

Design Standards and Guidelines for the City of Dover Historic District Zone



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The City of Dover has benefited from a tradition of civic-mindedness that has been informed by an appreciation for the City's history. The City's residents and business people have long understood the value of and have worked hard to preserve Dover's historic character. It is our hope that these *Standards and Guidelines* will contribute to that understanding and those ongoing efforts.

Table of Contents

Acknowledgements.....	iii
Table of Contents.....	v
Introduction.....	vii
Chapter 1 Historic Districts in Dover - Background	1-1
Chapter 2 Preservation Approach for the City of Dover	2-1
Photographs of Architectural Styles in the City of Dover	2-11
Chapter 3 Maintenance, Repair, Preservation and Restoration of Existing Historic Buildings	3-1
Chapter 4 New Construction, Additions, Demolition, and Relocation	4-1
Chapter 5 Storefronts and Signage	5-1
Key Architectural Elements and Terms.....	K-1
Glossary	G-1
Bibliography	B-1

Introduction

In September of 1992, John Milner Associates, Inc. was selected by the City of Dover to serve as preservation planning consultants for the preparation of *Design Standards and Guidelines for the City of Dover Historic District Zone*. The preparation of the *Standards and Guidelines* has taken place within the context of a program of changes to the Historic District Section of the City's Zoning Ordinance that is under consideration. Those changes to the Ordinance include the expansion of the boundaries of the existing City of Dover Historic District Zone as well as the creation of a Historic District Commission that would, among other tasks, review applications for Architectural Review Certificates.

The primary purpose of this document is to provide guidance in the process of determining whether future construction projects undertaken within the Historic District Zone, involving both existing and new buildings, will be sympathetic to the historic character of the District. In that capacity, these *Standards and Guidelines* are intended for use as a general reference by the community and a basic reference for the Historic District Commission and/or the Planning Commission in their deliberations as they review applications for Architectural Review Certificates.

These *Standards and Guidelines* have a secondary purpose and that is to be instructive and educational. It is hoped that the design of proposed construction projects and the consideration of those designs will benefit from the discussion included herein of the

historical development of the City of Dover and of the architectural and landscape features that give the Historic District Zone its distinctive character. Further, this document includes recommendations for basic maintenance and preservation practices and is thus intended as a resource for every property owner within the Historic District Zone.

Though clear preferences for specific materials and methods are expressed herein, it is recognized that a wide variety of approaches will likely be applied to the preservation of the historic character of Dover. This document establishes standards and mandates guidelines, but it does so with the underlying premise that variety of architectural expression is as important to the character of a city as is architectural excellence. This is especially true in Dover, which boasts architectural diversity and excellence.

These *Standards and Guidelines* are based in the belief that cities must change to remain vital, that change must be managed, and that a critical part of that management is the retention of the tangible assets of resources such as Dover's Historic District Zone. These *Standards and Guidelines* are intended to maintain the richness of Dover's historic character, but they must be flexibly and judiciously applied so as not to erode the diversity that they are intended to protect.

Chapter 1

Historic Districts in Dover - Background

Historic Overview

The first official settlement in the area of Dover was in 1670, when Governor Andros saw need of a county court that would be safer and easier to travel to than the existing court in what is now Lewes. The Governor created St. Jones County (now called Kent County) and the first court and county seat were established in the home of a Justice of the Peace, near the mouth of the St. Jones River. In 1683, William Penn was deeded the land grant to what is now Delaware by the Duke of York and authorized "the surveyor to lay out for the Governor a town to be called Dover," somewhere in the middle of the county. Around 1690, the county seat was moved to a tavern at the head of the river, very near where Dover was to be established. The land for the town of Dover was purchased in 1694, and in 1697 the original courthouse for the county was built in the location of the existing courthouse.

In 1717, the original town of Dover was laid out, comprising the area that is presently bounded on the north by North Street, on the south by what is now Water Street, on the east by King Street, which used to run in front of the Old State House, and on the west by what is now Governors Avenue. This remained the extent of the settlement in and around Dover for some time. By 1730, there were said to be no more than 40 families in Dover.

In 1777, the British captured Delaware's colonial capital, New Castle. The State Assembly fled south to Dover to begin meeting in the county courthouse. Soon thereafter, Dover was designated the capital of the State of Delaware. After fifteen years of the county and state officials sharing the undersized courthouse, in 1792 the Old State House was completed. Until 1873, when the county courthouse was built, it served as both the county seat and state capitol.

Still, reflective of its setting in the center of a rural, agricultural region, Dover remained more of a market and government town than a city in which to live. By 1838, there were no more than 600 inhabitants within the City limits.

When the railroad extended to Dover in 1855, the City was ideally situated to support industries such as the Richardson and Robbins Cannery which could provide large markets with local agriculture and aqua culture products. Several industries located in Dover around mid-century, requiring a stable labor force and housing, and generating a significant amount of wealth. The Green, which had always been a market square, was gentrified and turned into the park-like setting that remains today. Commercial growth began to occur north of the Green along State Street. When the Civil War ended, Dover boomed.

Several local landowners to the north of the oldest section of the City began to sub-divide their lots, and to extend the city grid with new streets. Commercial development moved west along Loockerman Street. The City itself expanded in 1868 to annex the new subdivisions. By 1885, the new section of the City was well on its way to being fully developed. It is obvious from the number and quality of the houses that were built at this time that Dover had become a very prosperous place for many inhabitants.

Dover's growth slowed somewhat around the turn of the century. During the Depression, the Works Projects Administration produced the new Capitol Square area. Large industries began to locate around Dover, but beyond what is now the historic area. After World War II, suburbs began to be built and the City continually expanded to annex what had been agricultural land. Earlier developments continued to be infilled with new construction.

There are today several strip developments on the outskirts of Dover that have a distinctly 'suburban' character. The historic area of the City is isolated from this kind of development. While social facts have changed, such as where people do most of their shopping and go for entertainment, the appearance and character of the old section of the City have been largely unaffected by 'modern' development. The center of Dover retains much of its historic character and remains an attractive and appealing place to live. (See Figure 1, page 1-3.)

Integrity and Significance of Physical Character

Dover's origin as a center of justice and its later role as county seat and state capitol have always attracted civic-minded citizens whose

interest in the City's history and appreciation of its physical character have resulted in the continuous and careful stewardship of the City's environmental amenities. The City's relatively slow growth and the availability of open land have resulted in a lack of significant building replacement in the central area of the City of Dover, bounded by the railroad to the west and the river to the east. This area thus retains a vast number of historic buildings, both large and small, important and mundane, in an excellent state of preservation. The City of Dover therefore maintains a coherent sense of its historic character and development. It has the 'feel' of a late-nineteenth century town with several important eighteenth century elements, including its central square, known as The Green, still intact.

The historic area of the City of Dover is significant for its fine collection of eighteenth-nineteenth- and early-twentieth century buildings. It is significant as well for the integrity of its (predominately) late-nineteenth century townscape.

Existing Historic Districts

To date, there are in Dover three historic districts: two National Register Historic Districts and one local Historic District zone, established by the City of Dover Zoning Ordinance.

The two National Register Districts are known as the Dover Green Historic District and the Victorian Dover Historic District. These districts are separate from one another but share a boundary along North Street. The Dover Green Historic District recognizes the significance of the evolution of Dover during the eighteenth and early nineteenth centuries when its population remained below 600 and development was concentrated within the

original boundaries of the town. The Victorian Dover Historic District recognizes the significance of Dover's rapid post-Civil War development when the boundaries of the City expanded northward to provide land for rapid residential development that took place during the late-nineteenth century. (See Figure 2, page 1-5.)

The City of Dover Historic District zone is a local historic district that overlaps parts of each of the National Register Districts and includes properties that are in neither of the National Register Historic Districts.

There are important distinctions between the National Register Historic Districts and the Dover Historic District zone. When a district is listed on the National Register of Historic Places, it is given official and professional recognition that it is significant to the history of its region and that it has largely retained its historic integrity. Under Section 106 of the National Historic Preservation Act of 1966, agencies of the federal government must take into consideration the historical significance of listed buildings, objects, or areas when they are undertaking, funding or regulating projects that might affect them. In this way, listing on the National Register can provide a measure of protection from federally initiated or sponsored undertakings.

However, listing on the National Register or inclusion within a National Register Historic District places no restrictions on private owners or on what private owners may do with their properties. Only if there is federal funding involved in a project or if the project includes a federally regulated activity are the requirements of Section 106 involved. In a National Register Historic District, there are no design restrictions placed on privately owned property.

There are, however, important advantages for property to be included within a National Register Historic District. These include the "intangible" advantage shared by property owners in the knowledge that their property is part of a historically significant area. Many owners take pride in this knowledge. It increases local awareness and interest in preserving and enhancing the historic character of an area. Property values tend to be higher and more stable in historic districts.

A tangible advantage for inclusion of a property in a National Register Historic District is the ability to make use of the federal government's Investment Tax Credit program for historically certified rehabilitation. This incentive program is available for commercial and income-producing residential properties within a district and has been a key element in the revitalization of many downtown areas.

Local Historic District zones, in contrast to National Register Districts, are authorized by state statutes and enacted via local ordinances. Local Historic District zones are created to preserve not only individual historic buildings that are considered significant but also to preserve the historic character of the district as a whole. They frequently involve design controls on private property for changes to exterior architectural and landscape features. The design review process, often abetted by design guidelines, are important tools in that process.

The City of Dover Historic District zone was established in 1961. Construction projects within the local historic district have been subject to design review by way of the Architectural Review Certification process since its inception. The Design Guidelines in this document are intended to clarify and assist the City and property owners in the process of architectural review.



Permitting Process and Architectural Review Certification

The Zoning Ordinance of the City of Dover (Article 3, Section 21: Ordinance of 3-24-86) states that the purpose of establishing an Historic District is,

to preserve and enhance that unique character and value of the older portion of Dover as an area of special charm and interest...(and to) prevent, in the Historic District, any change of conditions that would be deemed to be a disfigurement or degradation of the present unique visual and architectural qualities of the district.

The Ordinance establishes a process of Architectural Review Certification as the means by which to evaluate the merits of proposed construction projects within the Dover Historic District zone, with regard to the goals of the Historic District.

The Architectural Review Certification process is a part of the process of applying for a building permit for projects within the City of Dover Historic District zone. The Architectural Review Certification process begins when an application for a building permit is filed and it is determined that the property in question is within the boundaries of the City of Dover Historic District zone. The applicant must first confer with the City Planner to determine what issues are presented by the project with regard to the Historic District section of the Dover Zoning Ordinance.

Upon granting of the Architectural Review Certification, the normal review process for building permit applications will continue.

Secretary of the Interior's Standards for Rehabilitation

It has become common practice for municipalities across the United States to incorporate reference to the Secretary of the Interior's *Standards for Rehabilitation* within the ordinances and regulations which govern the administration of construction activities affecting their historic districts and buildings. The *Standards*, which set forth approaches to the treatment of historic buildings, articulate basic philosophical principles which are fundamental to historic preservation and which have withstood the test of time.

The durability of the *Standards* is testimony not only to their basic soundness, but also to the inherent flexibility of their language. The *Standards* are *not* design guidelines. They provide a shared philosophy and approach to the solution of problems to those involved with managing the treatment of historic buildings. However, in and of themselves, they cannot provide a reviewing authority with specific solutions for specific problems. The *Standards* inform judgment, but do not replace it.

