

DOWNTOWN HISTORIC DISTRICT DESIGN STANDARDS & GUIDELINES

The design review process is “reactive”, as it only applies to actions initiated by the property owner. It serves as a guide to certain design challenges by offering alternative solutions. It does not dictate a specific outcome and does not require a property owner to initiate improvements not contemplated. For example, if an owner plans to repair a deteriorated porch, the guidelines indicate appropriate methods for such work. If porch repair is the only work proposed by the property owner, the process does not require that other building features, such as a roof that is in poor condition, be repaired.

PROJECT APPROACH

Each project has unique attributes, relating to the type of work involved, the associated use and its location within the district. The guidelines anticipate these variations in circumstances. In all cases, however, the following basic principles apply:

- 1. Keep it Simple.** The image of downtown Elizabethtown is that of a simpler time. Much of the built environment is composed of simple forms which reflect these times.
- 2. Keep It in Scale.** Another aspect of Downtown Elizabethtown is its sense of scale. This overall scale is reflected in the street layout and in the buildings which enhance a pedestrian environment.
- 3. Respect All Historic Resources.** Elizabethtown's historic resources are very important. Typically, old buildings should significantly outnumber new structures in an intact historic district. The sense of time and place on the street is also important. One should be able to perceive the character of the neighborhood as it was historically.
- 4. Make All New Design Compatible with its Existing Context.** The town is not frozen in time. Therefore, new construction should draw upon the design elements of the historic buildings, while not directly imitating them. New interpretations of traditional building types in the Downtown Historic District are encouraged, so they are seen as products of their own time yet compatible with the character of downtown.
- 5. Read All Applicable Design Guidelines.** Applicants must demonstrate how their proposed project will comply with the design guidelines.

DESIGN POLICIES

COMMERCIAL

- POLICY 1: Preserve and enhance the historic character of the downtown.
- POLICY 2: Enhance the desirability of the downtown as a “destination attraction” for locals and tourists by creating a variety of reasons for people to come downtown.
- POLICY 3: Protect cultural and historic resources and accommodate public access as appropriate.
- POLICY 4: Require evaluation of impacts to cultural resources for projects which involve substantial site disturbance.
- POLICY 5: Encourage appropriate reuse of historic structures for housing, public recreation, and commercial uses without compromising their historic character.
- POLICY 6: Encourage a mix of residential, office, and commercial uses to enhance the pedestrian orientation of downtown, reduce traffic congestion and provide an environment that fosters street level activity and social interaction.
- POLICY 7: Emphasize the commercial core of downtown as a pedestrian oriented area.
- POLICY 8: Protect the architectural character of existing historic buildings. Encourage renovations to upgrade the architectural character of historic buildings.
- POLICY 9: Link the Downtown Commercial Core to the outlying areas through a combination of pedestrian access and a public signage programs.
- POLICY 10: Promote the preservation, rehabilitation and renovation of historic buildings.
- POLICY 11: Discourage alterations to historic buildings which are not compatible with the building's historic and architectural character.
- POLICY 12: Safeguard historic buildings from unnecessary removal and demolition.

POLICY 13: Ensure new structures and development “fit” with their historic surroundings and do not detract from or harm, but complement the historic and architectural character of historic neighborhoods or surrounding historic buildings.

RESIDENTIAL

POLICY 1: New residential development should be designed at a scale and character which is consistent with existing maintained historical residential structures.

HISTORICAL SIGNIFICANCE RATING SYSTEM

The following subcategories are used for classifying properties within Elizabethtown's Downtown Historic District:

Category A. Essential: Buildings that are individually eligible for the National Register are considered “Essential” structures. These are buildings that retain the highest degree of integrity.

Category B. Contributing: Historic buildings that have experienced some alterations, yet still retain a relatively high degree of integrity.

Category C. Supporting: Older buildings with substantial alterations but, that retain their overall form and scale, and which have the potential to be restored.

Category D. Nonessential: These structures have been altered so radically that the historic information is no longer interpretable and they no longer retain sufficient integrity to have historic significance.

Applying the Ratings When Considering Property Improvements

The historic survey criteria have implications with regard to the role of the Design Standards and Guidelines. For example, properties rated "Category A. Essential," preservation of the property to the highest degree is the goal and the guidelines that address preservation of existing historic features will be applied rigorously.

For properties rated "Category B. Contributing", preservation of those original features that survive is also a goal and, in addition, removal of non-historic alterations and reconstruction of historic features are objectives. Those guidelines that address repair and replacement of historic elements therefore are particularly relevant to these properties. With respect to a demolition request the full list of criteria which are specified within the Design Guidelines must be met in order to substantiate an economic hardship. Finally, in order to discourage speculative demolition of structures within the historic core, replacement plans are required prior to approval of any demolition application for a "contributing" property. These properties also receive a high priority for use of any incentives for preservation that may be offered.

For "Category C. Supporting" properties, preservation of historic features that do survive remains a goal as well. Special encouragement will be provided for property owners to restore their properties and the guidelines for removing non-historic alterations and reconstruction of missing elements will be emphasized. Owners of properties in this category are strongly encouraged to restore their buildings to their historic condition, but greater flexibility in treatment of more recent alterations and in repair of historic materials will be available. Emphasis is placed on using preservation incentives. The economic hardship criteria will be less extensive and replacement plans are not required prior to demolition application approval. Also, demolition applications for structures in this category may be approved without going through the economic hardship process if the structure will be reconstructed in accordance with the Secretary of Interior's Standards for the Treatment of Historic Properties.

Finally, for properties in the "Category D. Nonessential" category, preservation is not an objective. In these cases, the guidelines for new construction apply. Alterations to the properties may occur that are compatible with the overall character of the district. Demolition applications for structures in this category are handled through normal permitting procedures for non-historic properties.

ARCHITECTURAL STYLES

There are few buildings that are strictly one architectural style in Elizabethtown. Many times a designer would borrow from multiple styles. Therefore, there are instances where it will not be possible to “pigeon hole” a building into one style category. The effort should be to determine the dominant style

of that building and the design of any additions or renovations should mimic the dominant style. The following is a list of the main architectural styles in Elizabethtown (listed alphabetically).

ART DECO, ART MODERNE circa 1925 – 1940

- 1) **ART DECO:** Smooth wall surface, often stucco; smooth-faced stone and metal; polychromic, often with vivid colors; forms simplified and streamlined; geometric designs including zigzags, chevrons; towers and other vertical projections, presenting a vertical emphasis; machined and often metallic construction materials for decorative features.
- 2) **ART MODERNE:** Smooth, rounded wall surfaces, often stucco; flat roof with small ledge at roofline; horizontal grooves or lines in walls (sometimes fluted or pressed metal); asymmetrical façade; casement/corner windows or other horizontally arranged windows; metal balustrades; glass-block windows, often curved. Unlike Art Deco, an emphasis on the horizontal.

COLONIAL REVIVAL circa 1910 – 1940

A dominant style for domestic buildings nationwide 1900-1940s. Georgian and Federal styles were the backbone of revival ideas, with a secondary influence of **Dutch Colonial** (with the characteristic Gambrel roof). The Colonial Revival style is sometimes referred to as **Neo-Georgian**, due to its striking resemblance to the earlier Georgian and federal styles.

COMMERCIAL VERNACULAR circa 1863 – 1920

Usually limited to two to four stories, vernacular commercial buildings are divided into two distinct bands.

The first floor is more commonly transparent, so goods can be displayed, while the second story is usually reserved for a residential, office or storage space. In Elizabethtown, some smaller one-story examples exist, as do the early false front storefront.

False Front (with gable roof) Characteristics

- one to one-and-one-half stories in height
- gable roof with "false front" commercial facade
- large display windows or bay windows
- recessed entries
- simple bracketed cornices

(Early) Flat Roof Characteristics

- two to four stories in height
- primarily masonry construction, with wood reserved for framing elements and architectural details
- large display windows
- transom lights, above entry and storefront windows
- kick plate, below the storefront window
- central, recessed entry
- tall second story windows
- decorative cornice at the top of the building
- sometimes a mid-belt cornice separates the first floor from the upper floors

(Later) One-Story Flat Roof Characteristics

- one-story in height
- brick construction
- large display windows
- central, recessed entry
- patterns in brick-work for ornamentation and cornice element

FEDERAL circa 1780 – 1850

Fanlight over door (almost always rounded, rarely squared), sidelights, Classical/Greek detailing of entryway, Palladian windows, balustrades, oval/circular rooms in some high-style examples. Symmetrical as Georgian style. Windows: double-hung sash windows for first time (Georgian also).

GEORGIAN circa 1700 – 1850

Renaissance-inspired classical symmetry, two rooms deep, two rooms high (Four over Four plan), central or end chimneys, classical detailing, transom lights, pilasters around door. Hipped roof (British Georgian), or side-gable roof (American Georgian).

GOthic REVIVAL circa 1840 – 1880 (Churches through 1940s)

Steeply pitched roof, cross-gabled, decorated verge boards, pointed-arch windows, sometimes stained glass, like churches. Gothic window above entry, one-story porch with flattened, Gothic arches. This was the first appearance of picturesque (asymmetrical and unpredictable) floor plans, indicating the rise of the Romantic Era in America.

GREEK REVIVAL circa 1800 – 1855

Gable or hipped, low-pitch roof; dentil cornice emphasized with wide band of trim. The cornice represents classical entablature (includes cornice, frieze, architrave); porches: square or rounded columns (usually Doric), first style to use gable-front floor plan (gable end facing the street, representing Greek temple), temple-front entryway with entry door surrounded by rectangular transom and sidelights (never rounded like federal).

INTERNATIONAL circa 1930 – 1980

Modern structural principles and materials; Concrete, glass, steel the most common; occasionally reveals skeleton-frame construction, exposing its structure; rejected non-essential decoration; ribbon windows, corner windows a hallmark of the style; bands of glass as important as bands of "curtain wall"; balance and regularity admired and fostered; flat roof, without ledge. Often with thin, metal mullions and smooth spandrel panels separating large, single-pane windows.

