum of decorative details. The HARB discourages non-historic storm door designs.

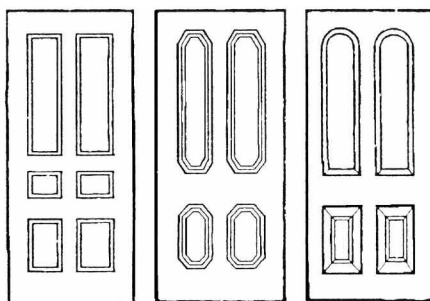
Entrances and Doors

Entrances and doors are usually the primary focus of a building façade, and they reflect the period in which they were created. The form and detail of exterior doors evolved through the eighteenth and nineteenth centuries; the beaded doors of earliest buildings were supplanted by recessed paneled doors in the early nineteenth century.

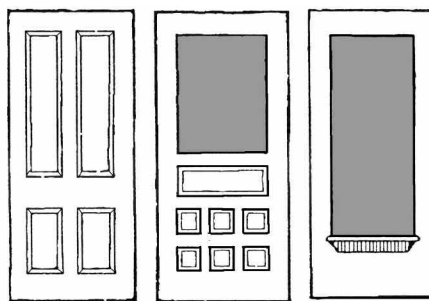
Entrances include the decorative and functional elements of doors, transoms, door surrounds, steps, and railings.

- Reuse existing doors whenever possible. Unless they are custom-made to match the originals, modern replacement doors rarely match historic doors in detail and workmanship.
- Any replacement door should fit the original doorway opening. Do not reduce or enlarge the original openings or close transoms or sidelights to accommodate a new door.
- New entrances should not be added to a primary façade.

HISTORIC DOOR STYLES

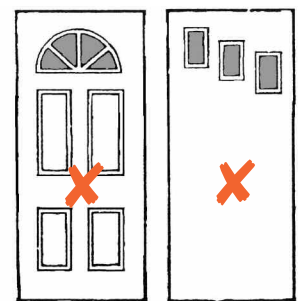


Early Victorian 1860–1885



High Victorian 1885–1920

INAPPROPRIATE DOOR REPLACEMENTS



- Ornamental trim and door surrounds should be selectively repaired as necessary. If replacement is unavoidable, match the existing details as closely as possible in design and materials.
- Do not create a false historical appearance with an entryway. Make sure any changes are documented by sufficient historical, pictorial, or physical evidence.

Storm Doors

- Storm doors can detract from the character of a historic entranceway. Frequently, maintaining a door by regular painting and caulking can enhance its energy efficiency to the point that a storm door may not be necessary.
- Storm doors should be of wood, especially on street façades.
- If aluminum storm doors are used, they should be as simple and unobtrusive as possible. Doors with large full lights or multi-paned inserts are usually acceptable.
- Avoid inappropriate, non-historic types such as those with scalloped frames, crests, or jalousie windows.

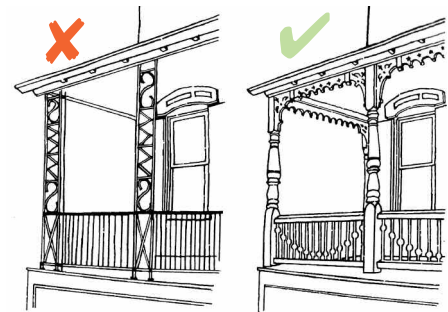


The aluminum screen door on the left hides the details of the historic paneled door behind it, while the screen door on the right highlights the main door. The panel on the right can be replaced with a acrylic panel in winter.

Porches

When porches are found on historic buildings, they are often the dominant element of the façade. Porches consist of decks, steps, balustrades, columns, entablatures, and roofs. Porches were sometimes not original to the earliest Colonial period houses, but added during the nineteenth century. Even if they are a later addition, porches are part of the history of the structure and should not be removed simply because they reflect a later style.

- To maintain the historic character of a porch, wood decking and steps should be retained; they should not be replaced with concrete.
- Wood columns or balustrades should not be removed. Selective repair is generally all that is required to restore a porch.
- Lightweight wrought iron supports and railings are not appropriate replacements for heavy wood features.
- The HARB does not recommend enclosing a historic front porch. However, enclosing a porch with multi-paned glass and low wood walls recessed behind porch posts and balustrades on a minor façade may be an acceptable solution in certain situations.
- Always maintain porch roofs and roof flashing to avoid deterioration of the wood structure.
- Porch features should not be covered in aluminum or vinyl.



Inappropriate (*left*) and appropriate (*right*) porch treatments.



The original columns and balustrades of this porch were replaced with wrought iron; the new posts look too light-weight and visually transparent to support the porch roof.

Historical Paint Colors

The Chalfont Borough HARB does not review paint colors.

Color, however, can play an important part in the historical authenticity of a building. Different periods and styles are distinguished by distinctive paint colors and schemes. Colors appropriate to an early colonial house may not be inappropriate for a mid-nineteenth century Victorian or a bungalow home. Many paint companies provide historically accurate paint palettes to guide color selection. Some of the books listed in the resource section of these Guidelines can offer assistance about appropriate colors. Paint layers can also sometimes be researched to determine the original color of a house.

INFILL CONSTRUCTION AND ADDITIONS GUIDELINES

What is architectural character?

Architectural character is created by the special characteristics of structure and ornament, siting and context—in short, how the building looks both close up and from a distance (and why that building is similar to or different from other buildings). Character-defining elements include the overall shape of the building, its materials, craftsmanship, and decorative details.