The Dover Historic District Design Guidelines that are detailed in Chapters 3, 4, and 5 have been written to recommend interventions that are in keeping with the philosophy of the *Standards*. To help articulate that philosophy, what follows is a brief discussion of the *Standards* as they apply to the historical and architectural character of the Dover Historic District. In fact, these guidelines can be seen as an elaboration of the *Standards* as they apply to that character. The *Standards* have served as reference points in developing these Guidelines, and they should continue to serve as references during the Architectural Review Certification process.

But it is the Guidelines themselves, and not the *Standards*, that are to be incorporated directly into the evaluation of applications for Architectural Review Certification.

The language of the *Standards* is contained in National Park Service, United States Department of the Interior Document #36 CFR Park 67. The ten points of the *Standards* are quoted in full as follows:

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

Standard 1, requiring *compatibility of use*, is the only Standard in which the impact of a proposed reuse of a historic building is addressed. (Questions of use are typically fully and appropriately addressed in zoning ordinances and building codes.) The principle of this Standard -- that a proposed reuse of a historic structure for purposes other than that for which it was initially designed should have minimal distinctive architectural consequences -- is to a certain extent self-evident. That is to say, reuses that will clearly result in destructive architectural treatments are unacceptable. However, for reuses where the anticipated impact of a proposed reuse is not readily apparent, evaluation of the architectural treatment rather than the proposed use itself will still be required.

Standard 2, recommending the *retention and preservation of character-defining features*, is one of several clear statements in the *Standards* which emphasize preservation of as much building fabric as possible. Thus, alterations that accommodate and work with existing original or historic building fabric are, under this Standard, clearly preferable to those that require removals of such fabric.

Standard 3 recommends *historical honesty*, and is a clear endorsement of "true" versus "false" history. This Standard is thus the basis for the prevention of such practices as conjectural restoration of building features or the grafting of architectural features taken from one historic building onto another. This Standard also provides a clear basis on which to discourage, if not prevent, the practice in Dover of building new buildings in a historical, especially Colonial or Georgian, idiom. Such new construction may seriously confuse the clarity of the District as a physical record.

Standard 4, which requires the *acknowledgment of physical evolution* of historic buildings, is a critical component in the evaluation of treatments for a historic building which has undergone many changes. This Standard not only accepts but values the fact that most historic buildings contain the record of their own evolution and thus are valuable records of changes in taste and use. This Standard would provide the basis for discouraging such practices as replacing historic metal roofing with wood shingles, even in cases where a wood shingle roof is known to have originally existed. It would also prevent the replacement of a late-nineteenth century porch on an earlier house with a new porch similar to other porches of the vintage of the house.

The clear implication of this Standard is that, unless it is intended that a building undergo an accurate restoration to a specific period based on adequate documentation, it is best to recommend repair and/or replacement of historic building features *in kind*, whether or not they are part of the building's original construction. In Dover, the physical evolution of structures is very clear on The Green in the Federal Style houses that were modernized in the mid-to-late-nineteenth century with Italianate and Second Empire features. These Victorian features have become critical elements in determining the character of The Green.

Standard 5 requires *preservation of the distinctive components* of historic buildings, and is a straightforward endorsement of preservation whenever possible. Standard 6 requires *repair rather than replacement* where possible and, where it is not, *visually matching replacements*. These two Standards articulate the strong preference in preservation for retaining the real object, and not just something that looks like the real object.

Standard 7, by its *prohibition of damaging chemical and physical treatments*, reflects an awareness -- often gained through painful experience -- that certain treatments can irreversibly damage the historic fabric that the preceding Standards are intended to protect. Sandblasting in particular, whether of wood for paint removal or masonry for cleaning, can irretrievably alter the surface characteristics of historic materials and thereby destroy not only visual characteristics but physical ones as well.

Standard 8 requires *preservation and protection of archeological resources*, and of course only comes into consideration when excavations are associated with a project. This Standard clearly recognizes that historic properties will in all likelihood have associated archeological deposits, and recommends that efforts should be made to consider and protect those resources to the extent feasible. Obviously, considerations of expense and the likelihood of the presence of archeological resources must dictate the extent to which this standard affects the evaluation of permit applications for privately-funded projects. It should be noted, however, that in projects utilizing either Federal or State funds, archeological mitigation will be required.

The goals of Standard 9 and 10 are *compatibility and reversibility of additions, alterations, and new construction*. Both Standards are intended to minimize the overall damage to historic fabric caused by building additions and to insure that new work will be differentiated from but compatible with existing conditions, in order to protect the historic integrity of the property. It is important to reiterate that the Secretary of the Interior's *Standards for Rehabilitation* provide a philosophical framework for the evaluation of preservation activities. As summarized above, that framework is one

which emphasizes preservation of historic building fabric, honesty of historical expression, and reversibility. It is a philosophical framework which assumes that historic buildings are repositories of not only visual satisfaction but of information, and that as such, it must be possible to "read" the information they contain without having it clouded by conjecture.

The validity of the *Standards'* clear orientation towards architectural continuity and historical integrity is in fact exemplified by the Dover Historic District zone itself, which to a high degree exhibits the continuous application of the philosophical framework on which they are based.

It must also be noted that although the *Standards* as written apply to buildings in their entirety, the regulations governing building permit activity in Dover require the input of the City for projects affecting *only* the exterior treatment of structures within public view, demolition of structures, and new construction within the Historic District zone. The regulations do not require the City's review for normal repair and maintenance.

Finally, it must be noted that the same Federal regulation which promulgates the *Standards* explicitly states that they are intended to be "applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility." Thus, the level of craftsmanship and detail as well as the quality of materials that are proposed for any rehabilitation project should be commensurate with the structure to which they will be applied. From a preservation standpoint, successful rehabilitation neither "improve" the original design nor detract from it.

The City and applicants for building permits within the Dover Historic District may wish to

consider economic feasibility and the potential financial hardship associated with proposed rehabilitation projects. The City may have to develop ranges of acceptable treatments that are compatible with an applicant's economic resources and still meet the basic goals of the Historic District Ordinance.

Chapter 2

Preservation Approach for the City of Dover

"The primary purpose of the preservation of districts should be the maintenance of the environmental amenity, or the sense of time and place, of culturally significant living parts of a community."

- from A Guide to Delineating the Edges of Historic Districts.

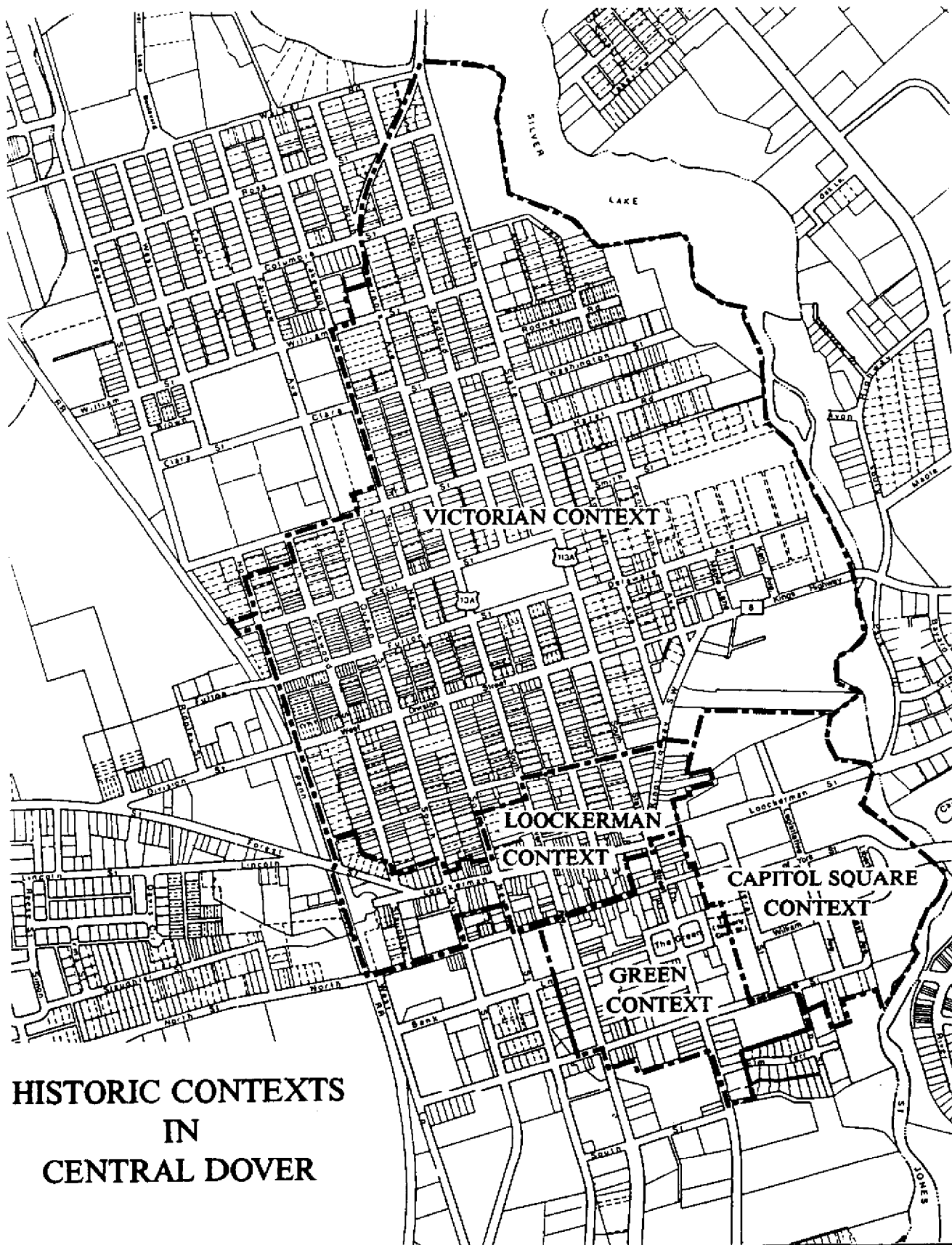
Introduction

For the purposes of these design guidelines, four separate and distinct contexts have been identified within the City of Dover that contribute to the historic ambiance, the environmental amenity, of the City. Recognizing that the history of Dover and its historic character are evident in much of its central area, the contexts extend beyond the boundaries of the National Register Districts and the local Historic District zone to include areas whose historic value and contribution to the historic character of Dover previously had not been officially recognized by the City. These contexts are defined as areas whose historic architectural fabric and whose "sense of place" are of high integrity.

The four contexts that contribute to the historic character of the City of Dover are the Green historic context, the Victorian historic context, the Loockerman historic context and the Capitol Square context. Each of these contexts represents a unique historic and architectural character, with its own sense of time and place. The discussion that follows below describes the character, integrity and

condition of each of the four contexts, and includes general preservation recommendations, based on the particular requirements of each context. These preservation recommendations for each context will then determine the level of specific recommendations that appear in the Design Guidelines that follow in Chapters 3, 4, and 5.

For a map indicating the boundaries of each of the contexts, see Figure 3, page 2-2. Photographs referenced in the text begin on page 2-11.



**HISTORIC CONTEXTS
IN
CENTRAL DOVER**

DESIGN GUIDELINES

**CITY OF DOVER
DELAWARE**

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**John Milner Associates, Inc.
West Chester, Pennsylvania**

Figure 3

The Green Historic Context

The Green historic context, as defined for the purposes of these guidelines, extends beyond the boundaries of the Dover Green National Register Historic District to include more of the original boundaries as laid out by William Penn's original plan for the City of Dover, and more of the area that had been developed in the eighteenth century. The intention in including areas of the City beyond the National Register District boundaries is to protect more of the eighteenth century context around the Green, such as Meeting House Square, and to provide a buffer for the Green so that new construction that would not be subject to these guidelines does not intrude upon the edge of the National Register Historic District.