ITALIANATE circa 1850 – 1880

Usually 2 or 3 stories, rarely 1 story; low-pitched roof, widely overhanging eaves; large, decorative brackets beneath eaves; tall, narrow windows (most often on commercial buildings), commonly arched or curved above; some with square cupola or tower (campanile), elaborate wrap-around porch (or smaller entry porch) with decorative Italianate double columns and other details.

NEOCLASSICAL REVIVAL circa 1893 – 1940

Neoclassical (or Neoclassical Revival) became a dominant style for domestic buildings nationwide between 1900-1940's. It was directly inspired by the Beaux-Arts style and the Columbian Exposition (Chicago World's Fair, 1893). The style tends to include the features of: classical symmetry, full-height porch with columns and temple front, and classical ornamentation such as dentil cornices. Basically, this is the revival of the Greek Revival style that dominated the first half of the 19th century.

PRESERVATION PRINCIPLES

Basic Preservation Theory

In basic historic preservation theory, three concepts are particularly important to understand: historic "significance", the time "period" that defines it and the physical "integrity" of a property.

The Concept of Significance

A building possessing architectural significance is one that represents the work of a noteworthy architect or builder, possess high artistic value or that well represents a type, period or method of construction. A historically significant property is one associated with significant persons, or with significant events or historical trends or is a property already determined to be contributing to the significance of a recognized area.

The Period of Significance

Downtown Elizabethtown has a period of significance, which is the time period during which the area gained its architectural and historical importance. It is generally recognized that a certain amount of time should pass before the historical significance of a property can be evaluated. The National Register of Historic Places, for example, generally requires that a property be at least 50 years old or have extraordinary importance before it may be considered for listing.

Although individual historic neighborhoods may have a different period of significance, the downtown as a whole has a period of significance that spans approximately 80 years (1860-1940).

The Concept of Integrity

In addition to being from an historical period, an historic property also should retain sufficient "integrity"; that is, a high percentage of the structure should date from the period of significance. The majority of a building's structural system and materials should be original, as should the majority of its character-defining features.

Special Circumstances

Some historic properties may be individually significant and not represent the community's period of significance. For example, individual historic resources, significant in their own right, should also be preserved.

PRESERVATION PRINCIPLES

The following preservation principles apply to all historic properties in Elizabethtown's Downtown Historic District.

Respect the historic design character of a building.

Don't try to change its style or make it look older, newer or more ornate than it really was. Confusing the character by mixing elements of different styles is also an example of disrespect.

Seek uses that are compatible with the historic character of a building.

Building uses that are closely related to the original use are preferred. Every reasonable effort should be made to provide a compatible use for the building that will require minimal alteration to the building and its site. An example of an appropriate adaptive use is converting a residence into a bed and breakfast establishment. This can be accomplished without radical alteration of the original architecture.

When a substantial change in function is necessary to keep a building in active service, then a use that requires the least alteration to significant exterior elements is preferred. It may be that, in order to adapt a building to the proposed new use, such a radical alteration to significant elements would be required that the entire concept is inappropriate. However, in most cases designs can be developed that both respect the historic integrity of the building and accommodate new functions.

Early alterations, additions or construction more than 50 years old may have become historically significant and thus merit preservation.

Many additions or alterations to buildings that have taken place are themselves evidence of the history of a building and its neighborhood and may merit preservation.

More recent alterations, additions or new construction that is not historically significant may be removed.

For example, stucco may presently obscure original wood or masonry. In this case, removal of this alteration, and restoration of the original material is strongly encouraged. Generally, most alterations less than fifty years old, lack historic significance.

PRESERVATION TERMINOLOGY

Preservation projects may include maintenance of existing historic elements, repairs to deteriorated ones, the replacement of missing features and construction of new additions. The following terms shall apply:

- 1. Demolition** To tear down or destroy a building or a building element. In a total demolition, the entire structure is removed from the site, including original materials. In other cases, a partial demolition may occur. A rear wall may be removed, for example to construct an addition. If a partial demolition is extensive, it can result in such a substantial loss of integrity that the building may no longer retain historic significance.
- 2. Maintenance** Some work focuses on keeping the property in good working condition by repairing features and using procedures that retain the original character and finish of the features. In some cases, preventive maintenance is executed prior to noticeable deterioration. No alteration or reconstruction is involved. Such work is considered "maintenance."
- 3. Preservation** The act or process of applying measures to sustain the existing form, integrity and material of a building or structure, as well as the existing form and vegetative cover of a site is defined as "preservation". It may include initial stabilization work, where necessary, as well as ongoing maintenance of historic building materials. Essentially, the property is kept in good condition.
- 4. Reconstruction** To recreate, out of new materials, a replica of an original feature of a building. This technique is often used to replace ornamentation that may have been removed. When applied selectively in an overall rehabilitation project, reconstruction of missing elements can enhance the historic appearance. In some rare cases, an entire building is reconstructed to match the original appearance. Such a structure would be compatible with its historic context, but would not be rated as having historic significance.

- 5. Rehabilitation** "Rehabilitation" is the process of returning a property to a state that makes a contemporary use possible while still preserving those portions or features of the property which are significant to its historical, architectural and cultural values. Rehabilitation may include the adaptive use of the building and additions may also occur.
- 6. Remodeling** To remake or to make over the design image of a building is to "remodel" it. The appearance is changed by removing original details and by adding new features that are out of character with the original. Remodeling is inappropriate for historic buildings.
- 7. Renovation** To "renovate" means to improve by repair, to revive. In renovation, the usefulness and appearance of the building is enhanced. The basic character and significant details are respected and preserved, but some sympathetic alterations may also occur. Alterations should be reversible, such that future owners may restore the building to its original design, should they wish to do so.
- 8. Restoration** To "restore", one reproduces the appearance of a building exactly as it looked at a particular moment in time; to reproduce a pure style either interior or exterior. This process may include the removal of later work or the replacement of missing historic features.

PLANNING A PRESERVATION PROJECT

The following preservation principles apply to historic properties in Downtown Elizabethtown and form the basis of the guidelines that follow.

1. If a feature is intact and in good condition, maintain it as such.
2. If the feature is deteriorated or damaged, repair it to its original condition.
3. If it is not feasible to repair the feature, then replace it with one that is the same or similar in character (materials, detail, finish) to the original one. Replace only that portion that is beyond repair.
4. If the feature is missing entirely, reconstruct it from appropriate evidence.
5. If a new feature or addition is necessary, design it in such a way as to minimize the impact on original features.

In essence, the least level of intervention is preferred. By following this tenet, the highest degree of integrity will be maintained for the property.

PRESERVATION OF ARCHITECTURAL FEATURES

Ornamental trim, including cornices, brackets and moldings are usually key character-defining features that contribute to the significance of historic structures in Elizabethtown. This section provides general guidelines for treatment of such features. These apply to all historic structures.

The best way to preserve historic building features is through well-planned maintenance. In some cases, historic features may be damaged or deteriorated. When damage or deterioration occurs, repair the feature and any other related problems. In other situations, however, some features, or portions of the feature, may be beyond repair. In such a case, consider replacement. It is important, however, that the extent of replacement features be minimized, because the original feature contributes to the authenticity of the property as a historic resource. Even when the replacement feature exactly matches that of the original, the integrity of a historic building is to some extent compromised when extensive amounts of a feature or features are removed. This is because the original feature exhibits a record of the labor and craftsmanship from an earlier time. It is also important to recognize that all features weather over time and that a scarred finish to a feature does not represent an inferior feature, but simply reflects the age of the building. Preserving original features that show signs of wear is therefore preferred to their replacement.

1. Preserve Historic Features

Overall, a high percentage of the original materials and features of a property must be maintained in a good condition, in order to retain the integrity of the resource as an historic property. Historic features, including architectural details, form and scale contribute to the character and significance of a structure and should be preserved. Continued maintenance is the best preservation method.

A. Protect and maintain significant stylistic features.

- 1) Maintain historic features so that intervention is not required. Employ preventative treatments such as rust removal, caulking, limited paint removal and reapplication of paint.

B. Avoid removing or altering significant architectural features.

- 1) Original doors, windows, porches, turned columns, brackets and jigsaw ornaments are examples of architectural features which should not be removed or altered.

2. Repair Deteriorated Features

In some cases, original architectural features may be deteriorated. Details weather over time and a scarred finish does not represent an inferior material, but simply reflects the age of the building. Where repair is necessary, however, these guidelines apply.

A. Repair those features that are deteriorated.

- 1) Isolated areas of damage may be stabilized using consolidants. For example, epoxies and resins may be considered for wood repair.
- 2) Patch, piece-in, splice, consolidate or otherwise stabilize existing materials.
- 3) Removing a damaged feature that can be repaired is inappropriate.
- 4) Protect other architectural features that are adjacent to the area being worked on.

B. When disassembly of an historic feature is necessary for its restoration, minimize damage to the original material.

- 1) Document the location of an historic feature to be disassembled so it may be repositioned accurately.

C. Use procedures for cleaning, refinishing and repairing an architectural feature that will not damage its appearance or material.

- 1) When choosing a preservation treatment, use the gentlest means possible that will achieve the desired results. Sandblasting is inappropriate.
- 2) Repairs such as rust removal, caulking, limited paint removal and reapplication of paint are recommended.

3. Replacement with New Features

While restoration of a deteriorated feature is the preferred alternative, replacement may be necessary if it is beyond repair. The new material should match that being replaced in design, color, texture and other visual qualities.

A. Replace a deteriorated feature in-kind.

- 1) Use the same kind of material as the original when feasible.
- 2) In some instances, a substitute material may be acceptable if the size, shape, texture and finish convey the visual appearance of the original material.

B. When replacing a deteriorated feature remove only that which is deteriorated and must be replaced.

- 1) The new element should be similar in size, shape, texture and finish.