Preservation Brief 17: Architectural Character—Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character from the Technical Services section of the National Park Service outlines a three-step process that moves from overall visual qualities to “arm’s length” and finally interior spaces, features, and finishes. Although the Chalfont Historic District is not concerned with the interior of buildings, the article is nevertheless valuable for its easy-to-understand checklist.

<http://www.cr.nps.gov/hps/tps/briefs/brief17.htm>

Few small towns are static, locked in time without new growth. Chalfont Borough recognizes that new and historic structures can coexist compatibly within the district. But because new construction can dramatically alter the appearance of a historic district, the HARB reviews new construction and additions to all buildings in the Chalfont Historic District, whether they are historic or not.

The character of Chalfont’s streetscapes owes much to qualities such as massing and scale, building setbacks and heights, roofline treatments, details and finishes. In many ways, it is the basic form of a building, rather than its specific stylistic details, that contributes most to the feel of a historic town. However, new additions should not change, obscure, or destroy any of those details that define the architectural character of a specific building. For example, removing historic materials or design elements such as the wooden filigree on a Carpenter Gothic porch or original windows, destroys those character-defining features that make a particular building unique.

Before undertaking any project, the owner should review whether the plans respect the Chalfont Historic District as a whole and the immediate context in particular. This does not mean that all buildings should be “Victorian” or “Colonial” in style, but simply that new construction fit in with what already exists and respect the character of the historic district.

Review of new construction projects can be complex and may often require more than one meeting with the HARB. Early, informal discussion of a project is encouraged before and during design development to make the process smoother.

The following qualities help define the architectural character of a building and its relation to its surroundings, and are considered by the HARB in their evaluation of new construction and additions.

Architectural style

New construction

The HARB does not require that buildings in the historic district be designed in any specific historical style. A new structure, however, should never detract from the architectural qualities of its immediate neighbors or the streetscape as a whole. Factors to consider are the way in which a building is sited on the property, the way it relates to the street, and its basic form, mass, and materials—these are more important than trying to replicate a historic style.

Additions

It is not necessary to replicate the architectural style of the original structure. In fact, *The Secretary of the Interior’s Standards* recommend that the new portions of the building be distinguishable from the old. However, building materials, massing, relationship of solid to void (wall to window/door), and scale should be compatible.

Building height

New construction

The height of a building is the vertical measurement from the mean level of the ground surrounding the building to the highest point of the roof. The maximum height of a building is determined by the zoning district in which it is located. However, the HARB recommends that the perceived height of adjacent buildings be taken into account when a new structure is designed. A building with a turret may have the same actual height as a three-story building, but the visual effects can be strikingly different. In some cases, a one-story building might be inappropriate where a three-story building would not be.

The HARB recommends that infill buildings, especially houses, have the same entrance level as the buildings on either side. Excessively high basements can cause a building to “loom” over its neighbors.

The HARB encourages a larger building to be “stepped down” in height as it approaches a historic house. This will help diminish the impact a new building may have on a smaller neighbor.

Additions

Additions should be smaller in overall mass than the original structure, but the building height may or may not be less, depending on the type and design of the addition.

Location (siting) and orientation on the lot

New construction

The HARB recommends that a new building should have the same general siting—or footprint—as its neighbors; setbacks from the street should be the same. Side yard setbacks (the distance between the building and the property line) patterns should reflect those of surrounding buildings. The principle façade and entrance should face in the same direction as the majority of the buildings on the block.

Additions

Additions should be located as far to the rear of the property as possible to avoid impacting the view from the street. Additions to the front façade are strongly discouraged. New additions should not be in the same wall plane as the front façade of a historic building; setting an addition back helps to emphasize the historic part of the structure while still providing an opportunity for additional space. New additions should not change the historic orientation of a building by creating a new dominant façade.

Mass

Many of qualities like setback, proportion, and scale influence a building's mass. Mass refers to the composition of a building's volumes and surfaces that contribute to its appearance. Massing can be large or small, simple or complex (as in a classical style building with a center mass flanked by smaller wings.), or light or heavy (solid walls versus a glassed-in porch). The mass of a building can easily disrupt a streetscape if it does not respect the historic pattern, e.g. a large box-like structure in the midst of smaller cottages, even though it may meet setback and height requirements.

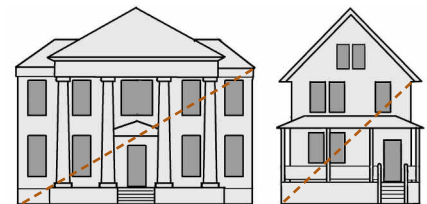
To maintain the continuity of the streetscape, the HARB recommends that infill structures are sympathetic to the surrounding buildings in their massing and total volume. Additions, however, do not have to mimic the massing of the original structure.



The infill house on the right has an artificially raised first floor. The HARB recommends that infill buildings have the same entrance level as their immediate neighbors. This does not mean that all buildings on a block must have raised porches or no porches at all, just that the natural grade level should not be raised excessively.



The porches on many Bungalow-style houses often create a horizontal appearance because they are wide compared to the rest of the building, while many Victorian buildings appear to be more vertical, even though the buildings may be the same actual width.



The two buildings illustrated here are the same height, and both have porches, but they present a different appearance because they have different proportions and mass.

Porches

New construction

The HARB recommends that the design of an infill structure take into account whether buildings in its immediate vicinity have porches. A new porch, if appropriate, should not visually overwhelm the façade.

Additions

The HARB discourages the addition of porches to historic buildings where there is no evidence of their prior existence.



The window shape and size in the addition (on the right) do not maintain the vertical rhythm and proportions of those on the historic building on the left; the windows are shorter and there is more space between the rows of windows. Notice that the third floor windows of the original building are shorter than those of the second floor—very typical of historic buildings, where the ceiling height often decreased in upper stories—while all the windows in the addition are the same size.