The Green historic context is varied in character. It includes the best-preserved historic context in the City, the Dover Green, as well as more modest residential and commercial structures that contribute to the character of the context of the Dover Green National Register District. The Green historic context also includes recent large-scale construction at the hospital and large paved parking areas and modern commercial buildings along Governors Avenue. While much historic fabric is lost, there are pockets that still exist that, with sensitive infill, may contribute to the overall character of the Historic District and the City of Dover itself.

The Dover Green was originally laid out in 1722 as a market square. That the earliest remaining building on the Green dates to 1728 indicates that it had already become a desirable place to live and establish a business. More stately and impressive houses were built later in the eighteenth century, and in 1792 the State House was completed. The

Capitol Hotel was constructed in 1830 on the site of an eighteenth century tavern.

In 1846, The Green was transformed into a City Park with formal plantings and grass. This gesture of Victorian town planning prompted a construction boom as several new houses and a bank were constructed and several of the existing structures were remodeled during the 1850s.

Presently, The Green is a rectangular park with large shade trees and grass, fully enclosed by residential, governmental and institutional buildings that range in age from 1728 to 1919. State Street bisects the long axis of The Green, running north/south, and a road runs around the perimeter, with parking on both sides. The buildings themselves constitute a 200-year continuum of American architectural styles from the eighteenth- to the very early-twentieth century. Housed within are a variety of functions including residences, government offices, professional offices, courts, and a civic club.

The architectural styles represented on The Green include:

- the Georgian style at the c.1728 Parke-Ridgely House (9 The Green, see photograph 2).
- the 18th century vernacular style at the c.1793 John Bell Office (49 The Green, see photograph 1).
- the Federal style at the 1792 Old State House (see photograph 5), the late-18th century, Rodney-Watson House (26 The Green, see photograph 3) and the c.1790 Joshua Fisher House (36 The Green, see photograph 4).

- Greek Revival at the 1852 Dover Century Club (40 The Green, see photograph 6).
- Gothic Revival (Cottage Gothic) alterations at the late-18th/early-19th century house at 16 The Green (see photographs 7 and 8).
- The Italianate style at the 1858 Old County Building (presently the Sewell C. Biggs State Museum) and the c.1850 Old Farmers Bank Building (30 The Green, see photograph 10).
- Second Empire style at the 1870 Captain James P. Wilds House (34 The Green, see photograph 11) and late-19th century First National Bank Building (4 The Green, see photograph 12).
- Georgian Revival at the 1919 Allee Building (44 The Green) and alterations to the Kent County Court House.

It is worth noting that there has been a good deal of evolution in the appearance of most of the buildings on the Green. Although its origins are in the eighteenth century as visible at the John Bell House, the Parke-Ridgely House, the Old State House, the Jacob Furbee House at 48 The Green and the houses at 18, 20 and 22 The Green, the prevalence of nineteenth century alterations and construction give the Green a distinctly mid-nineteenth century Victorian character.

Several of the grand houses that now have "Italianate" features, such as the c.1812 Sykes House (45 The Green), the c.1790 Joshua Fisher House (36 The Green), and the nineteenth century house at 10 The Green were originally built in the Federal style. The

house at 16 The Green dates to the late-eighteenth century, but was remodeled in the Gothic Revival style.

The Old State House was "Victorianized" in 1873, then stripped of its decoration in 1912, and finally restored to its present appearance in 1976. The Kent County Court House was built in 1875 in the Second Empire style that was popular for use on important civic and government buildings of the time. It was remodeled in 1918 to its neo-Georgian appearance, which had gained in popularity by that time.

State Street to the north of The Green features some of the best preserved Victorian commercial buildings in the City, as well as an early-twentieth century abandoned theater. State Street to the south of the Green includes a row of several historic residential and office structures of widely varied architectural styles, including the grounds of Christ Episcopal Church which dates to 1734.

East of The Green, there are scattered more modest wood-frame houses from the nineteenth century. Many have been lost and some that remain have been neglected or altered. While these structures are less significant than those on The Green, they contribute to understanding the history of Dover, and should be protected (see photograph 24).

The Green and the buildings that surround it, and by extension its immediate environs, are extremely significant historic resources by any criteria. The complete enclosure of the Green as well as the excellent state of preservation of its buildings make it an extremely significant historic resource. The Green historic context should be very carefully preserved, and requires the most restrictive design guidelines. Full Design Guidelines appear in Chapters 3

and 4, but the following are general recommendations for the preservation of the historic character within The Green historic context.

- Extreme care should be taken in maintaining, repairing and restoring historic building fabric, including minimizing the removal of historic fabric.
- Additions to existing historic buildings, particularly those located on The Green, should not be visible from The Green or from side streets.
- New construction should be very carefully designed to be compatible with the scale of the Green historic context.
- Large-scale development that might be considered for the vacant lots along Governors Avenue or as a part of the hospital complex should be very carefully sited, screened and massed so as not to overwhelm the character of the Green historic context.
- Large-scale residential construction that might include "townhouse" development should include streets that continue the grid of the City, on-street parking, large shade trees and 2- and 3-story single and semi-detached (twin) houses with porches wide enough for sitting and set back from the sidewalk 6 to 15 feet. There is no precedent in the Green historic context for "townhouse"-type developments, nor is there a precedent for cul-de-sacs.
- Demolition of historic structures within the Green historic context should not be permitted under any

circumstance and should be avoided unless a threat to public safety.

The Victorian Historic Context

The Victorian historic context includes the area that represents both the nineteenth- and early-twentieth century development and expansion of Dover. This context includes property outside the Victorian Dover Historic District and comprises a large area extending north of Loockerman Street, from the river on the east to the railroad to the west. It includes a very eclectic and fine collection of both grand and modest Victorian and early-twentieth century buildings. These buildings represent the full range of Dover's social and economic life at that time. Several industrial facilities, which were the basis for the City's expansion, are adjacent to or within the area of this context.

The diversity of structures that were built over an eighty-year period is notable; the Victorian historic context is also remarkable for the consistency and integrity of its residential character and scale. (See photographs 13 through 23).

The Victorian historic context developed rapidly from the end of the Civil War through 1888. The original lay-out of Dover had North Street as its northern boundary. That boundary was moved to Division Street, until 1868, when it was relocated again. There were several real estate developers active in Dover in the middle- and late-nineteenth century. Dr. Thomas Bradford, a Presbyterian Minister, developed Bradford City (1852) north of Loockerman to Division Street and east of South Bradford to King's Highway. Later, he developed North Bradford City to the north of Division Street, west of North State Street. "Comegy's Lots" were developed between

1865 and 1885, north of Loockerman and south of Division Streets, between South Kirkwood Street and South Governors Avenue. "Penneville's Lots" were on the west side of North State Street from Division north to Fulton Street. "Fulton's Addition" resulted from the sub-division of a large farm owned by Alexander Fulton until 1863, and comprised most of the blocks north of Division street to Clara Street west of State Street to the west side of North Governors Avenue (not including the property owned by Wesley College). The "Lewis Lots" stretched along the east side of North State Street from opposite Cecil Street to Washington Street. Into the early-twentieth century, Silver Lake City was being developed along the east side of North State Street from Rodney Street north to the cemetery.

The streets of this context continue the rectilinear grid of the original plan of Dover. The streetscape is one of civility, with wide streets, sidewalks and large shade trees. Houses are built for the most part quite close to the sidewalk, although lots are fairly deep. Front porches, large enough for sitting, are close to the sidewalk, allowing easy socializing with passers-by. Most of the blocks are bisected by alleys that provide access for off-street parking and trash pick-up.

State Street is the major thoroughfare and most notable address in the Victorian historic context, as evidenced by the extensive collection of remarkable Victorian houses built there during the nineteenth century. The neighborhoods to either side of State Street, though not as impressive architecturally, contribute significantly to the historic, residential character of this context. Streets such as Kirkwood, West and Washington Streets contain very well-preserved examples of workers' housing, attesting to the fact that there were at one time several industries in

central Dover, including canneries and a planing mill, requiring a local work force. Today, these more modest neighborhoods continue to provide affordable housing within the downtown neighborhoods.

The blocks to the north and west of the intersections of Fulton Street and North New Street and Clara Street and North Bradford Street are included in the Victorian historic context although the National Register Historic District does not include them. These areas include several properties that are older than fifty years and therefore qualify as historic. This neighborhood represents the physical manifestation of the desire to maintain the residential character of the neighborhood, well into the twentieth century.

The area comprising the Victorian historic context is, and has been for some time, a diverse residential community with a gradient of upper, middle and lower income neighborhoods.

The Victorian historic context is an intact and well-preserved example of late-nineteenth and early-twentieth century residential development. The level of preservation of individual structures is quite good, in general. Several of the blocks are completely intact with no "missing teeth." While several of the more significant structures included within this context are deserving of the same kind of attention, care and strict guidelines that are prescribed for the Green historic context, it must be recognized that such an approach will not be desirable to or within the reach of all homeowners within the area.

The preservation recommendations for the Victorian historic context therefore are intended to preserve existing historic fabric and to place an emphasis on the preservation

of the existing streetscape and the historic residential character of the context. These recommendations recognize that there must be flexibility in determining the treatment of individual historic buildings as well as new construction. Complete design guidelines appear in Chapters 3 and 4 of this document. In general, preservation recommendations for the Victorian historic context are as follows:

- Preserve and retain as much historic fabric as possible.
- Repair and replace historic fabric in-kind, as much as possible.
- Additions should be compatible with the existing building.
- New construction should be compatible with adjacent buildings. There are a wide variety of appropriate forms to choose from in the Victorian historic context. Appropriate scale, set-backs, and massing and the preservation and continuity of the streetscape are key elements in determining the appropriateness of new construction.
- New large-scale construction is not appropriate to the residential character and pedestrian scale of the Victorian historic context.

It should also be recognized that a strict preservation approach, such as recommended for The Green, is not necessary to preserve the fundamental character of such a vibrant, diverse residential area as the Victorian context.

The Loockerman Historic Context

The Green served as the initial market area of Dover. When the City began to grow in the nineteenth century and The Green was designated as park land, commercial enterprise grew north along State Street and became firmly established along Loockerman Street, which became the primary commercial street in the City. Loockerman Street was laid out as an axis terminated at one end by the railroad station and at the other end by the old post office (subsequently moved to serve as City Hall, then demolished). Presently the Loockerman historic context features a wide variety of nineteenth century commercial buildings ranging in size and elaboration from the Priscilla Block to the Maria-Fan-Rebe beauty parlor. There are a number of other pockets of commercial uses in the City of Dover Historic District, especially along Division Street and spreading out on side streets to the north and south of Loockerman Street.

The Loockerman historic context, as defined for the purpose of these design guidelines, is almost completely included within the Victorian Dover National Register Historic District. It extends the full length of Loockerman Street, south to the north side of North Street, and north to a line that runs along a part of Reed Street and includes several of the large parking areas that were cleared of buildings in the latter part of this century. The rationale behind including this area within the context is that it provides the focus for a coherent, densely-built commercial area that would have an attractive mix of historic and new buildings and related parking. Areas that have a higher concentration of residential use have not been included within this context.