4. Reconstruct Missing Features

If an original feature is missing, reconstructing it is encouraged. This is especially important in Elizabethtown, where many buildings have lost significant features.

A. Reconstructing a missing feature is encouraged.

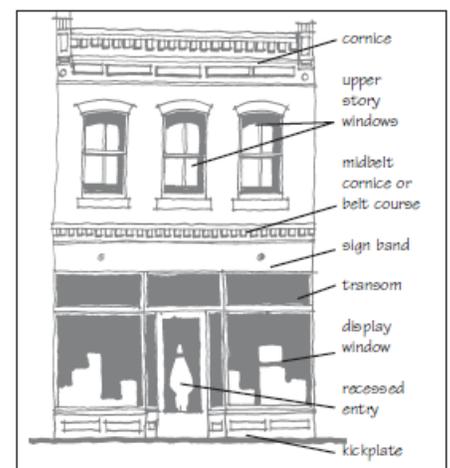
- 1) The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's genuine heritage.
- 2) A design that is based on details from similar structures within the Downtown may be considered.

For example, where "scars" on exterior siding suggest the location of decorative brackets but no record exists of its design, then an historic bracket on another building that is clearly similar in character may be used as a model.

- 3) When reconstructing a feature, use the same material as the original when feasible. In some cases, however, an alternative material may be considered.

B. Adding a new decorative element that did not exist historically is inappropriate.

- 1) Designs not substantiated by written, physical or pictorial evidence are generally inappropriate.



DESIGN GUIDELINES FOR INDIVIDUAL BUILDING COMPONENTS

1. Commercial Storefronts

Commercial buildings typically have a clearly defined primary entrance and large windows that display goods and services offered inside. The repetition of these standard elements creates a visual unity on the street that should be maintained.

All storefront components should be preserved. Large plate glass display windows are typically supported on a bulkhead, or kickplate. In most cases, a second, horizontal band of glass, or transom, is mounted above the main display window.

A. Preserve the historic character of a storefront, when it is intact.

- 1) This is of paramount importance. There are few buildings in Elizabethtown that are intact so their preservation is critical.

B. If a storefront is altered, restoring it to the original design is encouraged.

- 1) Historic photographs should be used when determining the original character of a storefront design.
- 2) If evidence of the original design is missing, use a simplified interpretation of similar storefronts.

C. Where an original storefront is missing, reconstruct it to match the original design.

- 1) The design should be substantiated by physical or pictorial evidence to avoid creating a misrepresentation of the building's genuine heritage.

D. Where an original storefront is missing, and no evidence of its character exists, an alternative design is appropriate.

- 1) An alternative storefront design should continue to convey the characteristics of typical storefronts, including the transparent character of the display window, a recessed entry and cornices.

E. Retain the kickplate as a decorative panel.

- 1) The kickplate, located below the display window, adds interesting detail to the streetscape and should be preserved.
- 2) If the original kickplate is covered with another material, consider exposing the original design.

F. If the original kickplate is missing, develop a sympathetic replacement design.

- 1) Wood is an appropriate material for replacements on most styles. However, metal and masonry may also be considered when appropriately used with the building style.

2. Recessed Entries

Many primary entrances to commercial buildings are recessed, providing a shaded area that helps to define doorways and to provide shelter to pedestrians. The repetition of recessed entries also provides a rhythm of shadows along the street, which helps establish a sense of scale. Entrance doors were also traditionally topped with transom windows that extend the vertical emphasis of these openings. These features should be preserved.

A. Maintain recessed entryways.

- 1) Avoid adding a door that is flush with the sidewalk, especially those that swing outward.

B. Restore an historic recessed entry if it has been altered.

- 1) In some cases the historic door was not recessed. While retaining this position is preferred, it may be necessary to relocate the door to an inset position in order to comply with building codes.



3. Cornices

Cornices are projecting ornamental moldings at the upper portion of a building wall or storefront. They are most apparent on late 19th century commercial structures, when several ornate, bracketed types were used. Mid-20th century buildings were, as a rule, less decorated and had simpler ornamentation. In each case the character of the cornice is an important feature that should be preserved.

A. Preserve an original cornice.

- 1) Original cornices should be preserved if at all possible.

B. Reconstruct a missing cornice when historic evidence is available.

- 1) Replacement elements should match the original details, especially in overall size and profile.

2) Use historic photographs to determine design details of the original cornice.

C. A simplified interpretation may be considered for a replacement cornice if evidence of the original is missing.

1) Appropriate materials include stone, brick and stamped metal and fiberglass.

4. Windows & Doors

Windows and doors are some of the most important character-defining features of an historic structure. They give scale to a building and provide visual interest to the composition of individual façades. Distinct window and door designs help define many historic building styles. Because window and door designs so significantly affect the character of historic structures, their treatment is an important consideration. Many early residential windows were vertically-proportioned. Another important feature is the number of "lights", or panes, into which a window is divided. The design of surrounding window casings, the depth and profile of window sash elements and the materials of which they were constructed are also important features.

The manner in which windows and doors are combined or arranged on a building face also may be distinctly associated with a specific building style. All of these features are examples of elements in historic window and door designs that should be preserved. Windows and doors in masonry buildings are often inset into relatively deep openings or they have surrounding casings and sash components which have a substantial dimension that cast shadows.

A. Preserve the functional and decorative features of original windows and doors.

- 1) Repair frames and sashes by patching, splicing or reinforcing.
- 2) Avoid the removal of historic windows and sashes.
- 3) If replacement is necessary, replace with a similar design, to match the original.

B. Avoid changing the position of historic openings.

- 1) This applies to all key facades of Essential and Contributing properties.
- 2) Windows and doors on the fronts of Supporting buildings should be preserved as well.
- 3) Avoid creating additional openings or removing existing ones on façades visible from the street.

C. Maintain original window and door proportions.

- 1) Altering the original size and shape is inappropriate.
- 2) Do not close down an original opening to accommodate a smaller window.

D. Restoring an original opening which has been altered over time is encouraged.

- 1) Consider reconstructing windows and doors that no longer exist in a primary facade.
- 2) Such reconstruction should occur only if it can be substantiated by physical or pictorial evidence.

E. Maintain the historic subdivisions of window lights.

- 1) Replacing multiple panes with single pane or operable window with a fixed one is inappropriate.
- 2) Replacing true divided lights with snap-in muntins is inappropriate.

F. Maintain the historic ratio of window openings to solid wall.

- 1) Significantly increasing the amount of glass will negatively affect the integrity of a structure.

G. When replacing a window or door is necessary on an historic structure, match the original design as closely as possible.

- 1) Preserve the original casing, and use it with the replacement if possible.
- 2) Use the same material (wood) as that used historically.
- 3) Vinyl clad and aluminum windows are inappropriate on Essential and Contributing properties. They only may be considered on secondary façades of Supporting properties.
- 4) Match the number and size of divided lights and panels.
- 5) Glass in a window or door should be clear. Any type of tinting is inappropriate.

H. A new window or door may be considered on a secondary facade only.

- 1) A new opening should be similar in location, size and type to those seen traditionally.
- 2) A general rule for a window opening is that the height should be twice the dimension of the width.
- 3) Windows should be simple in shape, arrangement and detail.

I. Windows and doors should be finished with trim elements similar to those used traditionally.

- 1) This trim should have a dimension similar to that used historically.
- 2) Divided lights should be formed from smaller mullions integral to the window. Pop-in muntins and mullions are inappropriate.

5. Roofs

The character of the roof is a major feature for historic structures. Roof pitch, materials, size and orientation are all distinct features that contribute to the character of the building. Typical residential roof shapes are gabled, hipped and shed. Gabled roofs are the most frequent. Most commercial buildings have gently sloping, almost flat, roofs, but some have gable and shed roofs. The historic character of a roof should be preserved.

A. Preserve the original roof form and its details.

- 1) Avoid altering the angle of the roof.
- 2) Place snow guards and similar devices so they do not alter the form of the roof as seen from the street.
- 3) Preserve decorative roof accessories such as cresting, ridge caps and finials.

B. Preserve the original eave depth.

- 1) Shadows created by traditional overhangs contribute to the perception of a building's historic scale and therefore these overhangs should be preserved.
- 2) Cutting back roof rafters and soffits or altering the traditional roof overhang is inappropriate.
- 3) Boxing in exposed roof rafters is inappropriate.

C. Preserve an historic roof by regular maintenance and cleaning.

- 1) Inspect the roof for breaks, or holes in the surface, and check the flashing for open seams.
- 2) Watch for signs of accumulated dirt and retained moisture which can lead to damaged roof, gutter or downspout materials.

D. If a portion of the historic roofing material is damaged, replace it in-kind.

- 1) Avoid removing historic roofing materials that are in good condition.
- 2) If replacing some shingles is necessary, match the color, material and pattern of the original as closely as possible.

E. For an entirely new replacement, the roof materials should appear similar to those used historically.

- 1) A replacement roof material should be in keeping with the character of the architectural style of the historic structure.
- 2) Composite shingles and metal may be considered as alternatives to wood shingles.
- 3) Roof materials should be earth tones and have a matte, non-reflective finish.

F. If used, a metal roof should be applied and detailed in a manner that is compatible with the historic character of the building and not detract from its appearance.

- 1) Metal roof materials should be earth tones and have a matte, non-reflective finish.
- 2) Seams should be of a low profile.
- 3) The edges of the roof should be finished similar to that seen traditionally. The edges of historic standing seam metal roofs were simply bent downward at the edges of the roof with a very slight overhang.

G. Water from gutters and downspouts should drain away properly.

- 1) A downspout should empty onto a metal or concrete splash block that slopes downward and away from the building or into a storm sewer.

H. Minimize the visual impacts of skylights and other rooftop devices.

- 1) Locating a skylight or a solar panel on a front roof plane should be avoided.
- 2) Skylights and solar panels should not be installed in a manner that will interrupt the plane of the historic roof. They should be lower than the ridgeline.
- 3) Flat skylights that are flush with the roof plane may be considered on the rear and sides of the roof. Bubbled or domed skylights are not appropriate.