The addition also competes with the importance of original structure because the two façades are in the same plane. The HARB recommends that additions be set back from the principal façade.



The materials and details of a building help to create a sense of scale. When the size of common architectural elements like doors or windows are larger than what is commonly seen in a neighborhood, the “human factor” can be diminished.

Proportions

In architecture, proportion is the ratio between the different elements of a building, for instance, the height to the width of a façade, floor-to-floor height, or the height of the roof compared to the front of a building not including the roof. Different architectural styles often have different proportions. Proportion can also refer to the ratio between openings (windows or doors) and the solid area of walls.

New construction and additions should be designed to reflect the prevailing proportions of surrounding buildings. The design of windows, porches, doors, and roofs should also reflect the proportions seen in existing buildings in the district or in the building for which an addition is being proposed.

Roofs

The HARB recommends that new roofs should match existing roofs (of neighboring buildings) in pitch, complexity, and orientation. The HARB discourages changes in the height or pitch of the roofs of historic buildings. For an excellent visual explanation, see this PDF developed by the University of Georgia:

http://www.gashpo.org/assets/documents/fresh_clg.pdf

Rhythm

In architecture, rhythm refers to the pattern and spacing of repeated architectural elements such as windows, bays, or columns horizontally, or bands of brick or windows that repeat vertically. Buildings along a street can create a rhythm in their siting and in the location of their entries, as well as floor-to-floor heights, height of the first floor from the ground, and vertical distance between windows.

The HARB recommends that both new construction and additions reflect that façade pattern and rhythms of the original and surrounding buildings.

Scale

Scale is the relative size of a structure as it appears to a pedestrian. The Chalfont Historic District is dominated by traditional single-family homes and commercial structures that create the borough’s pedestrian-friendly character; the façades that front the street usually have openings and decorative details that are familiar in size and form and give clues as to the overall building height and width. Design elements such as brackets, column bases, or porch balustrades add the “finesse” that creates a human scale in large buildings.

Even the choice of building material can influence scale: bricks are usually the size of a hand. The scale of most historic buildings was determined by the structural limits of wooden posts and beams; this means that residential historic buildings are often smaller in overall size and have smaller rooms than contemporary buildings constructed with steel beams or other modern materials.

The HARB recommends that new construction and additions maintain this human, pedestrian scale.

Surface material

New construction and additions

The HARB encourages the use of the traditional building materials of the historic district. In Chalfont, brick, stucco, clapboard, and stone are commonly seen. New materials may be used, but the HARB discourages the use of artificial materials that imitate older materials: wood-grained vinyl or aluminum siding are two such examples. Cementitious clapboard usually has two different sides, one wood-grained, the other smooth; the smooth side is recommended.

What is a streetscape?

There is nothing as important in determining a community's image and identity as its appearance from the street. The Historic District Design Guidelines deal with protecting this streetscape, as well as protecting significant individual structures.

A particular streetscape is distinguished by its visual character and physical improvements—roadway width, paving, sidewalks, vegetation, and the surrounding buildings. A streetscape can form a coherent whole, with a uniform "street wall" created by trees, fences, walls, hedges, and buildings, or it can be broken up into smaller disconnected parts by large parking lots or structures set farther back from the street than those on either side.

The streetscape is more than just front yards. In historic towns where the land development pattern reflected the habit of daily walking—usually with homes close to the road and garages to the rear of the property—the streetscape is marked by a consistency in sideyard and frontyard setbacks, porches, and sidewalks. Visual interest is maintained along the road, and walking is encouraged because there are no "missing teeth". Preserving pedestrian scale and "friendliness" is encouraged in all parts of the Chalfont Historic District.



The houses above are all located on the same block. They are similar in height but very different in the impression they make. Characteristics that create these impressions include building mass, entrance location, garage location, porches, setbacks, and window style.

The building openings (windows and doors) of the three houses on the right are similar in patterns, proportion, and location. Even though the house on the far right has had major façade alterations, the overall massing of the building has not changed significantly. The house on the far left, however, departs from the rhythm of the street in many ways: there is no porch, the main entrance is not well defined and is almost hidden, the window shapes are unlike those of other buildings on the block, the simple forms of the other houses have become very complex and hard to read. The most prominent feature is the garage, not the living quarters. The front yard has been replaced by parking spaces that disrupt the visual flow created by the sidewalk, fences, and lawns of other houses on the block. Walking across a broad driveway feels very different from walking along fences or hedges or even a narrow driveway.

The only old house in this group is the one of the right; the other three are twenty-first century infill or replacement construction. The HARB recommends that new construction reflect the prevailing design of a neighborhood in terms of massing, rhythm, proportions, setback from the street, and location of functional spaces.