At the street level, the buildings along Loockerman Street have suffered more than most in Dover from the changes in architectural fashion. The first floors of almost all the buildings between State and Kirkwood Streets have had drastic alterations made, sometimes more than once. This is understandable given the high turnover of commercial property as well as the fact that the buildings themselves must serve the important function of attracting customers. Currently, the image of Loockerman Street, with its diverse inappropriate treatments at the ground floor and its unrestrained signage, is not consistent with the civil character of the rest of the City's Historic District zone.

While it must be admitted that much of the historic character of Loockerman Street is lost at street level, there is also great potential to regain that character, or at least to improve it. Just as most of the ground floors of the commercial buildings have been altered, most of the facades retain their historic appearance at the upper floors and are in good condition. Also, building lines are very consistent and there has been very little demolition or insensitive infill. The existence of excellent historic photographs of Loockerman Street will provide sound information on which to base the restoration of historic storefronts. Alternatively, the fact that the upper floors remain intact provides excellent information on which to base compatible contemporary replacement storefronts. Detailed design guidelines for the treatment of storefronts and signage appear in Chapter 5. Chapters 3 and 4 should be consulted as well, when considering the treatment of historic buildings and new construction within the Loockerman historic context. General preservation recommendations for storefronts and signage within the Loockerman historic context are as follows:

- Preserve and retain as much historic fabric as possible.
- Repair and replace historic fabric in-kind, as much as possible.
- Restoration of storefronts should be based upon historic documentation and/or physical evidence relating to the specific building in question.
- Where historic storefronts are missing, and when restoration is not feasible, replacement storefronts should be of a contemporary design, compatible with both the existing building and the design of storefronts from the period of the building.
- Awnings and signage should be appropriately scaled to and located on the building. Their installation should not damage or obscure historic fabric.

The Capitol Square Context

The Capitol Square area was cleared in the 1930s and the first buildings were built during the 1930s and early 1940s as a part of the Federal Works Project Administration. The design of the original buildings on the site seem to have been inspired directly by the Old State House on the Dover Green as well as by the Williamsburg, Virginia restoration that was going on at the same time. The architectural vocabulary of these original buildings is neo-Georgian, featuring two-story brick facades with a water table, marble surround at the entrance, keystones over the window heads, dentilled cornices and hip roofs. This style has become the model for the design of new buildings within this complex, resulting in a number of rather diluted

renditions of the style such as the United States Post Office Building.

The overall plan of the capitol complex appears to have been inspired by the "City Beautiful" movement that had become popular in the 1920s. The "campus" plan locates buildings at some distance from one another, across open spaces, the idea being to create the feeling of monumental buildings within a park precinct, but related to one another by way of visual axes and boulevards.

Large open spaces have resulted from the absence of significant numbers of shade trees, and the fact that the Georgian style is small-scale, based on a residential model. This situation is exacerbated by the large amount of paved area given over to parking, as well as sparse vegetation.

Many of the historic buildings within the Capitol Square context are over fifty years old and so technically may be considered of historic significance. Maintenance appears to have been carried out continuously and thoroughly by the federal, state, county and municipal governments that own them, and the buildings generally are in an excellent state of preservation. The design guidelines for this precinct that appear in Chapters 3 and 4 are fairly straightforward with the exception that a greater latitude is recommended in determining what is appropriate for new construction and additions within this context. In the Capitol Square context, a compatible contemporary building is preferable to a falsely historical one. In general, preservation recommendations are as follows:

- Preserve and retain as much historic fabric as possible.
- Repair and replace to match existing historic fabric.

- The appropriateness of new construction should not be determined according to its adherence to a particular architectural style, but rather to its compatibility with adjacent existing buildings. Certainly, brick will always be the material of choice within this context, but good compatible contemporary design should be the overall goal.
- Additions should be compatible with the existing historic building, but clearly differentiated from the original structure. Additions should not attempt to 'replicate' the existing building.
- A master plan should be developed for the Capitol Square context. Landscape plans and parking solutions will be key elements of that master plan.

Photographs of Architectural Styles in the City of Dover

- Photo No. 1: Pre-1793, 49 The Green.
- Photo No. 2: *Formal Colonial Style*, 9 The Green.
- Photo No. 3: *Federal Style*, 26 The Green.
- Photo No. 4: *Federal Style*, remodeled in Italianate Style, 36 The Green.
- Photo No. 5: *Federal Style*, Old State House.
- Photo No. 6: *Greek Revival Style*, 40 The Green.
- Photo No. 7: *Gothic Revival Style*, South Governors Street.
- Photo No. 8: *Gothic Revival Style*, 16 The Green.
- Photo No. 9: *Italianate Style*, State Street.
- Photo No. 10: *Italianate Style*, 30 The Green.
- Photo No. 11: *Second Empire Style*, 34 The Green.
- Photo No. 12: *Second Empire Style*, 4 The Green.
- Photo No. 13: *Second Empire Style*, 28 North State Street.
- Photo No. 14: *Second Empire Style*, 34 North State Street.
- Photo No. 15: *Victorian Gothic Style*, 300 North State Street.
- Photo No. 16: *Stick Style*, 181 Kings Highway Southwest.
- Photo No. 17: *Queen Anne Style*, 241 North State Street.
- Photo No. 18: *Queen Anne Style*.
- Photo No. 19: *Shingle Style*, 29 North State Street.
- Photo No. 20: *Bungalow Style*, 228 North State Street.
- Photo No. 21: Typical Residential Streetscape in Dover.
- Photo No. 22: Typical Residential Streetscape in Dover.
- Photo No. 23: Simple 19th Century Dwelling.
- Photo No. 24: Typical Worker's Residences.



PHOTO NO. 1: The John Bell Office (49 The Green, pre-1793) is representative of a simple, wood-frame, colonial building. It has a gable roof with two shed-roofed dormers, is sheathed in wood clapboards, and has an asymmetrical one-story facade. It is in the Green Historic Context.



PHOTO NO. 2: The Parke-Ridgely House (9 The Green) is a more formal colonial building. The symmetrical facade, geometrical proportions, horizontal bands, and wood detailing of the residence are features of the *Georgian Style* of the mid- to late-18th century. It is in the Green Historic Context.



PHOTO NO. 3: The Rodney-Watson House (26 The Green, 1812) is an example of the *Federal Style* which became prevalent in the late-18th and early-19th centuries. Federal Style details are more narrow, delicate, and finely scaled than the more robust Georgian Style. Exterior decoration was often limited to entrances and cornices (the broken pediment entrance here, however, is Colonial Revival from the early-20th century). Interior rooms were frequently oval, circular, or octagonal. This building is in the Green Historic Context.

PHOTO NO. 4: The Joshua Fisher House (36 The Green) is a *Federal Style* residence built around 1790. In the 1850s, it was remodeled in the *Italianate Style*. The deep, bracketed cornice and $2\frac{1}{2}$ windows are Italianate features. Many of Dover's residences combine the features of different, diverse styles, sometimes due to alterations and additions and sometimes by original design. This building is in the Green Historic Context.





PHOTO NO. 5: The restored Old State House is Dover's best known *Federal Style* building. The delicate fanlight over the door, carved balustrade, and finely detailed octagonal tower are Federal Style features. The Old State House is in the Green Historic Context.



PHOTO NO. 6: The Dover Century Club (40 The Green) was built in 1852 as a church. The Club is considered *Greek Revival* primarily because of its temple form--the simple pediment and vertical brick pilaster representing columns. This building is in the Green Historic Context.



PHOTO NO. 7: This simple residence on South Governors Avenue is representative of the *Gothic Revival Style* popular in the 1840s and 50s. The residence is a basic five-bay vernacular building with Gothic features: the steeply-pitched gable, pointed arch attic window, and decorative gingerbread woodwork. This building is in the Victorian Historic Context.



PHOTO NO. 8: At 16 The Green, the original 18th century house was remodeled with *Gothic Revival* features. In addition to the steep gables, pointed arches and gingerbread, the vertical wood siding is characteristic of the Gothic Style. This building is in the Green Historic Context.



PHOTO NO. 9: This brick residence on State Street is in the *Italianate Style*, which developed out of the Gothic Revival. Thin vertical proportions are characteristic of the Italianate, as are the wide, bracketed cornice and center divided windows. This building is in the Victorian Historic Context.



PHOTO NO. 10: The Old Farmers Bank Building (30 The Green) was built in the 1850s in the *Italianate Style*. Note the wide bracketed cornice, decorative raised brick pattern, center divided windows, and vertical proportions. The Italianate was a popular style for commercial buildings in the mid- and late-19th century. This building is in the Green Historic Context.



PHOTO NO. 11: The Captain Wilds House (34 The Green) is an 1870 wood-frame building in the *Second Empire Style*. The Second Empire Style is French inspired, with mansard roofs, quoins, and heavy, ornate decorative elements. It can be considered an elaboration of the Italianate Style. This building is in the Green Historic Context.



PHOTO NO. 12: The First National Bank Building (4 The Green) was built shortly after 1877. Because of the mansard, it is considered in the *Second Empire Style*. Other features of the building--the brackets, 2/2 windows, and entrance--are also characteristic of the Italianate. The simple five-bay brick facade is similar to Federal Style buildings on The Green. This building is in the Green Historic Context.



PHOTO NO. 13: 28 North State Street is a pre-1885 building in the *Second Empire Style*. Note the mansard, 2/2 windows, double-door entrance, and veranda. It is in the Victorian Historic Context.



PHOTO NO. 14: 34 North State Street was built about the same time as number 28 above. Though in the *Second Empire Style*, the double-arched windows are also characteristic of the Italianate. It is in the Victorian Historic Context.



PHOTO NO. 15: 300 North State was also built prior to 1885 and is *Victorian Gothic*. Victorian Gothic can be considered a later and more sophisticated development of the Gothic Revival, with many similar features. This building is in the Victorian Historic Context.



PHOTO NO. 16: 181 Kings Highway Southwest is a late-19th century building in the *Stick Style*. Evolving out of the Gothic, the Stick Style is characterized by its asymmetry, roofs of steep intersecting gables, verandas, and decorative "stick" bracing patterns on the flat surfaces of the building. This building is in the Victorian Historic Context.



PHOTO NO. 17: 241 North State Street is a simplified version of the *Queen Anne Style* which developed in the late 1870s and 1880s. The Queen Anne developed the asymmetry of the Stick Style and the contrast of materials. First floors were often of brick or stone, with upper floors of stucco, clapboard, or decorative shingles. Second-story projections, corner turrets, and verandas are features of the Queen Anne Style. This building is in the Victorian Historic Context.

PHOTO NO. 18: The *Queen Anne Style* in simplified form is common in Dover as it was across the country in the late-19th century. Its projecting bay topped by a gable is found in many forms. The informality and spaciousness of the style made it a popular choice of the middle class throughout small-town America. This building is in the Victorian Historic Context.





PHOTO NO. 19: The Richardson House at 29 North State Street, built about 1890, is Dover's most sophisticated example of the *Queen Anne Style*. The Queen Anne Style developed an asymmetry and informality in exterior massing as well as in interior spatial arrangements. The contrasting of materials, use of turrets, second-story projections, porches, verandas, and soft full volumes can be clearly seen. The building is in the Victorian Historic Context.