6. Porches

Porches, almost exclusively residential in Elizabethtown, differ in height, scale, location, materials and articulation. Some are simple one-story structures, while others may be complex with elaborate details and finishes. These elements often correspond to the architectural style of the house and therefore the building's design character should be considered before any major rehabilitation work is begun. Historic porches should be preserved and they should receive sensitive treatment during exterior rehabilitation.

A. Preserve an original porch.

- 1) Replace missing posts and railings where necessary, with wood ones (unless a different material is documented as being a part of the historic character).
- 2) Match the original proportions and the spacing of balusters in the railing.

- 3) Avoid using wrought iron posts and railings.

B. Maintain the open, transparent character of a porch.

- 1) When a porch must be enclosed, glass should be used and detailed in a manner that retains the historic sense of openness.
- 2) Enclosing a porch with opaque materials that destroy the openness and transparency of a porch is inappropriate.

C. If a porch is missing, consider reconstructing it to match the form and detail of the original.

- 1) Use materials similar to the original.
- 2) Avoid decorative elements that were not known to have been used on the building.

7. Building Foundations

The foundation and other structural elements of an historic resource are essential to the stability and integrity of a building. Sometimes well-meaning actions can result in foundation damage or weakening, but lack of good maintenance is usually the biggest problem. Water is the most damaging destructive agent a foundation faces. Many of Elizabethtown's historic buildings were built on stone foundations. While some of these have deteriorated and must be replaced, many may simply need shoring to make them structurally sound again. When replacement is necessary, however, a new foundation should be consistent with the original.

It is a common misconception in preservation projects that original building elements can be removed and replaced with new replica elements, while calling it a rehabilitation. This is inappropriate. Any time original building materials or features are removed from a historic resource, the overall integrity of the structure is diminished. Only after all other rehabilitation or restoration efforts have failed should an original building feature be replaced with one that is the same or similar in character. And then only that portion that is beyond repair should be replaced.

A. Preserve original foundation walls and structural elements.

- 1) Retain a substantial portion of the original structural elements including structural supports and exterior foundation wall.
- 2) Replace only those portions that are deteriorated beyond repair. Any replacement materials should match the original in color, texture, size and finish.

B. When replacing a foundation wall, design it to be compatible with that seen on similar historic buildings.

- 1) The form, materials and detailing of a foundation wall should be similar to the original foundation and of nearby historic buildings. Match the mortar in strength, detail, composition and color.
- 2) New foundation walls should not increase the height of the structure to the degree that the historic character is compromised.
- 3) If it is necessary to install windows and window wells in the foundation for egress, avoid placing them on the street façade, especially on historic structures.

8. Chimneys and Stovepipes

Chimneys and stovepipes are integral parts of most residential construction. Any major deterioration of a chimney compromises its purpose, with many implications for the comfort and safety of the building's inhabitants. The proper maintenance and repair of historic chimneys is therefore important.

A. An historic chimney should not be removed.

- 1) A chimney is an important exterior design element.
- 2) Re-line and repair an historic chimney rather than replace it, when feasible, or maintain it as a nonfunctioning feature if necessary.

B. If replacement is absolutely necessary a chimney should be replaced in the historic style.

- 1) The chimney shape should match that of the historic one being replaced.
- 2) The brick laying pattern and mortar should match that of the historic chimney being replaced.

C. A chimney should be regularly checked for deterioration.

- 1) Chimneys are subject to the same forces of deterioration as all other character-defining features. However, because of their location, chimney problems are more often neglected.

- 2) Annual chimney inspections should be conducted for leaning, cracking, deteriorated pointing or brick work, deteriorated flashing, deteriorated flue liner, build-up of surface soot and intrusions such as nests or debris.

D. A stovepipe, on any building, should have a matte, non-metallic dark finish.

DESIGN GUIDELINES FOR HISTORIC BUILDING MATERIALS

Wood siding and brick were the typical primary building materials used in Elizabethtown. Wood siding occurred in a variety of forms but painted, horizontal lap siding was the most popular for residences as well as some other building types. Brick was primarily used for commercial structures. The distinct properties of the building material, including the scale of the material, its texture and finish, contribute to the historic character of a building and should be preserved.

The best way to preserve historic building materials is through well-planned maintenance. Wood surfaces should be protected with a good application of paint. In some cases, however, historic building materials may be deteriorated. When this occurs, repairing the material, rather than replacing it, is preferred. Frequently, damaged materials can be patched or consolidated using special bonding agents. In other situations, some portion of the material may be beyond repair. In such cases, consider replacement in-kind. The new material should match the original in appearance. If wood siding had been used historically, the replacement also should be wood. It is important that the extent of replacement materials be minimized, because original materials contribute to the authenticity of the property as an historic resource. Even when replacement materials exactly match the original, the integrity of an historic building is to some extent compromised when extensive amounts are removed. This is because the original material exhibits a record of the labor and craftsmanship of an earlier time and this is lost when it is replaced.

It is also important to recognize that all materials weather over time and that a scarred finish does not represent an inferior material, but simply reflects the age of the building. Preserving original materials that show signs of wear is preferred to replacement. Rather than replace original siding, some property owners consider covering it. Aluminum and vinyl are examples that are often discussed. However, using any material, either synthetic or conventional, to cover historic materials is inappropriate. Doing so obscures the original character and may change the dimensions of walls, which is particularly noticeable around door and window openings.

1. Wood and Siding

To preserve wood, maintain its painted finish. While lap siding is most prevalent on some buildings, log or board and batten may have been used. This also should be preserved in a manner that conveys its historic character.

A. Preserve original siding.

- 1) Avoid removing siding that is in good condition or that can be repaired in place.
- 2) Remove only siding which is deteriorated and must be replaced.
- 3) If portions of wood siding must be replaced, be sure to match the style and lap dimensions of the original.

B. Protect wood features from deterioration.

- 1) Provide proper drainage and ventilation to minimize decay.
- 2) Maintain protective coatings to retard drying and ultraviolet damage. Historically, if the building was painted, it should remain painted, including all trim.

C. Repair wood features by patching, piecing-in, consolidating or otherwise reinforcing the wood.

- 1) Avoid the removal of damaged wood that can be repaired.

D. Use technical procedures that preserve, clean, or repair historic materials and finishes.

- 1) Abrasive methods such as sandblasting are not appropriate.
- 2) Someone experienced in the cleaning of historic buildings should be contacted to advise on the best, lowest impact method of cleaning.
- 3) Note that early paint layers may be lead-based, in which case, special procedures are required for its treatment.

E. Remove later covering materials that have not achieved historic significance.

- 1) If original materials are presently covered, consider exposing them. For example, asphalt siding that covers original wood siding should be removed. Some covering materials may contain hazardous

materials such as asbestos. It is appropriate to remove these materials. Confer with the Chief Building Official for more information concerning the removal of these materials.

- 2) Once non-historic siding is removed, repair the original, underlying material.

F. Original building materials should not be covered.

- 1) Vinyl, aluminum, imitation brick, stucco or other composite materials are inappropriate.
- 2) If a property already has a non-historic building material covering the original, it is not appropriate to add another layer of new material, which would further obscure the original.

2. Paint

Buildings that were clad with lap siding were usually painted to protect the wood. The range of paint colors available historically was limited. Using traditional color schemes is preferred.

A. Always prepare a good substrate for painting.

- 1) Prior to painting, remove damaged or deteriorated paint only to the next intact layer, using the gentlest method possible.

B. Use compatible paints.

- 1) Some latex paints will not bond well to earlier oil-based paints without a primer coat.

C. Using the historic color scheme is encouraged.

- 1) If an historic scheme is not to be used, then consider the following:
 - Generally, one muted color is used as a background, which unifies the composition.
 - One or two colors are usually used for accent, to highlight details and trim.
 - A single color scheme should be used for the entire exterior so upper and lower floors and subordinate wings of buildings are seen as components of a single structure.

3. Masonry

Most buildings in the commercial area were built of brick or stone. This masonry construction should be preserved in its original condition.

A. Preserve masonry features that define the overall historic character of the building.

- 1) Examples are walls, cornices, pediments, steps, chimneys and foundations.
- 2) Avoid rebuilding a major portion of an exterior masonry wall that could be repaired. Reconstruction may result in a loss of integrity.

B. Preserve original mortar joint and masonry unit size, tooling and bonding patterns, coatings and color.

- 1) Original mortar, in good condition, should be preserved in place.

C. Re-point mortar joints where there is evidence of deterioration.

- 1) Duplicate old mortar in strength, composition, color, texture, joint width and profile.
- 2) Mortar joints should be cleared with hand tools. Using electric saws and hammers to remove mortar can seriously damage adjacent brick or stone.
- 3) Avoid using mortar with a high Portland cement content, because it will be substantially harder than the brick and does not allow for expansion and contraction.

D. Brick or stone that was not painted historically should not be painted.

- 1) Painting masonry walls can seal in moisture already in the masonry, not allowing it to breathe and causing extensive damage.

E. Protect masonry from water deterioration.

- 1) Provide proper drainage so that water does not stand on flat, horizontal surfaces or accumulate in decorative features.
- 2) Provide positive drainage away from foundations to minimize moisture damage.

F. Clean masonry with the gentlest methods possible.

- 1) Test cleaning procedures on sample patches first.
- 2) Low pressure water and detergent cleaning, using bristle brushes, is encouraged.
- 3) Abrasive cleaning methods, such as sand blasting, will not be allowed.

4. Metals

Metals were used for a variety of applications including columns, roofing, and decorative features. Metal applications should be maintained where they exist.

A. Preserve architectural metal features that contribute to the overall historic character of the building.

- 1) Provide proper drainage to minimize water retention.
- 2) Maintain protective coatings, such as paint, on exposed metals.

B. Repair metal features by patching, splicing or otherwise reinforcing the original metal whenever possible.

- 1) The new metal should be compatible with the original.