New Construction and Alterations

ORIGINAL



APPROPRIATE ADDITIONS



INAPPROPRIATE ADDITIONS

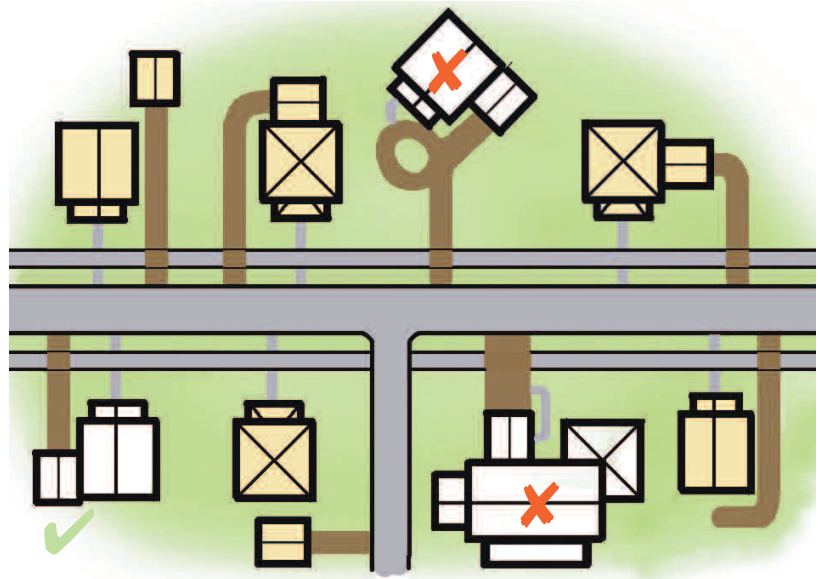


The illustrations above show examples of the ways in which additions might be designed. In this case, the new construction is located on the rear of the building, but the principles apply to most additions. The height of the first appropriate addition is the same as the original structure; the second appropriate example is shorter and is joined to the main house by a connector—an option that can often retain more of the historic fabric of the main house. Both of these additions, however, preserve the height and rhythm of the original windows, the pitch of the roof, the proportion of openings to solid wall, and the distance between floors.

The inappropriate additions are not recommended because of the roof pitch, different floor-to-floor height and window styles. The ratio of window to wall area is very different in these additions, compared to the original building. The successful integration of new and old construction depends less on the actual building materials than the way mass, proportion, and roof design relate.

INFILL CONSTRUCTION

The illustration on the right shows a block with three infill houses (in white). The HARB recommends that infill buildings reflect the setback patterns of their immediate neighbors, as well as maintaining the same entrance orientation. The HARB discourages infill that changes the streetscape by breaking up the rhythm between buildings.



STREETSCAPES AND INFILL CONSTRUCTION



The HARB recommends that infill buildings reflect the scale, siting, entrance level, sideyard setbacks, and proportions as the buildings in the immediate vicinity. The two inappropriate buildings (above in red) depart from these neighborhood characteristics.

APPENDIX A: ARCHITECTURAL GLOSSARY



arch

A curved structural element that spans an opening and supports weight above. Arch types of arches include round, segmental, or pointed.

ashlar

A wall constructed of quarried stone building blocks that have been squared and finished with a smooth surface

balustrade

A balustrade is a row of repeating balusters—small vertical posts or spindles that support the upper rail of a railing. Staircases and porches often have balustrades.

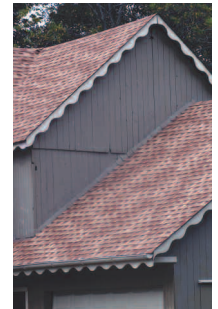


banding

Decorative horizontal strips which usually project slightly from the wall surface.

bargeboard/ vergeboard

A vertical face board (also called vergeboard) that hangs from the projecting end of a gable roof. Homes in the Carpenter Gothic or Victorian style often have highly ornate bargeboards, sometimes called “gingerbread.”



bay

An element that protrudes from the façade and rises from the ground one or more stories, usually defined by vertical divisions like columns or pilasters or windows.

bay window

A group of windows which project from the wall and fill the entire bay.

bead

A continuous convex shape at the edge of molded woodwork.

board and batten A type of wood siding which consists of vertical boards placed next to each other (not overlapping), and vertical strips (battens) over the seams between the boards.

bond Various arrangements of bricks or stones with a regular pattern and intended to increase strength or add decoration to masonry construction

bonding agent Element used to bind or hold together adjacent materials, such as that used in joining new applications of concrete to existing.

bracket A projecting element used for support or decoration; it is often found under the eaves of a roof or window head.



bungalow A style of building characterized by a low-pitched roof, wide eaves with exposed roof rafters, and porches with square columns. It became popular in the early 20th century.

capital The top element of a column, pier, shaft, or pilaster.

casement window A window with one or two sashes hinged at the sides and usually opening outward.

clapboard Wooden boards, thinner at the top edge, which are overlapped horizontally to form a weatherproof exterior wall surface.

clipped gable A gable roof where the end of the ridge is terminated in a small, diagonal roof surface.

column an upright pillar, usually circular or square in cross-section with a cap (capital) and base (*right*).



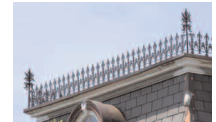
common bond A brickwork pattern where most courses (horizontal layers) are laid flat with the long “stretcher” edge exposed, but every sixth to eighth course is laid perpendicularly, with the small “header” end exposed.

corbel a bracket or cornice formed by stepping out successive courses of masonry beyond the wall surface. Often seen on chimneys.

cornice A continuous horizontal molding along the top of a wall or building.

crenellation A low wall with regularly spaced opening extending above the roofline.

cresting A decorative row, usually of metal, ornamenting the top edge of a roof.



cupola A small ornamental structure crowning a ridge or turret, sometimes domed, sitting on a circular or polygonal base.

dentil molding Small, rectangular blocks resembling teeth used as a decoration on a cornice. (Modillions are larger and spaced further apart.)

door head A decorative and functional projecting pediment above the door.

dormer A window and surrounding structure projecting from a sloping roof. The dormer has its own roof, which may be flat, arched, or pointed.



double-hung window A window with 2 sashes that slide up and down.


downspout A vertical pipe, usually metal, used to carry water from the roof gutter to the ground or into an underground drainage system.

eave The part of a roof that meets or overhangs the walls of a building. It often contains the gutter.