PHOTO NO. 20: Dover's examples of the *Bungalow Style*, such as at 228 North State Street, date from the early-20th century. The Bungalow is a simple 1-1/2-story house with a prominent broach overhanging roof. In form, it can have some similarities with the full volumes of the Shingle Style. The Bungalow Style is forthright, direct, and functional. It often emphasizes natural materials and was popularized across the country. It is in the Victorian Historic Context.



PHOTO NO. 21: Dover's residential neighborhoods are comprised of a wide variety of predominantly late-19th century dwellings. The diversity of forms and styles is Dover's strongest architectural asset. These buildings are in the Victorian Historic Context.



PHOTO NO. 22: Dover's historic neighborhoods represent the full range of the 19th century community. The wealthy homes on the east, the middle-class homes in the center, and the workers' homes on the west form a gradual transition with common relationships and styles. Together, they create a complete, livable community. This building is in the Victorian Historic Context.



PHOTO NO. 23: Even Dover's simplest dwellings evoke the theme of a livable 19th-century community. Compare this dwelling to the John Bell Office (Photo No. 1) to see the continuity of Dover's architecture over two centuries. This building is in the Victorian Historic Context.



PHOTO NO. 24: These workers' residences along Water Street are as representative of and important to Dover's historic character as the more elaborate residences on The Green nearby. Every effort should be made to integrate all of Dover's historic buildings into plans for future development. These buildings are in the Green Historic Context.

Chapter 3

Maintenance, Repair, Preservation and Restoration of Existing Historic Buildings

Introduction

These design guidelines are intended to provide standards for a range of treatments to existing historic buildings within the Dover Historic District zone. It is hoped that while these guidelines will both suggest and require certain historic preservation practices, they will also educate the property owners of Dover as to the proper maintenance and care of their historic buildings.

These guidelines are a part of the process of raising the preservation 'consciousness' of Dover, a City with a very strong sense of its own history and a very strong desire to preserve its history. These guidelines are merely a tool by which Dover may preserve itself. Just as a city changes, so do ideas through which the citizens and government of Dover approach preservation. These guidelines will promote a certain sophistication to the level of discourse within the City regarding historic preservation, and that discourse will soon outreach these guidelines, requiring their revision. This is all a part of the process of preservation.

Because of the diversity of architectural periods, styles, building types and neighborhoods found in Dover, and because it

is not possible to write a recipe for good design, these guidelines are intended to be as flexible as possible. The flexibility of these guidelines recognizes that there are several solutions to most problems. Further, it is a fact that while one solution may be favorable over another, there may be circumstances, financial or otherwise, that make a particular treatment difficult or impossible to undertake. These guidelines thus recognize the financial constraints on any homeowner and that the favored preservation practice may be beyond the means of some homeowners.

The flexibility of the guidelines is linked to the building permit process. For most types of treatments, guidelines are grouped under the categories of "Recommended," "Not Recommended," and "Inappropriate." Guidelines that are "Recommended" represent the best preservation practice, that is, those treatments that are most respectful of existing historic fabric. Projects that follow the "Recommended" guidelines should receive an Architectural Review Certificate with little or no comment. Projects that employ treatments that are "Not Recommended" may or may not receive an Architectural Review Certificate, depending upon the evaluation and

determination by the Historic District Commission of the overall impact of those treatments on the character of the structure and the Dover Historic District zone as a whole. Projects that employ "Inappropriate" treatments should not receive an Architectural Review Certificate, unless there are extenuating circumstances that warrant approval.

The diversity of neighborhoods and building types within Dover has determined that another kind of flexibility be written into the guidelines. As discussed in Chapter 2, four historic contexts have been identified, each with its own preservation recommendations. There is a certain amount of overlap in the design guidelines to be followed within each district; mortar for repointing should always be as soft as existing historic mortar, for instance. There are also guidelines that are specific to individual historic contexts; vinyl siding is "Not Recommended" in the Victorian Context, but it is 'Inappropriate' within the Green, Loockerman and Capitol Square Contexts. These context-specific guidelines recognize that there are different preservation objectives for different parts of the Dover Historic District zone. They also recognize that more flexibility may be required in areas that contain low and middle income homeowners.

These guidelines recognize that healthy cities grow and change, that Dover will continue to grow into the 21st century, and that it is not, nor should it be, the intention of the City to restore Dover to an earlier period of time. These guidelines are based in the commitment that growth and change must be complementary to historic preservation, and vice versa. While preservation sometimes conflicts with growth and change, it has been the widespread experience in towns, small

cities and large cities around the United States that a downtown with a unique historic character will attract new development. Conversely, the financial resources that new development bring to a city or town can support the goals of historic preservation by providing jobs that make home ownership possible, attracting shoppers to local businesses, and contributing to the tax base.

These guidelines attempt to establish a balance between the mandate to preserve the historic character of Dover and the compelling forces of new development. A successful balance will be mutually beneficial to both preservation and new development.

The Design Guidelines for maintenance, repair, preservation and restoration of historic buildings presented here are intended to preserve the distinct historic character of the Dover Historic District zone. The preservation of the historic character of the District is largely a function of the preservation of the existing historic building fabric. Therefore, these guidelines stress the retention, repair and proper maintenance of existing historic architectural fabric.

The preservation philosophy underlying these guidelines is based on the *Secretary of the Interior's Standards for the Rehabilitation of Historic Buildings* that are discussed in detail in Chapter 2 of this document. Those standards may be summarized as follows:

- The proper maintenance of historic building fabric underlies any recommendations with regard to historic preservation.
- It is always preferable to retain and repair existing historic building fabric, rather than replace it with new materials.

- When replacing historic building materials that are irreparably deteriorated, replacement should be in-kind, using materials and craftsmanship that match as closely as possible the existing historic fabric that is being removed.
- Restoration (returning a building to a specific, previous condition or appearance) should be undertaken only when sufficient documentation or evidence exists to determine historic conditions at a specific, significant period of a building's history. Because history accrues to buildings over time, it is recommended that later historic fabric should not be removed in order to restore a building to an earlier appearance.
- When adequate documentation is not available to restore a building accurately to a previous appearance, and the building has lost its historic integrity, speculative restoration should not be attempted. Rather, it is recommended that a contemporary design be developed that will be sympathetic and complementary to the existing building or adjacent structures.

Doors, Windows, and Shutters

Introduction

Doors, windows and shutters are the moving parts of building exteriors. As such, they are subject to hard and frequent use. They are also critical elements in regulating the passage of light, air, rain and people into the interior of the building.

These elements are also critical in determining the architectural character of individual

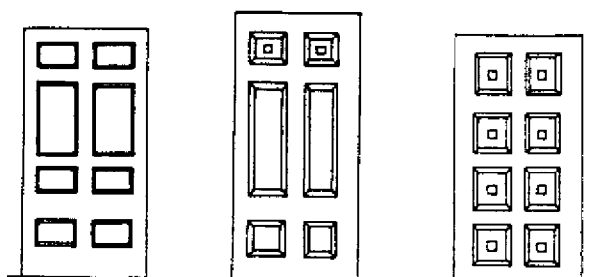
buildings. The correct preservation of existing historic doors, windows and shutters as well as the appropriate design of their replacements is absolutely essential to the maintenance of the character of individual buildings and their context within a historic district.

The repair and replacement of existing original or historic doors, windows and shutters should be in-kind, that is, to match existing conditions as close as possible. Attention should be paid to the size, species and profile of the piece or element requiring repair or replacement. Custom millwork may be required if stock millwork matching existing conditions is unavailable. Replacement of existing non-historic doors should be appropriate to the age and character of the building.

Doors

Paneled doors have been used during every period of Dover architecture, and in every building type found in the four historic contexts. The technology to produce flush doors is a very recent phenomenon, having mostly to do with the development of inexpensive glues. Panel trim and moldings have varied over time as have the configuration of the panels and the use of glazing in the panels.

Typically, Federal style residential doors were divided simply into several rectangular panels in two sizes. The molding profiles on Federal style doors were usually limited to simple beads. Greek Revival doors tend to be highly stylized with the repetitive use of one panel size, often a square. Panel moldings are flat and a vertical center bead used occasionally to simulate two doors. Opening surrounds often had splayed trim.



Federal
1780-1820

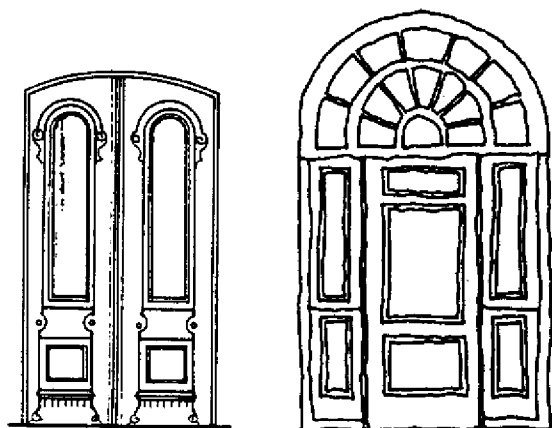
Greek Revival
1820-60

Italianate and Second Empire style residential doors were more ornate with elongated vertical panel shapes, glazed upper panels and deeper and more complex molding profiles.



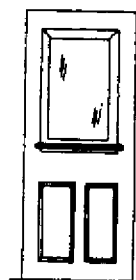
Italianate/Second Empire
1840-80

The Queen Anne and Eastlake styles of residential architecture introduced further levels of ornament, including gouged, carved and incised profiles, sometimes with arched and curved panel shapes.



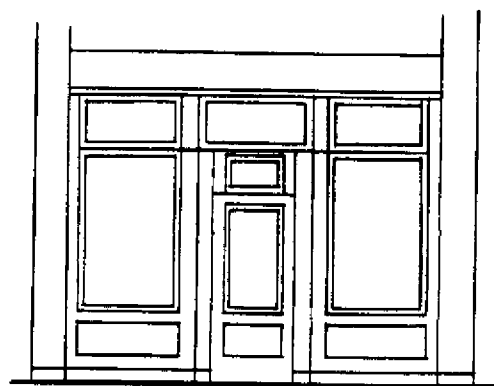
Queen Anne/Eastlake
1865-1900

The overall simplicity of the Bungalow style is evident in the design of doors. Bungalow doors were often single glazed doors with simple raised panels. Paneled doors also continued to be prevalent and had 4, 5, 6, or even 8 panels.



Bungalow
1900-1930

The design of doors for commercial establishments, such as those that are on Loockerman Street, typically remained consistent during the late 19th and early 20th centuries. Shop doors were either single or double doors, often with a transom above. The doors themselves were usually paneled below with a glass pane inset above. Steel and bronze frame storefront 'systems' began to appear after 1920. For a further discussion of doors for commercial buildings, see the discussion of storefronts and signage in Chapter 5.



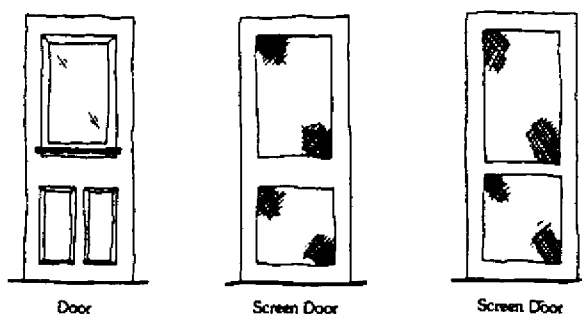
Typical design for late-19th/early-20th century storefront

Doors in the Capitol Square context have been and should remain wood panel doors.