C. Use the gentlest cleaning method possible when removing deteriorated paint or rust from metal surfaces.

- 1) Harsh, abrasive cleaning methods should be avoided.

5. Replacement Building Materials

In some cases, original materials must be replaced. Using the same as the original is preferred, but alternatives may be considered. The new material should convey characteristics similar to the original.

A. Replacement building materials should appear similar to those used historically.

- 1) The replacement material(s) should match the original material in scale, finish and composition.
- 2) If the original material is wood clapboard, then the replacement material should be wood as well. It should match the original in size, the amount of exposed lap and in finish.
- 3) Replace only the amount needed. Only areas damaged beyond repair should be replaced, not the entire wall.
- 4) Materials such as aluminum and vinyl are inappropriate as substitute materials.

B. Exterior wood finishes should appear similar to those used historically.

- 1) Maintain protective coatings of paint on exterior wood siding.

C. Masonry should appear similar to that used historically.

- 1) Masonry unit sizes should be similar to the original.
- 2) The texture and color of the brick also should be similar.

6. Roof Materials

Roof materials are major elements in a street scene and contribute to the character of individual building styles. However, they are susceptible to deterioration, and their replacement may become necessary. Replacement materials should be applied in a manner similar to that seen historically and chosen based on its compatible appearance to the structure and surrounding historic properties.

A. Preserve original roof materials.

- 1) Avoid removing roof material that is in good condition.
- 2) It is important to preserve historic materials, or replace them with similar materials when necessary.
- 3) Do not cover historic roof materials.

B. Roofing replacement materials should convey a size and texture similar to those used traditionally.

- 1) Where replacement is necessary, use materials similar to that seen historically.
- 2) The roof materials should be earth toned and have a matte, non-reflective finish.
- 3) Composition shingles may be considered, if they are colored in earth tones.
- 4) Sawn wood shingles may be considered for most building types. Rustic wood shakes are inappropriate.
- 5) Corrugated metal may also be appropriate.

C. Metal roofs should be applied and detailed in a manner that does not distract from the historic appearance of the building.

- 1) Metal roof material should be earth toned and have a matte, non-reflective finish.
- 2) Seams should have a thin profile.

DESIGN GUIDELINES FOR ADAPTIVE REUSE

A change in use may trigger compliance with other building and fire codes that could affect the historic character of a property. For example, changing a house to a commercial use may require fire separations that need special care in order to preserve historic character. Complying with accessibility laws may require some changes. In such situations, seek alternative design solutions that will minimize the loss of historic building fabric and will avoid altering the historic character of the property.

A. When adapting an historic structure to a new use, respect it's historic character.

- 1) For example, when converting a residence to commercial use, maintain the overall residential character of the property.
 - 2) This includes preservation of the key features of the building itself, as well as landscape and site design elements.
- B. Seek a use that is compatible with the historic character of the property.**
- 1) A use that is closely related to the original use is preferred. As an example, converting a residence to professional offices is relatively easy because exterior features can be maintained and even the interior floor plan is usually adaptable to an office layout.
 - 2) A use that preserves the historic site design is also preferred. This may include the character of a front yard that is associated with an historic house.
- C. Minimize the impacts of complying with fire separation requirements.**
- 1) Seek alternative measures for complying that would preserve historic siding and structural systems. Consider using an external fire sprinkling system rather than replacing historic wood siding.
- D. Design accessibility improvements in a manner that will preserve the historic character of the property.**
- 1) Locate an access ramp in a way that preserves key features.
- E. Maintain the historic character of the manner in which a building orients to the street.**
- 1) If an historic house is to be converted, try to preserve the historic relationship of a front yard with a walkway and stairs that lead to a front porch.
- F. When adapting historic landscapes and yards to new uses, maintain the historic character.**
- 1) Preserve the general character of a modest, informal front yard with a simple walkway, rather than creating an overly decorative courtyard.
 - 2) Develop a lighting design that is compatible with the historic character as well.
- G. Minimize the visual impacts of parking areas.**
- 1) Parking in a front yard is inappropriate.

DESIGN GUIDELINES FOR ADDITIONS

Early additions typically used forms and materials similar to the main building and remained subordinate in scale and character. The height of the addition was usually positioned below that of the main structure and it was often located to the side or rear, such that the primary facade remained predominate. In some cases, an owner simply added a dormer to an existing roof, creating more usable space without increasing the footprint of the structure. These early principles should be continued. Greater flexibility in designing an addition is available to properties rated as "supporting".

1. Existing Additions

An early addition to a building may be evidence of the history of the structure, its inhabitants and its neighborhood. This may have developed significance in its own right, and should be respected.

A. Preserve an older addition that has achieved historic significance in its own right.

- 1) A porch or a kitchen wing may have been added to the original building early in its history. Such an addition is usually similar in character to the original building in terms of materials, finishes and design.

B. A more recent addition that is not historically significant may be removed.

- 1) A new room may have replaced a front porch within the last several decades. Such an addition has not achieved historic significance, and removing and restoring the original façade is preferred.

2. New Additions

When planning an addition consider the effect it will have on the historic building. New work should be recognized as a product of its own time and yet it should be visually compatible with the original, and the loss of historic fabric should be minimized. A design for a new addition that would create an appearance inconsistent with the historic character of the building is inappropriate.

A. Design an addition such that it will not obscure, alter or destroy the character of the original building.

- 1) An addition that seeks to imply an earlier or later period than that of the building is inappropriate.
- 2) An addition that conveys an inaccurate variation on the historic style is inappropriate. Introducing very ornate "Victorian" details is inappropriate on a simple cottage style building.
- 3) An addition should not obscure or damage character defining features (such as windows, doors, porches, brackets or roof lines).

B. An addition should be visually subordinate to the main building. This is especially important for buildings rated “Essential” and “Contributing”.

- 1) An addition should respect the proportions, massing and siting of the historic building.
- 2) The form and detailing of an addition should be compatible with the historic building. Simpler details on an addition can help distinguish it from the original structure.
- 3) Set an addition back from the primary facade in order to allow the original proportions, form and overall character of the historic building to remain prominent.
- 4) If an addition would be taller than the main building, set it back substantially from primary character defining facades.
- 5) A small “connector” linking the historic building and the addition may be considered.

C. A substantial addition should be distinguishable from the historic building so it can be understood as a more recent change.

- 1) This can be accomplished with an offset in the wall planes, by using a corner board to define the connection, a subtle change in material or differentiation between historic and current styles.

D. The materials of an addition should be compatible with those of the primary structure.

- 1) Matching the historic material is an appropriate approach, although new materials also may be considered.

E. Windows in an addition that are visible from the public way should be compatible with those of the historic structure.

3. Roof and Dormer Additions

Dormers had limited use in Elizabethtown, but were sometimes employed. Most dormers had vertical emphasis, and only one or two were used on a side of a building. A roof or dormer addition should be designed in a manner that minimizes damage to historic building fabric, does not alter the perceived character from the street and is in keeping with the original structure.

A. A roof addition should be in character with the style of the primary structure.

- 1) The size of a roof addition, including dormers, should be kept to a minimum and should be set back from the primary façade so the original roof line and form is perceived from the street.

B. A new dormer should remain subordinate to the historic roof in size and character.

- 1) A new dormer should be lower than the primary ridge line and set in from the eave.
- 2) Greater flexibility may be considered for buildings rated “Supporting”.

DESIGN GUIDELINES FOR SITE FEATURES

These include landscape elements as well as parking and service areas. Many of the design principles set forth address considerations of buffering incompatible or visually obtrusive features and coordinating, or linking desired circulation systems. Others promote design that would be compatible with historic landscape traditions, while also accommodating changing uses and needs.

1. Views

Views to natural and historic features in Elizabethtown contribute to its unique setting. These view corridors should be respected.

A. Preserve views to significant features from the public way.

- 1) Site plans for new construction should include consideration of retaining view opportunities for future projects.
- 2) Landscaping is encouraged and, in some situations, may be required in order to mitigate other visual impacts. Such landscaping, when mature, should maintain existing views and access corridors.

2. Landscaping & Plant Materials

Traditionally, a limited palette of plant materials has been used in Elizabethtown. While some variety in the landscaping is anticipated on individual properties, the overall character should be in keeping with that seen historically. Where historic plantings survive, they should be preserved to the extent feasible.

Plant materials should be used to create continuity among buildings, especially in front yards and along the street edge. Consideration also should be given to the future care and maintenance requirements of these materials.

A. Preserve historic landscape features.

- 1) Existing on-site vegetation should be retained whenever possible and new landscaping should respect and incorporate existing landscape elements.
- 2) When trees must be removed, replace them with comparable plantings on the site.
- 3) Existing historic landscape features, such as fences, sidewalks and trees, should be preserved, and should be protected during construction.
- 4) Replacement materials should be similar in size or equivalent massing to plants removed (e.g., a cluster of smaller new trees may be used to establish massing similar to one large original tree).

B. Existing, native landscaping should be incorporated into the final landscape.

C. In new landscape designs, use plant materials that are compatible with the historic context of Elizabethtown.

- 1) Landscaping schemes that are simple and subdued in character are encouraged.
- 2) Use plant materials in quantities and sizes that will have a meaningful impact in the early years of a project.
- 3) Hardy plant materials should be used to accent buildings, pedestrian areas, parking facilities and to provide shade.
- 4) Placement of plant materials should be used to establish a balanced relationship to buildings.

D. Use plant materials that are adapted to the Elizabethtown climate.

- 1) Landscape designs should use a variety of trees, shrubs, perennials and ground covers.
- 2) Plant materials should be selected for their structure, texture, color, ultimate growth characteristics and sense of continuity with their surroundings.
- 3) Plant varieties that will survive the cold and snow loads should be used.
- 4) Shrubs, annuals and native plants in planter boxes (both fixed and free-standing) that are framed in natural wood or stone are encouraged.