entablature The decorative and structural horizontal element or supported by columns in classical architecture (ex.: at the top of a storefront or a Classical Revival doorway.) It is often mistakenly called a cornice.

façade The “face” of a building, usually the principal vertical exterior wall that looks onto a street or open space.

fanlight Semi-circular window over a door or window with radiating bars or tracery in the form of an open fan. 

fascia The horizontal board that covers the ends of rafters, porch floor, or any flat, horizontal surface.

fenestration The placement and rhythm of window and door openings on a building's facade.


flashing Metal used at various points on roofs to prevent water penetration.

flat seam A sheet metal joint on metal roofs producing a flat or flush connection between adjacent strips of roofing material at ridges and valleys.

flute Vertical grooves in the surface of pillars, column, or moldings.

foundation The masonry wall that supports a house and encloses a basement or crawl space.


frieze Applied decorative elements on an entablature or parapet wall (also, the middle portion of a classical cornice.)

gable The triangular part of an end wall beneath the ridge of a pitched (sloping) roof. 

gambrel roof A pitched roof with two different slopes on either side of a central, horizontal ridge.

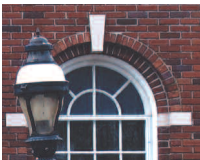
gutter Metal or wood channel attached to the lower part of the eaves to collect water from the roof.

half-timbering A decorative element, usually found in gables, which gives the appearance of exposed wood framing. The spaces between vertical, diagonal, and horizontal wood timbers are usually stuccoed.

hipped roof A roof with sloping ends and sides. 

jamb The side of a window or door opening against which the sash or door abuts.

joists Long, narrow pieces of wood arranged parallel to each other to support a floor.


keystone The uppermost wedge-shaped element at the center of an arch. 


lattice An open grille of interlacing, thin wood strips, often used as a screening between the piers of a porch.

leaded glass window Glass, whether clear or stained, set in lead comes (a miniature "i-beam" of lead that supports pieces of glass.)

light A window or wall opening to let light in; also any of the perpendicular divisions in a multi-paned mullioned window.

lintel A horizontal structural element over a window or door opening which supports the wall above.

louvered shutter A vertical wooden element, hinged to close over a window or door opening, constructed of sloping horizontal slats within a frame. Louvered shutters are designed to admit air but not rain. They are used most frequently on upper/bedroom floors. 

mansard roof A mansard roof has two slopes on each of the four sides, but the lower slope is steeper than the upper slope. Dormers are often set in the lower slope. The upper slope is usually not visible from the ground. 

masonry Brick or stone construction.

molding A shaped element which adds dimension to ornamentation. Commonly found around windows and doors or where walls meet the floor or ceiling.

mortar A mixture of sand, lime, cement, and water used as a binding agent in masonry construction.

mullion A vertical member separating a series of windows, doors, or panels. Mullions are wider than muntins.

muntin A bar member supporting and separating panes of glass in a sash or door.

newel A post at the top or bottom of a set of steps terminating the stair railing.

oculus A round window

oriel A window (*right*) that projects from the wall and does not extend to the ground.

ornament Any detail added to a building as a decoration

Palladian window A large window divided into three parts, the center section of which is larger than the two side sections and is usually arched.

paneled door A door composed of solid panels (either raised or recessed) held within a framework of horizontal rails and vertical stiles.

paneled shutter A vertical wooden element, hinged to close over a window or door opening, composed of solid panels in a frame. Paneled shutters are designed to provide security at ground-level opening.

parapet A low wall projecting above the edge of a porch, terrace, or roof.

pediment The triangular shape formed when the slopes of gable roofs are connected at their base by an entablature or molding. Also, the crowning triangular element above a door or window opening.

pent roof A continuous, horizontal shed roof projecting from the wall between the first and second floor windows.

pier An square or rectangular structure of masonry which serves as a principal support, whether isolated or as part of a wall.



pilaster A rectangular support which resembles a flat column, projecting only slightly from a wall.

pitch The degree of a roof's slope.

plinth The base block of a column, pedestal, or other isolated object.

pointing The final cement or mortar used to fill the joints of brickwork, often added to a wall to improve its appearance and weatherproofing.

portico A columned porch, especially at the main entrance to a Classical Revival style building.

pressed tin Decorative, as well as functional, metalwork made of molded tin and used to sheath ceilings, roofs, bays, and cornices.

quoin Vertical rows of raised brick or stone (and sometimes wood, *right*) which emphasize the corners of a building.

rafters Structural supports placed at an angle to carry roofing material.

raised panel A square or rectangular board of wood which is beveled at the edges and held within a framework of a door, shutter, etc.

recessed panel A flat, square, or rectangular board of wood which is set back within the framework of a door, shutter, etc.

ridge The uppermost intersection of roof slopes, usually at the top of a house.

riser Vertical face of a stair step.