Design Guidelines for doors are as follows:

Recommended

- Retain and repair as much historic door fabric as possible. Repair should be in-kind, to match existing size, species, profile and configuration.
- If existing historic doors or screen doors are deteriorated irreparably, replace in-kind, to match existing size, species, profile, and configuration.
- Replace inappropriate doors with doors appropriate to the period and style of the building.
- Screen and storm doors should be wood and kept as simple as possible, except in the cases of Queen Anne and Eastlake styles, which may be more elaborately composed and detailed. Except for screen doors that are a part of a screened porch enclosure, horizontal and vertical rails of screen doors should align and coincide with those of the door behind.

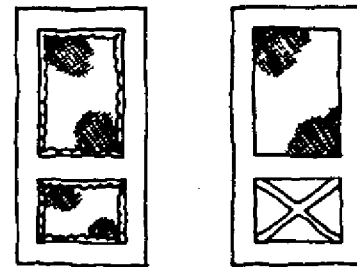


Screen Doors To Align With Doors

- Storm doors that are designed to have one large opening and that allow the door behind to be visible are recommended.

Not Recommended

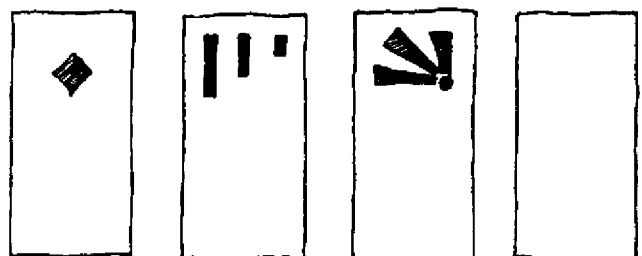
- Aluminum doors and aluminum screen doors are not recommended in the Victorian and Loockerman historic contexts and in the Capitol Square context.



Not Recommended

Inappropriate

- Modern flush doors are inappropriate on the exterior of buildings within the Dover Historic District zone.



Inappropriate

- Doors of an earlier (or otherwise inappropriate) style than the building are inappropriate.
- Glazed doors containing windows with snap-in muntins or masking tape to simulate divided lights are

inappropriate in the Dover Historic District zone.

- Enclosure of existing transoms and sidelights is inappropriate.
- Aluminum doors and screen doors are inappropriate in the Green historic context.

Windows

The history of window design, until recently, can be seen as a continuous attempt to increase the size of glazed openings. Thus throughout the 19th century (especially in commercial design), opening sizes increased, glass panes got larger, and muntins got thinner. Only the Colonial Revival represents a significant departure from this trend, in which a compromise was struck between the large sheets of available plate glass and the 6-light sash with thick muntins common in Colonial buildings. The compromise was reached in the 6-over-1 window.

Although dimensional tendencies vary, the following is a rough guide to the increase in size of individual glass panes through the first half of the 19th century:

- Colonial 6" x 8" (1600-1700)
- Georgian 8" x 10" (1700-1800)
- Federal 8" x 10", 11" x 14", 11" x 16" (1780-1820)
- Greek Revival 11" x 16", 11" x 18", 12" x 20" (1820-1860)

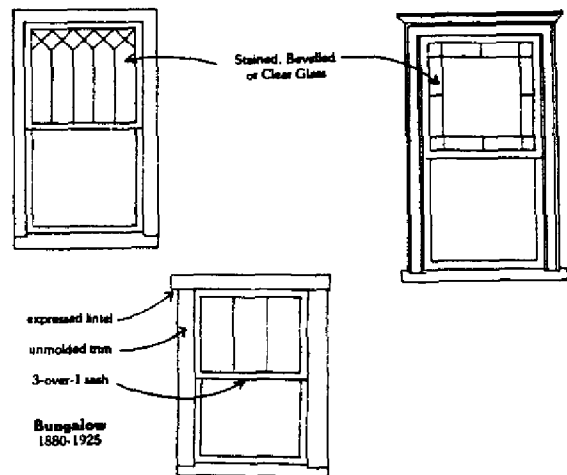
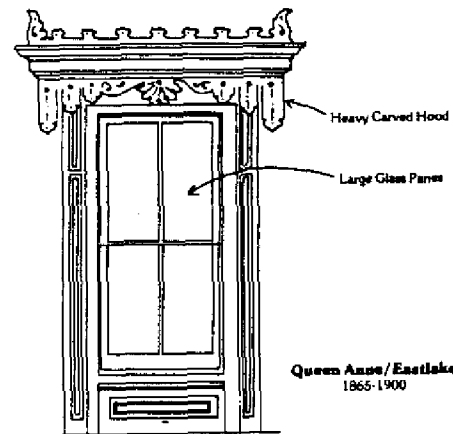
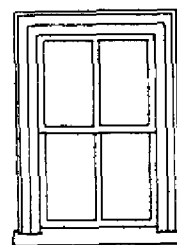
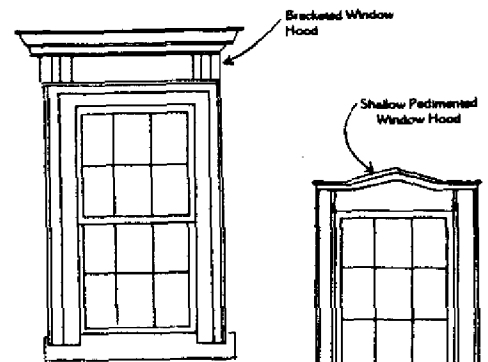
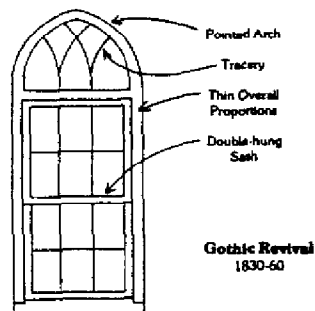
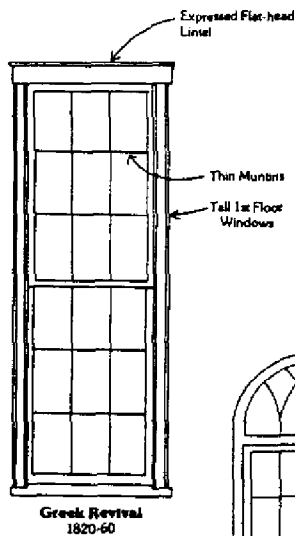
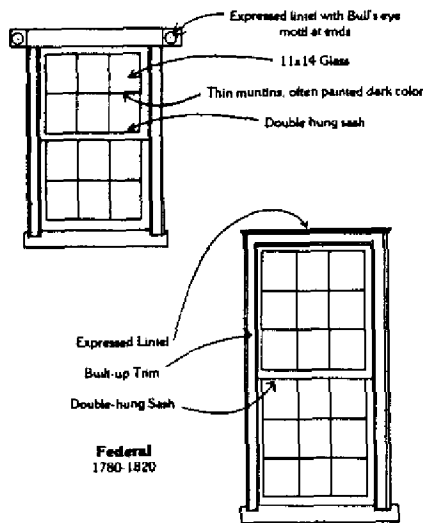
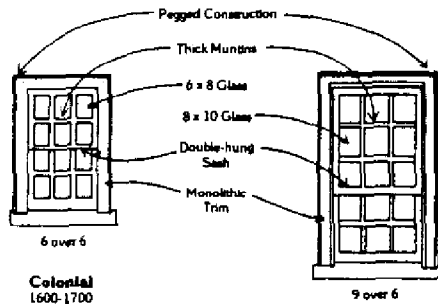
Early window casing was usually planed out of one piece; built-up moldings became commonplace in the Federal period and were virtually standardized by the end of the 19th century.

Typically, there was a wider range of sizes available in any given period, so the above summary should not be considered to be without exception. It is generally the case, however, that windows in any given period were proportioned so that the width was roughly 3/4 that of the height.

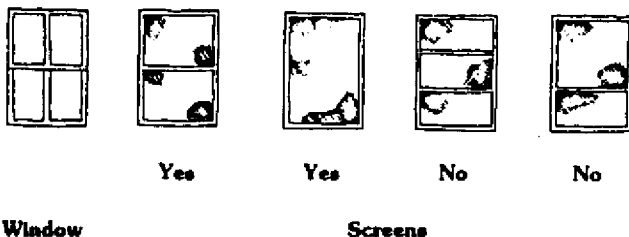
The following Design Guidelines should provide information relevant to deliberations of the Historic District Commission when considering applications for Architectural Review Certification in the Dover Historic District zone in which existing windows are affected.

Recommended

- Repairing existing historic windows with in-kind materials is always preferable to replacing windows.
- When existing historic windows are irreparable, replacement windows should replicate as closely as possible existing historic window details, including pane configuration and muntin, mullion, casing and trim profiles.
- Replacement windows should have the same operating characteristics as the original windows (i.e., double-hung windows should replace double-hung windows, casement windows should replace casement windows, etc.).
- Use only clear glass in existing historic or replacement windows.
- Window opening sizes and shapes should not be changed to accommodate replacement windows.



- Historic stained or leaded glass should be repaired or restored. This work should be accomplished by a trained leaded glass artisan, using the gentlest means possible. If leaded glass panels are irreparable, and if restoration is not possible, they should be removed and stored in a manner that will allow future restoration.
- The rails of window screens and storm windows should match the rails of windows behind.



- New awnings should be attached in a manner that does not harm the existing building and should be of fabric and not of rigid material.

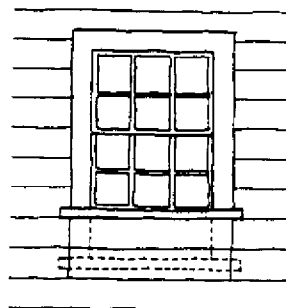
Not Recommended

- Replacing windows that are restorable is not recommended.
- Air conditioners should not be inserted in windows on the primary facade of buildings in the Dover Historic District zone.

Inappropriate

- Window opening sizes and shapes should not be changed to accommodate replacement windows or

to accommodate new interior furnishings or cabinetry.



Inappropriate Altering of Window Opening

- Contemporary picture windows are inappropriate in the Dover Historic District zone on buildings built before 1940.
- False muntins for divided lite wood windows are inappropriate. They are easily detectable from a distance.
- Smoked, tinted or reflective glass is inappropriate in existing historic or replacement windows.
- Slider windows are inappropriate.

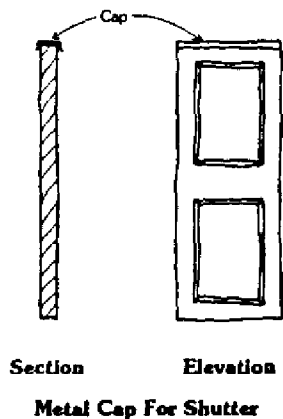
Shutters

Wood shutters are quite common on houses in the Victorian and Green historic contexts. Although few people presently put them to their intended use, their original purpose was to provide security and privacy, to permit ventilation while keeping rain and sunlight out, and acting as storm sash during heavy rains. Presently, shutters are most often fixed in place and serve as attractive elements in the designs of the facades of the residences of the Dover Historic District zone.

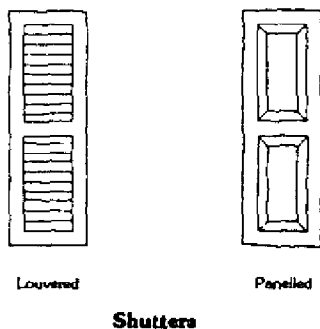
The following guidelines pertain to shutters on buildings in the Dover Historic District zone.