E. When plant materials are used for screening they should be designed to function year-round.

- 1) When installed, these materials should be of a sufficient size and number to accomplish a screening effect year-round. Shrubs may be selected with a branch structure that will filter views in winter time, or mix evergreens with deciduous plants for a year-round effect.
- 2) Planting screens should include trees and shrubs. Ground covers and flowering perennials alone will not provide sufficient screening.
- 3) Plantings should separate parking areas from buildings, walkways and rights-of-way.

3. Site Retaining Walls

Stone retaining walls may be used in some areas where slopes occur.

A. Preserve any original retaining walls.

- 1) Replace only those portions that are deteriorated beyond repair. Any replacement materials should match the original in color, texture, size and finish.
- 2) Painting an historic masonry retaining wall, or covering it with stucco or other cementitious coatings, is not appropriate.

B. Maintain the historic height, form and detailing of a retaining wall.

- 1) Increasing the height of a wall to create a privacy screen is inappropriate.
- 2) If additional screening is necessary, add planting materials or a fence.

C. Reduce water pressure on a retaining wall by improving drainage behind it.

- 1) Provide drains in the wall to allow moisture to pass through.

D. For new retaining walls, use materials similar to those seen historically.

- 1) Natural rock or stone should be used for a new retaining wall.
- 2) Conventional unfinished concrete block is inappropriate.
- 3) Architectural block, with special texturing or color may be considered where it can be demonstrated that the result will appear to be in character with the area.

E. Minimize the perceived scale and mass of a new retaining wall.

- 1) Where a wall is necessary, reflect the scale of traditional development and limit the width and height of a wall to the minimum necessary.
- 2) A wall that is less than four feet in height is encouraged.
- 3) Where the overall height must be greater than four feet, use a series of terraces with short walls to maintain the traditional sense of a hillside where feasible.

- 4) Consider varying the setback to minimize perceived overall width of a long wall.
- 5) Also consider varying the masonry pattern to provide variety in large walls.

4. Cut-and-Fill

Site development may require cutting new entrances into slopes along with substantial excavations for foundations. While basic engineering concerns are major issues in these cases, the visual impacts of these cuts can be significant. To the extent possible, cut and fill of sloping areas should be avoided and where it must occur, visual impacts should be minimized.

A. Minimize cut-and-fill excavation that alters the perceived natural topography.

- 1) Use earth berms, rock forms or stone retaining walls to minimize visual impacts of cuts. Hedges and fences may be appropriate in some locations.
- 2) Simple rock walls that use native stone may be considered. Exposed gabions, large, continuous surfaces of smooth, raw concrete and related structures are inappropriate.

5. Fences

When used historically, fences were simple wood picket or metal. These were relatively low in height and had a "transparent" character, allowing views into yards and providing interest to pedestrians. Few historic fences survive and should be preserved. New fences should be compatible with the historic setting as well.

A. Preserve an original fence

- 1) Replace only those portions that are deteriorated.
- 2) Typical historic fence types include: wood picket and wrought iron.
- 3) An historic wood fence should be protected against the weather with a painted finish.

B. A new fence should be similar in character to those seen historically.

- 1) A fence that defines a front yard should low to the ground and "transparent" in nature. A fence should not exceed 42" in height.
- 2) Solid, "stockade" fences do not allow views into yards and are inappropriate.
- 3) A new wood fence should be painted.
- 4) Chain link, concrete block, unfinished concrete, plastic, fiberglass, plywood, slatted "snow" fences and mesh are inappropriate.

6. Building & Site Lighting

Exterior lighting should be a subordinate element. Traditionally, exterior lights were simple in character. Most used incandescent lamps. These were relatively low in intensity and were shielded with simple shade devices. This tradition should be continued.

A. Exterior building lights should be functional and in harmony with surrounding buildings.

- 1) Lights should not attract unnecessary attention to any one building.
- 2) External light fixtures should be simple in design and compatible with and complementary to the style of the building. There may also be contemporary, compatible designs.
- 3) Traditional materials such as baked enamel or porcelain, oxidized copper and cast iron should be used.
- 4) Steel, anodized aluminum or wood should be used for light standards.
- 5) Individual building lights should be secondary. The lighting of buildings should not detract from the primary lighting system which provides street and walkway illumination.

B. Minimize the visual impacts of site and architectural lighting.

- 1) Indirect lighting should be used whenever possible so that the light source is hidden from direct view.
- 2) Unshielded, high intensity light sources and those that direct light upward are inappropriate.
- 3) Shield lighting that is associated with service areas and parking lots.

7. Residential Parking, Garages & Driveways

Although not a part of the early street scene of Elizabethtown, the automobile and its associated storage is a part of contemporary life. In all cases, the visual impacts of parking, which includes driveways, garages and garage doors, should be minimized. On-site parking should be subordinate to other uses and the front yards should not appear to be a parking area.

A. Avoid parking in the front yard.

1) Traditionally, front yards were not used as paved parking lots, and instead, yards provided views to façades and open space.

2) A parking pad located in the front of a residence is inappropriate.

B. Parking areas for a commercial use in a residential setting should be located to the side or rear of a lot, and detached from the main structure.

C. A garage should not dominate the street scene.

1) A garage should be subordinate to the primary structure on the site.

D. A detached garage is preferred.

1) In order to minimize the impact of a garage on the street, locate it to the rear of the building. Setting a garage back substantially from the primary building front, may also be considered.

2) This will help reduce the perceived mass of the overall development.

3) The material and detailing of a detached garage should be utilitarian, to be compatible with other historic accessory structures.

E. When a garage must be attached, the percentage of building front allocated to it should be minimized.

1) A garage door should be designed to minimize the apparent width of the opening. Use materials on the door that are similar to that of wall surface of the primary structure. This will make it read as an integral part of the structure. Wood clad garage doors are preferred.

2) When necessary, an attached garage should be detailed as part of the primary building.

F. Use paving materials that will minimize the impact a driveway will have on a streetscape.

1) Exposed aggregate concrete, decorative gravel or pavers are appropriate paving materials.

2) Consider providing only ribbon strips of paving. This will reduce visual impacts, as well as allow more drainage through soils.

3) Use materials that are not impervious to water and will not create runoff into the street or onto adjacent properties.

4) Consider sharing a single drive and curb cut where multiple driveways are needed.

8. Public & Commercial Parking

The visual impacts of features associated with storage of automobiles, including driveways, garages and parking lots should be minimized. Care should also be taken to provide pedestrian circulation that is separate from, and does not conflict with, vehicular circulation.

A. Screen a parking area from view from the street.

1) Parking and circulation areas should be screened from public streets by combinations of low walls, berms, plant materials and changes in grade.

B. Design a parking area to be accessed from the rear of a site, rather than from the street.

1) Parking placed along the side or rear of a site, or within a complex of buildings, allows project architecture and the beauty of the landscaped open space to take precedence.

C. Minimize the visual impact that large areas of parking create.

1) Minimize the surface area of paving and consider using materials that blend with the natural colors and textures of the region. Options to consider are: modular pavers and green paving systems.

2) Large expanses of black-top or concrete are inappropriate.

3) When large parking lots are necessary, increase landscaped areas, and consider dividing the lot into smaller components. Provide landscape islands in the interiors of lots. These may double as snow storage zones in winter months.

9. Historic Accessory Structures

Accessory structures are a part of the design tradition. Although few exist, they include garages, carriage houses, barns and sheds. Because accessory structures help interpret how an entire lot was used historically, their preservation is strongly encouraged.

A. If an existing accessory structure has historic significance, then its preservation is encouraged.

1) When treating an historic accessory building, respect its character-defining features such as its primary facade and roof materials, roof form, windows, doors and architectural details.

B. If an existing accessory structure is beyond repair, then replacing it in-kind is encouraged.

1) An exact reconstruction of the accessory structure is not necessary. However, the replacement should be compatible with the overall character of the historic structure, while accommodating new uses.

10. New Accessory Structures

A new accessory structure should be subordinate to the primary structure on a site.

A. Locate an accessory structure to the rear of a lot.

- 1) Locating an accessory structure to the side of a primary structure, but set back substantially may also be considered.

B. Construct an accessory structure that is subordinate in size and character with the primary building.

- 1) In general, accessory structures should be unobtrusive and not compete visually. While the roof line does not have to match the house, it is best that it not vary significantly.
- 2) An accessory structure should remain subordinate, in terms of mass, size and height, to the primary structure.

C. An accessory structure should be similar in character to those seen traditionally.

- 1) Basic rectangular forms, with hip, gable or shed roofs, are appropriate.

D. Maintain the traditional range of building materials seen on accessory structures.

- 1) Appropriate siding materials for secondary buildings include: unpainted or stained wood siding, wood planks or vertical board and batten siding.
- 2) These materials should be utilitarian in appearance. The use of muted, natural colors and finishes is particularly encouraged.

E. Maintain the simple detailing found on accessory structures.

- 1) Ornate detailing on an accessory structure is inappropriate.
- 2) Avoid details that may give an outbuilding a residential appearance. Accessory structures should not mimic primary structures.

11. Service Areas

Service areas include places for loading, storage for trash, recycling and site maintenance equipment. Many require access year-round and should therefore be carefully planned as an integral part of a site. The visual impacts of service areas should be minimized. When laying out a site, adequate provision should be made for service areas. They should not be located in "left over" yards.

A. Service areas should not be visible from major pedestrian ways.

- 1) Locate a service area along the rear of a site, when feasible.
- 2) Trash areas, including large waste containers or dumpsters, should be screened from view, using a fence or enclosure. For a larger storage area, consider using a shed to enclose it.
- 3) Consideration should be given to wintertime snow and ice buildup that could otherwise impede access to receptacles.
- 4) Combine service areas with those of other properties when feasible.

12. Utilities

Utilities that serve properties may include telephone and electrical lines, electrical transformers, ventilation systems, gas meters, propane tanks, air conditioners and telecommunication systems. Adequate space should be planned in a project from the outset and they should be designed such that their visual impacts are minimized.