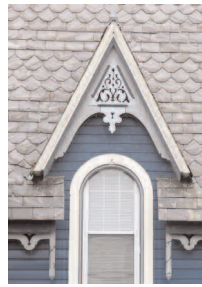
rustication Stone with beveled edges or roughening, which cause joints between stones to appear deeply recessed.

sash The frame that holds the glass in a window.



sawn wood ornament

Flat pieces of ornamental woodwork cut with a scroll saw or jigsaw for trim on porches, eaves, fences. Often called gingerbread, scrollwork, or fretwork.



shingles

Covering for either roof or walls. Pieces of wood, asphalt, etc. applied in an overlapping manner. "Fishscale shingles" is decorative pattern of staggered horizontal rows of shingles with rounded edges.



shutter dog

A piece of iron or wood, often decorative, that holds a shutter open.



sidelight

A narrow vertical window usually found on both sides of a door. (See *transom* photo for sidelight example also.)

siding

Usually refers to clapboard (wood) siding, but can mean any kind of exterior wall covering.

sill

A shelf or slab of stone, wood, or metal at the foot of a window or doorway, usually sloped slightly to shed water.

six-over-six window

A double-hung window with six panes of glass in each sash. Windows can also be six-over-nine, two-over-two, twelve-over-one (*right*), etc.



soffit

The underside of an architectural structure, such as an arch, a balcony, or overhanging eaves.

splash block

A stone or cast concrete block at the base of a downspout that directs rainwater away from the base of a building.

stained glass

Glass, dyed various colors, pieced together between metal strips to create a design. A type of leaded glass window.

standing seam

The metal strip joining and covering two adjoining sheets of metal roofing which is crimped at 90 degrees to the roofing to prevent moisture infiltration.

string course

A projecting, horizontal molding separating parts of a wall surface, especially in masonry construction.

surround

The decorative trim around a door or window opening.

threshold

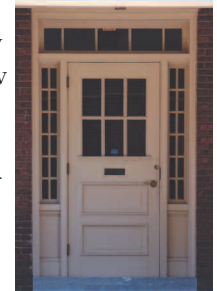
The sill of an entrance door.

tracery

Thin, intersecting lines of wood or metal that create a decorative pattern, often on transom windows and fanlights.

transom

A window above a door or small window above a larger window (*right*). This door also has *sidelights*.



tread

The horizontal part of a stair step

turned work

Posts, balusters, or spindles, cut on a lathe into a rounded shape.

turret

A small tower, often with a steep pointed roof, usually at the corner of a building.

water table

A horizontal exterior ledge, sometimes found at the top of the foundation, which is sloped to shed water. Often in stone.

window head

A decorative and functional projecting pediment above the window, usually in the location of the lintel.



window sash

The frame in which panes of a window are set.

wrap-around porch

A front porch which turns one or both of the building's corners to continue along the side.



wrought iron

Iron that is hammered or forged into shape, not poured into molds as in "cast iron." Often used for fencing or cresting.

APPENDIX B: A SAMPLE MAINTENANCE PROGRAM

Because many older buildings were constructed of higher quality materials than are often available today, maintaining and repairing original materials is frequently more cost-effective than replacement. Timely and appropriate maintenance can prevent the need for larger preservation efforts, especially in the case of some of the architectural details, like brackets, decorative shingles, and porches, that create Chalfont's special character.

The following is a general maintenance plan for historic buildings. This does not replace an inspection by a qualified professional such as a building inspector, architect, contractor, or engineer. If problems are found in an annual inspection, the property owner should consult the appropriate specialist for advice.

Much of this information is adapted from the City of Lancaster (Pennsylvania) Department of Community and Economic Development Inspection Checklist. Most of the tasks listed should be carried out on an annual or semi-annual basis; waiting longer than a year can mean that small problems can turn into bigger ones.

ROOF

Maintaining the integrity of the roof and its associated features is probably the single most important factor in preserving older buildings, because this can prevent water damage to all parts of the structure.

Roofing and dormer materials

Check for:

- Signs of severe wear: warping, cracking, splitting, curling, rust, missing pieces
- Asphalt shingles—for curling edges, loose mineral coating
- Slate—for broken, loose, or fallen shingles
- Metal—for rust holes, damaged joints, slipping sheets
- Flashing—cracks, warping, holes, loose or damaged seams

Actions

- Contact qualified roofing contractor
- Repair loose attachments
- Replace missing shingles to match
- Paint flashing to match surrounding material

Expected lifespan

- Slate—75 to 150 years
- Asphalt shingles—15 to 25 years, depending upon quality of shingle and installation
- New imitation slate or wooden shakes—50 to 75 years
- Standing seam metal—50 to 75 years (must be repainted when necessary, 5-10 years)

Roof structure and attic

Check:

- Roof ridge—is it level or does it sag?
- Any paint blistering on cornice, eaves, brackets?
- Roof sheathing for signs of dampness or water stains
- Ventilation, vents, and fans
- Condition and positioning of insulation
- Signs of pest damage or nesting

Expected lifespan

- Roof structures, when dry and properly maintained, should last indefinitely

Gutters and downspouts

Check for:

- During heavy rain, for blocked or damaged sections
- Rusting or paint loss
- Loose gutters and downspouts
- Slope of gutters, relative to downspouts
- Presence/absence of splash blocks to divert rain away from foundation

Actions

- Remove any blockages and repair leaks
- Reconnect gutters and downspouts as necessary
- Clean gutters of leaves and debris at least twice a year

Chimneys

Check for:

- Sagging or leaning chimney
- Damaged or missing chimney cap
- Condition of masonry—missing bricks? damaged mortar?
- Condition of each flue—is the flue safe?
- Flashing around chimney

FOUNDATION

Brick and masonry

Check for:

- Direction of water flow, signs of pooling water near foundation
- Vegetation that may be too close to the building, causing water infiltration
- Moist areas, cracks, crumbling or flaking material, efflorescence (white crusting or powdering)
- Bulging or bowing of wall
- Loose or crumbling mortar
- Signs of moisture on interior walls

Actions

- Redirect rainwater from foundation
- Repair mortar joints (mortar should not be harder than original mortar or surrounding brick, stone, or masonry)
- Contact qualified engineer or architect if damage is major
- Avoid use of salt snow-melters that may damage concrete steps or foundation walls

Expected lifespan

- Properly maintained foundations should last indefinitely

Cellar

Check for:

- Dampness or musty odors
- Standing water or signs of visible damage to floor or walls

Actions

- Install a dehumidifier or window fan if conditions warrant
- Regrade soil around house to direct water away from foundation

Window wells

Check for:

- Standing water
- leaves and debris
- Condition of basement window trim

Actions

- Remove debris
- Make sure bottom of window well is covered with gravel or stones, not concrete, to allow water to percolate
- Consider adding window with tempered glass to keep rain and snow out of window well

EXTERIOR WALLS

Materials

Check for:

- Signs of water damage such as staining, mildew, mold, or peeling paint
- Wooden siding firmly attached, structurally sound
- Wooden trim firmly attached, with no open joints around windows or doors
- Condition of paint—fading, bare spots, peeling, blistering, or alligatoring
- Condition of caulking—any cracking or missing sections?
- Are masonry units—bricks, stones, blocks—missing?
- Is any masonry crumbling, flaking, loose, spalling?
- Are there any cracks, especially vertical or diagonal, in the masonry?
- Crumbling, moist areas, cracks, loose chunks of stucco

Actions

- Wash mildew with fungicide; if powerwashing, be careful not to loosen mortar or clapboard
- Scrape peeling paint, sand rough spots, prime and paint with exterior paint
- Stop leaks before priming and painting
- Seek professional help for repair of large areas of stucco
- Painted surfaces may need repainting every 5 to 10 years; research new paints with long-term guarantees

Structure

Check for:

- Walls out-of-plumb or bulging
- Doors or windows no longer square or out-of-level

Expected lifespan

- Properly maintained masonry can last indefinitely
- Pointing should last 50 or more years
- Wooden clapboard siding, when properly maintained, can last 150 years

EXTERIOR FEATURES

Porches, railings and balustrades, decorative elements such as cornices, brackets, “gingerbread” trim

Check for:

- general state of repair, missing or loose elements
- moisture damage, unsound joints
- warped, cracked, split, decayed wood
- condition of paint (as above)

Actions

- Determine source of moisture damage, stop leaks, replace wood and flashing as needed
- Seal cracks with wood filler or putty as appropriate
- For cast or wrought iron, scrape and wirebrush loose paint before priming and repainting with metal paint

Windows and doors

Check for:

- Ease of opening and closing
- Sticking due to warping or paint buildup
- Window sashes loose within frame
- Window sash cords broken or missing
- Excessive air infiltration around window and door frames
- Evidence of condensation buildup between inner and outer windows during the winter
- Condition of horizontal wood elements such as door threshold and window sills—rot, splitting, etc.—on both interior and exterior
- cracked or broken panes of glass

Actions

- Install new weather stripping as needed
- Replace glazing putty as needed
- Replace cracked historic glass with old glass whenever possible
- Recaulk any loose joints or cracks
- Clean and mend screens annually

Expected lifespan

- Wood windows, properly maintained, can last at least 100 years
- Doors, properly maintained, should last indefinitely

MISCELLANEOUS

Check for:

- signs of termite, carpenter bee, and other wood-damaging insects: small holes in wood, piles of sawdust, etc.
- condition of exterior lighting: corrosion, moisture damage, loose fittings
- condition of sidewalks and driveways: cracks can let in moisture that accelerates further decay
- vines growing into foundations or windows
- unstable tree branches too close to the building

APPENDIX C: ADDITIONAL RESOURCES

RECOMMENDED BOOKS

Books marked by an asterisk (*) are available from the Bucks County Library System.

Books about Bucks County

Bye, Ranulph. *Victorian Sketchbook*. Haverford House, 1980. [Ranulph Bye, well-known Bucks County artist, has produced several books about local architecture.] *

Siskind, Aaron. *Bucks County: Photographs of Early Architecture*. Horizon Press, 1977. *

Books about American architecture

Baker, John Milnes. *American House Styles: A Concise Guide*. W. W. Norton & Company, 1994. ISBN-10: 0393034216 *

Blumenson, John J. G. *Identifying American Architecture: A Pictorial Guide to Styles and Terms, 1600-1945*. W. W. Norton & Company, rev. ed., 1990. ISBN-10: 0393306100 *

Carley, Rachel, *The Visual Dictionary of American Domestic Architecture*. Owl Books, 1997 (Paperback) ISBN-10: 0805045635 *

Foley, Mary Mix. *The American House*. New York: Harper and Row, 1980. ISBN-10: 0060112964 *

Foster, Gerald L. *American Houses: A Field Guide to the Architecture of the Home*. Houghton Mifflin, 2004. ISBN-10: 0618387994 *

McAlester, Virginia and Lee. *A Field Guide to American Houses*. New York: Alfred A. Knopf, 1985. ISBN-10: 0394739698 *

Morgan, William et al. *The Abrams Guide to American House Styles*. New York, Harry N. Abrams, 2004. ISBN-10: 0810949431 *

Poppeliers, John, et.al. *What Style Is It?* Wiley, rev. ed. 2003. ISBN-10: 0471250368 *

Rifkind, Carole. *A Field Guide to American Architecture*. New York; Random House Value Publishing. ISBN-10: 051746005X *

Walker, Lester. *American Homes: An Illustrated Encyclopedia of Domestic Architecture*. Black Dog & Leventhal Publishers, 2002. ISBN-10: 1579122523

Walker, Lester. *American Shelter: An Illustrated Encyclopedia of the American Homes*. Overlook, 1998. ISBN-10: 0879518715

Whiffen, Marcus. *American Architecture Since 1780: A Guide to the Styles*. Cambridge, Massachusetts: MIT Press, 1969. *

Whiffen, Marcus and Frederick Koeper. *American Architecture 1607-1976* Cambridge, Massachusetts: MIT Press, 1981. ISBN-10: 0262231050 *

Basic reading about maintenance and preservation

Kitchen, Judith L. *Caring for Your Old House*. Washington, DC: The Preservation Press, 1991. *

Heritage Preservation and National Park Service. *Caring for Your Historic House*. New York: Abrams, 1998.