Recommended

- Shutters should be repaired in-kind. If shutters are irreparable, replacement shutters should match existing.
- Shutters should be made of wood and painted for protection. A non-obtrusive metal cap along the top edge will dramatically increase the longevity of the shutter.



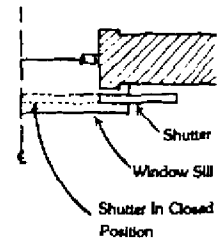
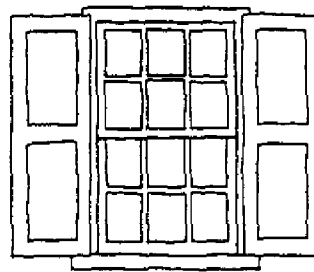
- Louvered or paneled wood shutters are appropriate (typically paneled shutters were used only on lower floors, for security reasons).



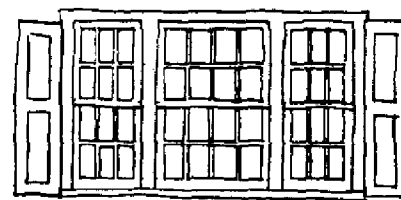
- Shutters should operate or at least give the appearance of being operable.

Inappropriate

- Shutters that are too narrow or too short to completely cover the window in a closed position are inappropriate.
- Vinyl and aluminum shutters are inappropriate.
- It is inappropriate to hang shutters in a location that fails to allow, or give the appearance of allowing, them to close completely over the window. Proper installation will entail partially covering the vertical window trim with the shutter.



Appropriately Proportioned And Installed Shutters



Inappropriately Proportioned And Hung Shutters

Roofing

There are a variety of historic roofing materials in the Dover Historic District zone: slate and cedar shingles, and metal roofing

including copper and tin. Asphalt and fiberglass shingles and cement shakes are non-historic materials that are also prevalent. It should be noted that roofing material is a wearing surface whose lifetime is finite and that various roofing materials have various lifetimes. A slate roof may be viable for more than 100 years. Cedar shingles can last 50 years. A good copper roof can last 60 years. It is unusual for historic buildings to retain their original roofs. There are, however, several basic steps that can be taken to prolong the lifetime of existing and new roofs.

The following guidelines should inform decisions regarding applications for Certificates of Architectural Review for roof work on buildings within the Dover Historic District zone.

Recommended

- Whenever possible, retain and repair historic roofing material in-kind and to match existing, whether original to the building or not. Reuse or replace in-kind historic decorative elements.
- Replacement roof materials should match those existing or verifiable historic conditions. Substitute materials are best limited to non-conspicuous roof areas.
- Flat seam and standing seam metal roofs are appropriate treatments for the replacement of existing non-repairable historic metal roofs.
- Appropriate metal roofing material includes copper, lead-coated copper, terne-coated stainless steel, and terne metal. Painted metal roofs are also appropriate, but the paint used must be

compatible with the metal roof. Colors should be limited to traditional roof colors such as red and green.

- Leave exposed eaves open and uncovered.
- When replacing non-repairable and/or non-historic roofing of any kind, existing roofing material should be removed. This will assist in prolonging the life of the replacement roof and will maintain the thickness of the roof edge and thus minimize the effect on the proportions of the facade.
- Maintain historic roof forms. New dormers and skylights should be limited to the rear slopes of buildings.
- Skylights on rear facades should have minimal curbs and flat glass. Dormers on rear facades should be appropriately scaled to maintain the dominance of the form of the existing roof.
- If a slate roof is beyond repair, there are several materials available that are slate substitutes. Of these, cement tiles are recommended. The owner should verify that the roof structure can support the weight of the cement tiles.
- Metal roofing should be installed in accordance with the recommendations of the Sheet Metal and Air Conditioning Contractors' National Association, Inc., 8224 Old Courthouse Road, Vienna, Virginia, (703) 790-9890. These recommendations pertain especially to flashing details at roof edges and intersections.

Not Recommended

- Asphalt, fiberglass and composition shingles are not recommended for existing historic buildings. When used, they should be monochromatic and a muted color to lessen their visual impact.
- Do not apply asphalt shingles over wood shingles. This will entrap moisture and accelerate the deterioration of the roof and roof structure.
- Do not place lath over existing asphalt to provide a nailing surface for new wood shingles. This will increase the thickness of the roof and entrap moisture.
- Pre-formed metal roofing panel systems are not recommended for historic buildings. The width of the cap and trim pieces are intended for large-scale commercial applications and appear thick and heavy and out of character with the massing of historic buildings.
- It is not recommended that a new roof be installed over an existing roof. Layering old and new roofing accelerates the deterioration of the new roof, and traps moisture that may accelerate the deterioration of the roof structure. It also visually thickens the roof and roof edge.

Inappropriate

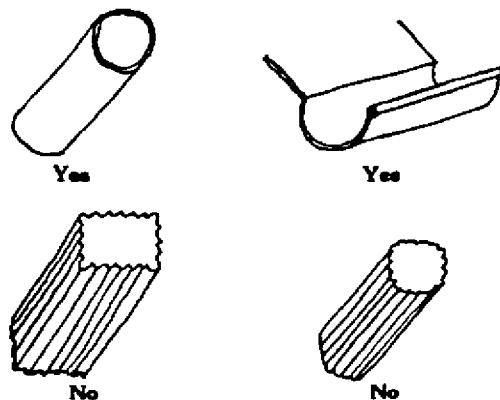
- It is inappropriate to remove historic decorative elements such as roof cresting or finials.
- It is inappropriate to change historic roof forms. New dormers and skylights should not appear on front or side roof slopes.

Flashing, Gutters and Down Spouts

The following guidelines should facilitate decisions regarding applications for architectural review certification for buildings within the Dover Historic District zone.

Recommended

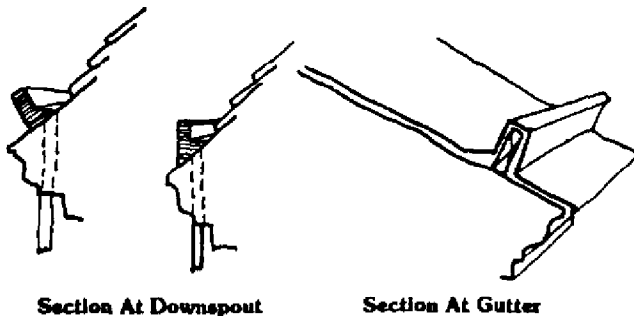
- Use 1/2-round or plain rectangular sheet metal gutters and plain round Down spouts. Metal may be copper, lead coated copper, terne coated stainless steel, terne metal, or aluminum.



Gutters And Downspouts

- Pole gutters and built-in gutters are often the original roofing condition,

especially on older structures, and therefore are recommended. These have the advantage of being historically compatible and are visibly less obtrusive than hung gutters. Some exploration will be required to determine the original gutter condition.



Section At Downspout

Section At Gutter

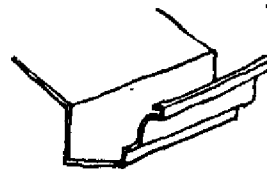
Pole Gutter

Not Recommended

- Extensive areas of visible metal flashing should be avoided. In some masonry and stucco conditions, metal flashing may be covered over by mortar or stucco.
- Galvanized steel gutters and Down spouts are not recommended as they rust and deteriorate quickly. The rust will stain adjacent surfaces. If used, galvanized steel gutters should be allowed to weather prior to the application of rust-inhibiting paint.

Inappropriate

- Corrugated Down spouts are inappropriate in the Dover Historic District zone.
- Architectural "K" style gutters are inappropriate in the Dover Historic District zone.



Inappropriate
"Architectural" Gutter

- Vinyl gutters and Down spouts are inappropriate for use in the Dover Historic District zone. Their life expectancy is short and their lower initial installation cost does not represent a long-term savings.

Walls: Masonry

Masonry has been used from the earliest period of building in Dover. Masonry is a strong, durable and attractive material that requires little maintenance. Brick, as found in the Ridgely House and the Old State House, has come to represent stability and is today the material of choice to represent the durability of government institutions, as at Legislative Hall, as well as private institutions such as the Bank of Delaware. Brick is the oldest and best preserved building material in the Dover Historic District zone. The inherent durability of masonry construction is dependent upon appropriate maintenance and repair methods.

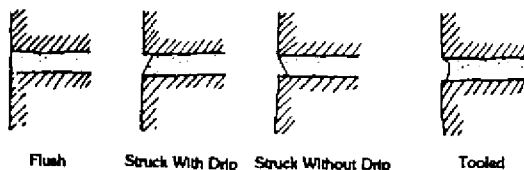
Guidelines for the repair, maintenance, restoration or rehabilitation of exterior masonry are as follows:

Recommended

- Where repointing is proposed, the mortar used for repointing should be equivalent to or softer than the original mortar in the masonry joints. To determine the composition for equivalent mortar, it is necessary to

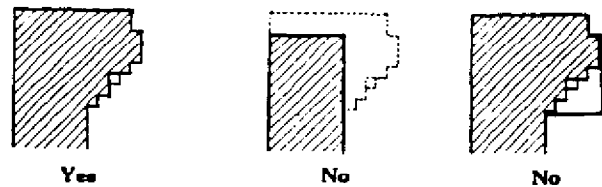
perform laboratory analysis of the mortar. In the absence of such analysis, a high lime content and low Portland cement content mortar will usually be compatible with most historic masonry. If Portland cement is to be included in the mortar mix to increase workability, no more than 20% of the combined total volume of lime and Portland cement should be Portland cement.

- In addition, repointed mortar joints should match the appearance, color, texture, joint size and tooling of the original or historic repointing, whichever predominates.



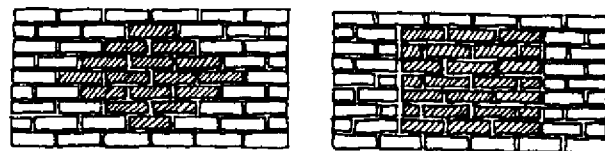
Masonry Mortar Joints

- Deteriorated and loose mortar should be removed manually, using non-mechanized hand tools, in order to minimize damage to surrounding masonry work. Remove mortar to a depth of 3/4" or equal to the width of the mortar joint, whichever is more.
- Pay particular attention to masonry and trim detailing on the facades of residences and commercial buildings. If rebuilding is required, full photographic and dimensional documentation should precede it. Projecting and decorative cornices should be retained and repaired in-kind, if possible, or replicated in-kind. They should neither be removed nor covered up.



Treatment Of Brick Cornice (Section View)

- Clean masonry using the gentlest means possible; often a prolonged saturation followed by brushing with bristle brushes will be sufficient.
- When replacement of an area of brick in a brick wall is required, that area should match the existing brick in bonding pattern, decorative pattern, coursing, color, size, strength, pointing and mortar, and should be tooled or keyed to existing brickwork. Replacement brick should never be substantially stronger than the existing.



Brick Replacement

- Prior to rebuilding any masonry wall, foundation or chimney, carefully document the structure by photography and actual measurement to facilitate accurate duplication. Reuse as many bricks as possible.
- Install sloping mortar wash surfaces at the tops of chimneys to protect the chimney walls.
- If a chimney cap is required, a stone or terra cotta cap is recommended.

Not Recommended

- Metal chimney caps generally are not recommended, especially on 18th and early 19th century chimneys. They are primarily mid-20th century developments.