A. Minimize the visual impacts of utilities and service equipment.

- 1) Locate utilities at the rear of a property and screen them.
- 2) Minimize the visual impacts of exhaust systems by integrating them into the building design.
- 3) Any utility device or piece of service equipment should have a matte or non-reflective finish and be integrated with building colors.

B. Screen rooftop appurtenances, such as mechanical equipment and antennas, from view.

13. Accessibility

The Americans with Disabilities Act (ADA) mandates that places of public accommodation be accessible to all users.

A. The guidelines introduced in this document should not prevent or inhibit compliance with accessibility laws.

- 1) All new construction should comply completely with the ADA.
- 2) Owners of historic properties also should comply to the extent possible, while preserving the integrity of the character-defining features of a building.

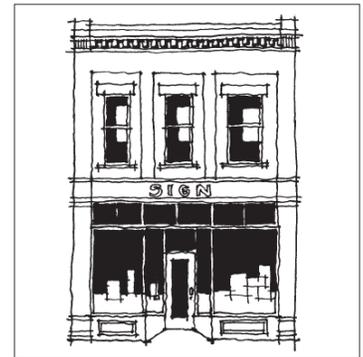
- 3) Special provisions for historic buildings exist in Federal and State accessibility laws that allow for some alternative design solutions.
- 4) Consult with the State Historic Preservation Office for more information regarding compliance or alternative design solutions for accessibility in an historic structure.

DESIGN GUIDELINES, SIGNS

Traditionally, a variety of signs were seen in Elizabethtown: Small, freestanding signs mounted on a pole or post; located near the sidewalk because the primary structure or business was set back from the street (e.g., an area with residential character); printed on both sides;

- Medium-sized, square or rectangular signs that projected from the building above the awnings or canopies; printed on both sides;
- Small signs hung below canopies;
- Medium- to large-sized, horizontally-oriented rectangular signs attached flat against the building, above and/or below canopies; printed on one side only;
- Window signs, painted on glass; used at the street level and on upper floors

Signs mounted on the exterior advertised the primary business of a building. Typically, this use occupied a street level space and sometimes upper floors. In addition, signs were mounted to fit within architectural features. In many cases, they were mounted flush above the storefront, just above moldings. Others were located between columns or centered in "sign boards" on a building face. This method enabled one to perceive the design character of individual structures, and is the preferred alternative for most structures in Elizabethtown.



1. Sign Context

A sign typically serves two functions: first, to attract attention, and second to convey information, essentially identifying the business or services offered within. If well designed, the building front can serve the attention-getting function, allowing the sign to be focused on conveying information in a well conceived manner.

A. Consider the building front as part of an overall sign program.

- 1) Integrate a sign within the structure's design into a unified architectural statement.
- 2) Develop a master sign plan for the building. This is especially important for buildings that house multiple businesses. The master sign plan can guide individual sign design decisions.

B. Design a sign to be subordinate to the overall building composition.

- 1) A sign should be consistent with the proportions and scale of the elements of the structure's façade.
- 2) Locate a sign on a building so that it will emphasize design elements of the façade itself.
- 3) Study the façade of the structure to determine if there are any architectural features or details that suggest a location, size or shape for the sign. These could be bands or frames of brickwork, cornice lines, indentations or projections in the face material.
- 4) Review the façade of the structure in relation to where adjacent businesses have placed signs. There may be an established pattern of sign locations.

C. Do not locate signs so that they cover architectural features that may be important to the structure's overall design.

- 1) This is especially important for a building with historic significance.
- 2) Design a sign to integrate with architectural features of the building and not distract attention from them.

2. Appropriate Signs

A. A flush-mounted wall sign may be considered.

- 1) In many cases, commercial buildings common in Elizabethtown have a "sign band". This is the ideal location for a primary building sign. The sign band is typically located above the transom and below the second-floor windows.
- 2) When using the sign band location, fit the panel within the band borders.



B. An awning sign may be considered.

- 1) An awning sign may be woven, sewn or painted onto the vertical valence of an awning.
- 2) Wording or graphics that are simple and concise are preferred.
- 3) Internal illumination of an awning sign is not recommended.

C. A window sign may be considered.

- 1) It may be painted on the glass or hung just inside a window.

D. A projecting sign may be considered.

- 1) A projecting sign is attached to a building face and is mounted perpendicular to the façade.
- 2) Locate a projecting sign near the business entrance at eye level, just above the door or to the side.
A projecting sign may also be located on the underside of a canopy.

E. A building directory sign may be considered.

- 1) Where several businesses share a building, coordinate the signs. Align several smaller signs, or group them into a single panel as a directory.
- 2) Use similar forms or backgrounds for the signs to tie them together visually and make them easier to read.

F. A freestanding, ground-mounted sign may be considered.

- 1) A freestanding sign may be used in areas where the primary use is set back from the street edge.
- 2) A monument sign, where the sign itself is low to the ground with a large base or foundation, is generally not appropriate.
- 3) A pole sign, where a small sign panel is suspended from an arm attached to the pole, is preferred where a freestanding sign is needed for a commercial building that is set back from the street.

G. Signs that are out of character with those seen historically and that would alter the historic character of the street are not recommended.

- 1) Animated signs are inappropriate.
- 2) Any sign that visually overpowers the building or obscures significant architectural features is inappropriate.

3. Materials

A. Sign materials should be compatible with the design theme and use of materials on the building where the sign is to be placed.

- 1) Painted wood and metal are preferred materials for signs.
- 2) Plastic is inappropriate.
- 3) Highly reflective materials that will be difficult to read are inappropriate.

4. Sign Content

A. Consider using a symbol for a sign.

- 1) A symbol sign adds interest to the street, can be read quickly and is remembered better than written words.

B. Sign colors should complement the colors used on the structures and the project as a whole.

- 1) Overpowering colors should be restrained for use as accent colors.

C. A simple sign design is preferred.

- 1) Typefaces that are in keeping with those seen in the area traditionally are preferred. Select letter styles and sizes that will be compatible with the building front.
- 2) Generally, these are typefaces with serifs.
- 3) Avoid hard-to-read or overly intricate typeface styles.

5. Sign Lighting

A. Indirect lighting for a sign is permitted.

- 1) Direct light of the sign from an external, shielded lamp is preferred.
- 2) While internal illumination is permitted, in the Downtown its use is inappropriate.
- 3) A warm light, similar to daylight, is preferred.
- 4) Light that shines directly into the eyes of pedestrians or vehicles is not recommended.

DESIGN GUIDELINES FOR PUBLIC IMPROVEMENTS

1. Public Buildings

Public buildings include churches, schools, libraries and governmental offices. Traditionally, buildings for these uses contrasted with the framework of storefronts and houses. Generally they are not aligned along a block like commercial buildings, standing alone framed by a lawn as a foreground. Their large scale, however, distinguishes them from their counterparts. Entrances are also more prominent. They are clearly a part of the downtown, however, with entrances oriented to the street and walkways that promote pedestrian use. This helps convey their function as a gathering place. This tradition of designing civic institutions as landmarks in the urban fabric should continue.

A. Locate civic institutions so they encourage pedestrian traffic to nearby downtown businesses.

- 1) Design civic institutions to reinforce the system of streets and sidewalks downtown.
- 2) Convenient pedestrian connections should link abutting civic institutions.
- 3) Provide areas on a civic property that are inviting to pedestrians.
- 4) Provide outdoor spaces designed for public use.

B. Minimize the visual impacts of automobiles.

- 1) Locate primary entrances to face the street, not a parking lot.

C. Convey a sense of human scale.

D. Minimize impacts on adjacent historic resources.

2. Streetscape Design Character

Enhancements to the streetscape should occur that enhance the ability to perceive the historic character of downtown, improve pedestrian circulation and visually link properties within a neighborhood.

A. The overall character of the streetscape should not impede one's ability to interpret the historic features of the area.

- 1) Highly ornamental elements, would suggest an inaccurate heritage of the community.
- 2) The overall streetscape should be modest in character, while meeting current functional needs.

B. The overall character of the streetscape also should reflect the sub area within which it is located.

- 1) An area that historically has been residential should continue to reflect this character in the manner in which landscape materials are used.

3. Sidewalks

While many streets had no sidewalks at all, some sidewalks did exist. Where they were employed, they provided a visual unity to an area, with a simple textured surface. This tradition should be continued.

A. A sidewalk design should reflect the character of its historic context.

- 1) In general, sidewalk designs should be modest in character.
- 2) In a commercial area, the sidewalk should be attached to the curb, when feasible.
- 3) In an area that historically was residential, maintain some yard space between the sidewalk and the building.

B. Sidewalk paving should be a simple concrete finish.

- 1) Broom-finished, grey concrete is preferred for the predominant material.

C. Decorative paving may be used to define special defined areas.

- 1) Using decorative paving at crosswalks, for banding and in courtyards is appropriate.
- 2) Decorative paving should be similar to the pavers used on Public Square.

4. Street Lighting

In Elizabethtown's earliest history, no public street lighting was used. Then, when the first street lights were installed, they were simple, utilitarian devices. New street lights should continue this tradition of simplicity, while accommodating new needs.

A. Street lights should have a simple design character.

- 1) Highly ornamental lights conveying a history not a part of Elizabethtown are inappropriate.
- 2) The exception is along Public Square, where ornamental lights are presently installed.

5. Street Trees

Historically, trees were planted randomly and located in yards, rather than in the public right-of-way (although the informal layout of many streets may have resulted in some trees appearing to be in the

street). Rows of uniformly spaced street trees are a part of the design traditions of downtown. When installation of street trees does occur, the formal planting patterns should be continued.

A. Where they are to be used, street trees should be planted to convey a formal character.

1) Consider clustering trees in defined planting areas.

B. Use a limited variety of species for street trees.

1) This will help convey a design pattern in the historic core of the area.

6. Planters

Formally defined planters were not a part of the historic character of downtown. Today, planters are a desirable feature that can enhance the pedestrian experience. Where they are used, however, they should not impede one's ability to interpret the historic character of the area.