National Trust for Historic Preservation. *Landmark Yellow Pages: Where to Find All the Names, Addresses, Facts, and Figures You Need*. 2nd ed. New York: Preservation Press, 1998. *

Poore, Patricia. ed. *The Old House Journal Guide to Restoration*. New York, NY: Dutton, 1992. *

Preservation Sourcebook, Mid-Atlantic Edition, 1998: The Comprehensive Directory of Products and Services for Historic Preservation and Restoration. Vienna, VA: Preservation Publications, LLC, 1997.

Department of the Interior. The Preservation of Historic Architecture: The U.S. Government's Official Guidelines for Preserving Historic Homes. The Lyons Press, 2004 ISBN-10: 1592281265 *

Contact the US Government Bookstore or visit www.nps.gov for the following publications:

Preservation Briefs. Washington, DC: National Park Service, Technical Preservation Services.
<http://www.cr.nps.gov/hps/tps/briefs/presbhom.htm>

Technical Preservation Services, National Park Service, United States Department of the Interior. *Respectful Rehabilitation: Answers to your Questions About Old Buildings*. Washington, DC: The Preservation Press, 1982.

Weeks, Kay D. and Anne E. Grimmer. *The Secretary of the Interior's Standards for the Treatment of Historic Properties: with Guidelines for Preserving, Rehabilitating, Restoring & Reconstructing Historic Buildings*.

Washington, DC: National Park Service, Technical Preservation Services, 1995

<http://www.nps.gov/history/hps/tps/standards/index.htm>

PERIODICALS

There are a number of periodicals that feature information for people building, restoring, or furnishing homes in particular historic styles. These are great sources for homeowners, not only because of the articles, but for the wealth of advertisements of period materials such as hardware, lighting, flooring, furniture, etc.

Arts and Crafts Homes & the Revival
(www.artsandcraftshomes.com)

Early Homes: Colonial Design & the Revivals
(www.earlyhomes.com)

Old House Journal (www.oldhousejournal.com)

Old House Interiors (www.oldhouseinteriors.com)

Old House Journal's New Old House: Building Character in Today's Homes
(www.newoldhousemag.com)

Traditional Home (www.traditionalhome.com)

Period Homes (www.period-homes.com)

The **National Trust** is a membership organization that produces *Preservation: The Magazine of the National Trust for Historic Preservation* (www.preservationonline.org) as part of its membership benefits.

The **Pennsylvania Heritage Society** publishes *Pennsylvania Heritage*, a quarterly magazine that frequently features articles on Bucks County: <http://www.paheritage.org/magazine/index.htm>

This publication was made possible through a grant provided by the Pennsylvania Historical and Museum Commission.

This project has been financed in part with Federal funds from the National Park Service, U.S. Department of the Interior. However, the contents and opinions do not necessarily reflect the views or policies of the Department of the Interior, nor does the mention of trade names or commercial products constitute endorsement or recommendation by the Department of the Interior.

This program receives federal financial assistance for identification and protection of historic properties. Under Title VI of the Civil Rights Act of 1964, Section 504 of the Rehabilitation Act of 1973, and the Age Discrimination Act of 1975, as amended, the U.S. Department of the Interior prohibits discrimination on the basis of race, color, national origin, disability or age in federally assisted programs. If you believe that you have been discriminated against in any program, activity, or facility as described above, or if you desire further information, please write to: Office of Equal Opportunity; National Park Service; 1849 C Street, N.W.; Washington, DC 20240.

Consultants: Carter van Dyke Associates,
Planners & Landscape Architects, Doylestown, PA
Kathryn Ann Auerbach, Historic Preservation Consultant
Erwinna, PA

ACADEMIC PROGRAMS IN HISTORIC PRESERVATION

Our area is especially lucky because it has two schools offering degrees in historic preservation. The University of Pennsylvania in Philadelphia has Masters Degree and Certificate Programs in historic preservation (<http://www.design.upenn.edu/new/hist/index.php>).

Bucks County Community College in Newtown and Perkasie offers a certificate program in historic preservation, as well as special programs and lectures open to the public (<http://www.bucks.edu/academic/social/histpres.html>).

BCCC also has the first completely online community college Certificate Program in Historic Preservation in the country. Students can take the 24-credit program virtually classroom free; required courses and electives can be taken at any time and in any sequence.

HISTORIC PRESERVATION ISSUES IN SOUTHEASTERN PENNSYLVANIA

To learn more about historic preservation in this area, you may wish to visit some of these websites:

The Bucks County Historical Society:
<http://www.mercermuseum.org/bchs/>

The Preservation Alliance of Greater Philadelphia:
<http://www.preservationalliance.com>. While much of its focus is on the city of Philadelphia, "the Alliance actively promotes the appreciation, protection, and revitalization of the Philadelphia region's historic buildings, communities and landscapes."

Preservation Pennsylvania:
<http://www.preservationpa.org>

Pennsylvania Historical and Museum Commission/Bureau of Historic Preservation:
<http://www.phmc.state.pa.us/bhp>

The following article may also be of interest: "The Politics of Preservation" *Governing Magazine*, March 2002 by Christopher Swope. Available at http://www.preservationalliance.com/resources_PoliticsOf.php