A. Where they are to be used, planters should be placed to convey a formal character.

7. Fences

Fences have been used traditionally to define areas of special functions and to screen services areas. This tradition should be continued in streetscape designs.



GENERAL GUIDELINES, NEW BUILDINGS

BASIC PRINCIPLES FOR NEW CONSTRUCTION

While the design guidelines for new construction presented in the following section provide direction for specific design issues, some basic design principles form the foundation for them. The following principles apply in Elizabethtown:

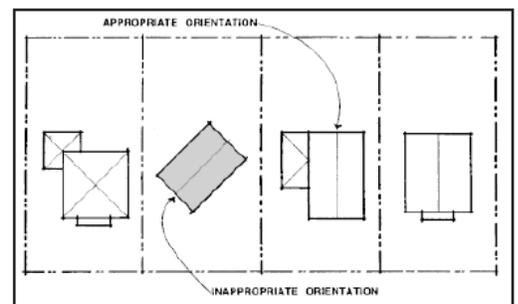
1. Respect the design character of nearby historic properties. Don't try to make a new building look older than it is. The copying or exact duplication of architectural styles or specific historic buildings is inappropriate. Often, a contemporary interpretation of architectural styles seen historically will work best.
2. Maintain the setbacks and alignments of buildings in the surrounding context. A new building should be set back a similar distance from the street as those nearby historic buildings and incorporate a landscaped area that is in keeping with the neighborhood. Other alignments, such as those seen from similar eave heights, porch heights and the relative alignment of window and door moldings are also important.
3. Relate to the scale of nearby historic buildings. A new building should relate to the general size, shape and proportions of those buildings seen historically. It is equally important for a new building to use similar primary building materials, at least in appearance.
4. In residential areas, relate to the size of lot patterns. A new building should be in proportion with the overall size of its lot. Generally, smaller homes are built on smaller lots, and larger homes are reserved for larger lots. Although many of the lots and the traditional scale of single-family houses in Elizabethtown are smaller than current tastes support, a new building should, to the greatest extent possible, maintain the established scale.

Guidelines for New Buildings

These guidelines apply to all new construction within the Downtown Historic District.

1. Building Setbacks

The distance from the street or property line to the front of the building should be similar to that established in the general area and in similar contexts. On many residential streets buildings align with relatively uniform setbacks. This results in a sense of visual continuity along a block and helps to highlight the nature of these streets. This is an important feature that should be maintained. In other places, some variety in setbacks exists and in such a situation greater flexibility in setback is appropriate.



By contrast, most buildings in the commercial area align at the inside walkway edge. This contributes to a sense of visual continuity in such blocks, and should be maintained.

A. Maintain the pattern of alignment for building fronts in the downtown.

- 1) In a residential context, where similar front setbacks are characteristic, maintain the alignment of uniformly setback façades.
- 2) In a residential context, where variety in building setbacks is a part of the historic context, locating a new building within the traditional range of setbacks is appropriate.
- 3) Site constraints may prevent aligning a new building with the historic context. In these situations, using landscaping elements such as fences and walls to define these lines should be considered.

2. Building Orientation

The manner in which a new building relates to the street is an important consideration in terms of compatibility with its context. Traditional siting patterns should be respected.

A. Orient a new building parallel to its lot lines in a manner similar to that of historic building orientations.

- 1) This orientation also should be compatible with any distinctive lot patterns in the relevant area.
- 2) This applies to both primary and accessory structures.

B. Orient the primary entrance of a building toward the street.

- 1) Buildings should have a clearly defined primary entrance. For example, provide a recessed entryway on a commercial building, or provide a porch on a residential structure, to define its entry.
- 2) Entrances on the rear or sides of buildings should clearly be secondary to those on the front.

C. In some cases two buildings appear on the same lot. In situations where the historic building is set to the back of the lot it may be appropriate for a new building to be in front of the existing historic building.

- 1) This should be reviewed on a case-by-case basis.
- 2) New construction should be historically compatible with the existing structure on the lot.
- 3) This option would be appropriate in a case where the historic building does not have a strong orientation to the street that would be altered by construction of a new building on the site.

3. Mass and Scale

The mass and scale of buildings are key considerations that effect compatibility. The height, width and depth of a new building should be compatible with historic buildings in the downtown.

A. New construction should appear similar in mass and size to historic structures found in the area.

- 1) Break up the massing of larger buildings into components that reflect this traditional size.
- 2) An exception may be a new civic or institutional building that is intended to be a dominant feature in the area.

B. A facade should appear similar in dimension to those seen historically in the town.

- 1) Typically, a residential building lot frontages range from 50 to 75 feet in width, with larger residences up to 100 feet in width. Additional widths were accomplished with a setback or change in building plane.
- 2) Commercial buildings typically had building fronts ranging from 25 to 40 feet in width.
- 3) Civic and institutional buildings may vary from the typical façade dimensions.

4. Building Form

Most historic buildings have very simple forms, and new structures should respect this design tradition.

A. In a new building use forms that are similar to those found traditionally in the Downtown.

- 1) The overall building form should be similar to historic buildings found in the nearby vicinity.
- 2) Maintain the traditional proportions (height to width to depth) found in the downtown.

B. Use traditional roof forms.

- 1) Sloping roof forms, such as gabled and shed, should be the dominant roof shapes in residential contexts.
- 2) Non-traditional roof forms are inappropriate.
- 3) Flat roof lines are appropriate on commercial structures in the downtown.

C. The number and size of dormers should be limited on a roof, such that the primary roof form remains prominent.

- 1) Dormers should be used with restraint, in keeping with the simple character of buildings in Elizabethtown.

D. Roofs should be similar in size to those used historically on comparable buildings.

5. Building Materials

Traditionally, a limited palette of building materials, wood, brick and stone was used in Elizabethtown. Accessory structures also had a limited range of materials, sometimes more rustic and utilitarian in character. The type of materials used should be selected from those used historically in the community and specifically in the downtown. New materials should have a simple finish, similar to those seen historically.

A. Maintain the existing range of exterior wall materials found throughout the Downtown.

- 1) Appropriate materials for primary structures include horizontal lap siding, board-and-batten, shingles (in limited applications), brick and stone.
- 2) Stucco, when it is tinted earth tone in color and detailed to express visual interest and convey a sense of human scale will be considered on a case by case basis. For example, use reveals or scoring lines to create panels to establish a rhythm and texture along a wall, or provide moldings and frame openings that establish shadow lines and visual relief. Stucco shall not be the primary building material and may only be approved for use as a secondary material on a case-by-case basis.
- 3) Reflective materials, such as mirrored glass or polished metals, are inappropriate.
- 4) Rustic shakes are inappropriate.

B. Exterior wood finishes should appear similar to those used historically.

- 1) Maintain protective coatings of paint or stain on exterior wood siding.
- 2) Lap dimensions of siding should be similar to that found traditionally (i.e., four to five inches of lap exposure).

C. Masonry should appear similar to that used historically.

- 1) Masonry unit sizes should be similar to those found traditionally.
- 2) The texture and color of the brick also should be similar.

D. Newer, synthetic materials may be considered, if they appear similar in character and detailing to traditional building materials.

- 1) New materials must have a demonstrated durability in this climate and have the ability to be repaired under reasonable conditions.
- 2) Details of synthetic siding should match that of traditional wood siding. The lap dimensions of synthetic siding should be similar to that of historic wood-lap siding, which are typically four to five inches of exposure.
- 3) Physical samples of any synthetic materials may be required, and their use will be approved on a case-by-case basis.

E. For larger buildings and projects on large parcels, consider a combination of appropriate materials as a means to reduce the apparent size of the project.

F. Materials should be applied in a manner similar to that used historically.

- 1) Brick veneer should not "float" above a wood clapboard wall.

6. Roof Materials

A variety of roof materials exist in the downtown. Today, the use of composition shingles dominates. Roof materials are major elements in the street scene and contribute to the character of individual building styles. Roof materials for new buildings should be used in a manner similar to that seen historically in the downtown.

A. Roof materials on new buildings should appear similar to those used traditionally.

- 1) Composite shingles in muted colors are appropriate.
- 2) Rustic wood shakes are inappropriate.
- 3) Metal roofs may be considered.

B. If they are to be used, metal roofs should be applied and detailed in a manner that does not distract from the historic appearance of the building.

- 1) Metal roof materials should be earth tones and have a matte, non-reflective finish.
- 2) Seams should be of a thin, low profile.

- 3) Many modern metal roofing materials do not have proportions appropriate to the historic character of the town and are inappropriate.

7. Design Character

Traditionally, buildings in Elizabethtown were simple in character. This is a fundamental characteristic that is vital to the preservation of the historic integrity of the downtown. New buildings should be distinguishable as more recent additions to the community, albeit in a subtle way so that the overall historic character is conveyed. Regardless of stylistic treatment, a new building should appear simple in form and detail, in keeping with the tradition of Elizabethtown. Buildings should be visually compatible with older structures in the Downtown without being direct copies of them.

A. Respect the sense of time and place in all projects.

- 1) In all new construction, one should be able to perceive the character of the downtown as it was historically. Do not, however, attempt to create an exact perception of a point of time in the past.

B. Avoid stylistic ornamentation that confuses the history of Elizabethtown.

- 1) Use ornamental details with constraint, and do not use historic details in a way that would confuse the history of the area.

C. New interpretations of traditional building styles are encouraged.

- 1) A new design that draws upon the fundamental similarities among historic buildings in the community (without copying them) is preferred. This will allow new structures to be seen as products of their own time yet compatible with their historic neighbors.
- 2) The exact copying or replication of historic styles is discouraged.

8. Building Foundations

Some of Elizabethtown's historic buildings were built on rock foundations. When possible this should be mimicked with appropriate building materials.

A. When designing a building foundation wall, design it to be compatible with similar historic buildings in the Downtown.

- 1) The form, materials and detailing of a foundation wall should be similar to that of nearby historic structures.

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