Inappropriate

- Do not sandblast masonry for any reason.
- Do not change the size or tooling profile of the mortar joint when repointing brick.
- Prior to repointing, do not remove existing mortar with power equipment. Remove existing mortar using hand tools narrower than the width of the masonry joint.
- Do not use modern "antiqued" brick for new construction. It is too regular in its contrived variability, and easily distinguished by the discriminating eye.
- "Over cleaning" of brick with harsh chemicals and/or excessive water pressure will do more harm than good to the brick.
- Do not use masonry sealer, which traps moisture inside masonry walls, preventing them from breathing.

Walls: Wood Siding and Trim

Wood siding is the "skin" of a building. Its purpose is to shed water quickly and

thoroughly, thus preventing decay of the underlying structure and the deterioration of interior finishes, and to deflect sunlight and wind. Siding also plays an important visual role in establishing the scale of the building. Each clapboard or shingle casts a shadow line, adding some visual depth to the wall surface, while the size of the clapboard or shingle visually affects the mass and proportions of each building.

Directly associated with the wood siding, and with masonry as well, is the exterior trim of the building. Wood trim serves a critical visual purpose by providing architectural ornament and a functional purpose by sealing the structure at vulnerable locations. Corner boards, fascia boards, window caps and trim, architraves, and cornices are examples of trim elements that protect critical joints of a building from exposure.

The following guidelines for the repair, maintenance, restoration or rehabilitation of wood siding and trim are as follows:

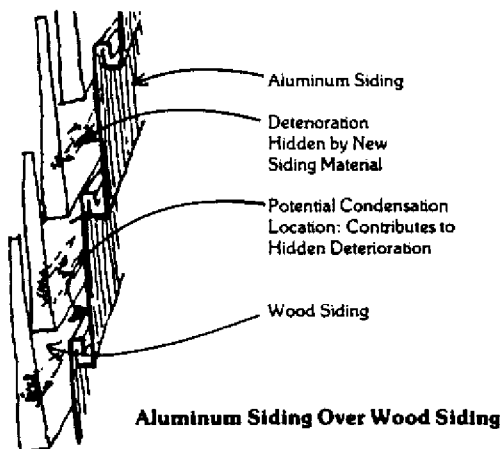
Recommended

- All siding and trim should be retained and repaired. For areas of partial deterioration, techniques utilizing in-kind and visually matching patches are preferable to total replacement, in the interest of retaining as much historic material as possible.
- If siding is severely deteriorated and re-siding is proposed, it should be done with horizontal siding or cedar shingles to match existing. Vertical siding is a more modern intrusion and would be more appropriate to secondary structures such as sheds and outbuildings.

- Existing historic asphalt shingle siding should be repaired and replaced in-kind, where it is character defining.
- All wood siding and trim should be painted.

Not Recommended

- Aluminum siding is not recommended for use on new or existing buildings in the Victorian historic context of the Dover Historic District zone, for reasons that have to do with its potentially destructive tendency to hide deterioration and to trap moisture against the existing wood siding. It also has a significant negative visual impact, in that it conceals historic fabric.



When it is proposed for use on existing buildings, steps should be taken to minimize its impact, such as:

Retain and leave exposed the wood trim at windows, doors and corners. Siding should butt the trim. This may require the removal and furring out of existing trim, in order to be in the correct plane in relation to the siding. This work should be accomplished in a

manner that will not damage existing trim.

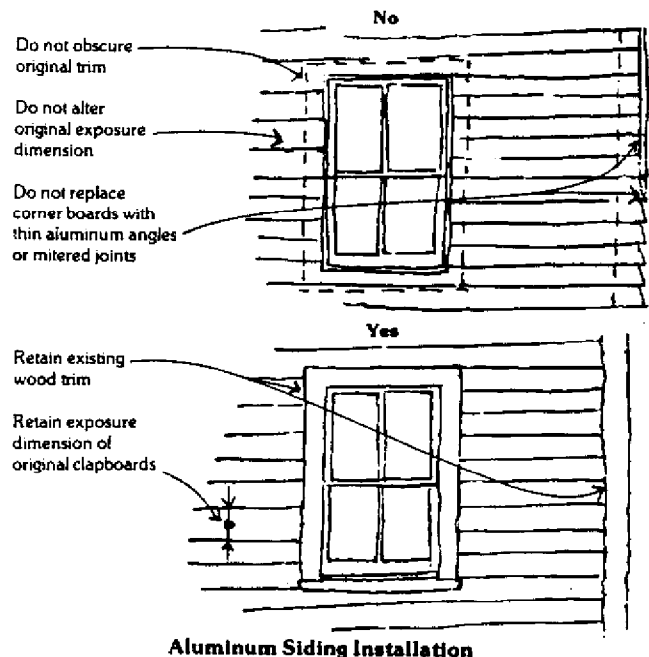
Retain and leave exposed decorative elements such as brackets, spindle work, cornices, etc.

If corner boards cannot be retained, use an aluminum corner that duplicates the width of the original corner board.

Do not use pastel or "ranch house" colors.

Match the width of the original wood siding; i.e. 4" exposure wood siding should be covered with 4" exposure aluminum siding.

Maintain constant ventilation to the inside surface of the aluminum siding. The effects of the condensation that will otherwise result will be prolonged, serious and invisible.



- Vinyl siding is not recommended for use in the Victorian Historic context of the Dover Historic District zone. Its

sheen is noticeable and it is nearly impossible to install without covering up or obliterating original architectural details. Its seams are visible, it tends to warp and deflect with changes in temperature, and its color will fade noticeably over time. It also traps and hides potentially damaging moisture within the walls of the house.

If it is proposed for use, certain steps must be taken to mitigate its effects:

Vinyl siding should be installed to allow ventilation to occur between it and the underlayment below.

Vinyl siding that is embossed with artificial wood grain should not be used.

Existing details at corners, windows, doors, eaves and elsewhere should not be covered over and in no case should they be removed or altered.

Match the width of the original wood siding.

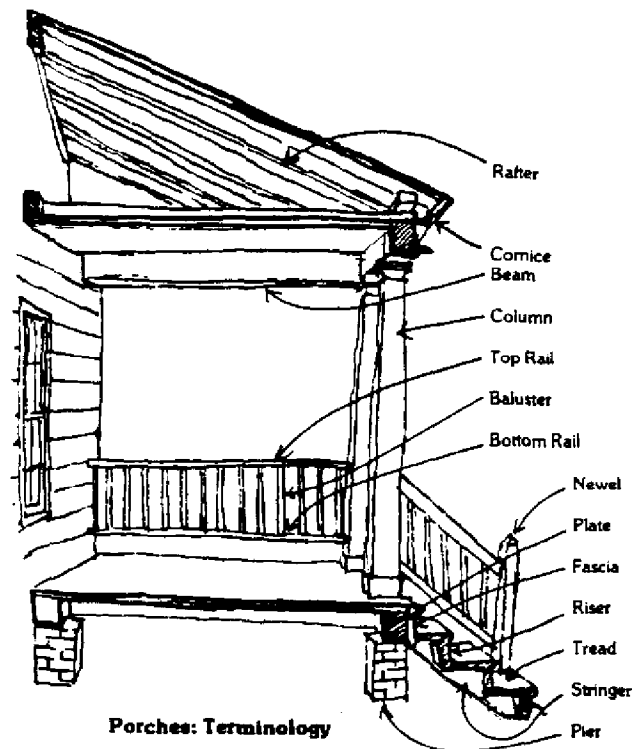
Inappropriate

- Vinyl siding is inappropriate for use on existing buildings in the Green and Commercial historic contexts and in the Capitol Square context of the District. Its sheen finish and artificial wood grain are easily visible. Details and installation are difficult to make compatible with the historic character of these contexts within the Dover Historic District zone.
- Wavy-edged shingles are inappropriate.

- Textured plywood (T-111) vertical siding should not be used on primary structures within the Dover Historic District zone.

Porches and Steps

Porches are critical architectural elements on many of the residential streets in the Dover Historic District zone. The porch is a unique outdoor living area that belongs to the house but partakes in the life of the street. The full extent of its lightweight structure and fine detailing is fully exposed to the weather, requiring the maintenance and repair of porches to be a constant process. The proper design of porches entails more than the correct architectural elements, proportions and materials, and includes proper construction detailing. This is true for all porches, whether they are historic or part of new construction.



Porches: Terminology

Steps nearly always extend beyond the roof line of buildings or porches and are thus exposed to the weather even more than porches. Steps are an important part of the streetscape, setting up rhythm and regularity. Proper detailing is as important to the correct design of steps as is the use of appropriate materials and style.

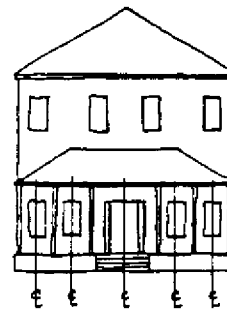
The following guidelines should assist with recommendations of the Historic District Commission when considering applications for Certificates for Architectural Review in the Dover Historic District zone in which porches are affected or proposed:

Recommended

- Retain as much existing historic porch fabric as possible. Repair with in-kind materials, almost always wood, with profiles to match existing as nearly as possible.
- The porch floor should be even with or a maximum of one-step below the corresponding floor of the house, unless historic conditions suggest differently.
- Porch ceilings should be the same height as that of adjacent interior rooms. Porches with exposed rafters and deck should not have ceilings installed. When re-roofing, nails should not be visible below the underside of the deck.
- It is appropriate to construct a porch on a house that historically had a porch that has been subsequently removed. The design of the new porch should be carefully researched. If photographic or other good historic documentation is

available, it should serve as a literal model for the new porch. If no such documentary evidence is available, the new porch should be of a contemporary design that is compatible and complementary to the existing building, and consistent with the design of porches typical to the period of the house. New porches should not be built to look 'old' when no evidence exists for the original porch design.

- For new porches on houses where documentary evidence for a historic porch is not available, the rhythm of the porch bays, as established by the regularity of columns and openings, should match that of the solids and voids of the house behind.



Rhythm Of Porch
And House Bays

- For new porches on houses where documentary evidence for a historic porch is not available, the height of the bottom of the porch fascia board should be at or very near the height of the window head of the house. This will vary slightly because of the rich variety of Dover porches. The intention of this guideline is to prevent inappropriately proportioned porches. The design of fascia boards should be appropriate to the style of the house.
- All visible porch components should be painted wood, unless there is historic precedent for the use of

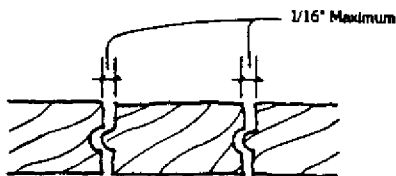
weathering wood such as cedar. Because of the amount of exposure to which wood porch components are subject, all painted parts should be "back-primed;" i.e., prime-painted on their concealed surfaces to discourage deterioration from moisture penetration.

- For new porches on houses where documentary evidence for a historic porch is not available, the porch should be at least 6' deep to allow comfortable seating. Maximum depths of porches are a function of the overall height of the house or porch ceiling.
- Leave open the spaces between porch piers so that ventilation can occur beneath the porch. This is best done using painted wood lattice or grillage.



Lattice Infill At
Porch Piers

- Replacement porch flooring should match existing tongue and groove flooring with 1/16" maximum gap between boards to allow for expansion. Wood edging should be applied to the exposed ends of floorboards.



Tongue And Groove Flooring
With Gap For Expansion



Yes



Yes



No

Porch Floor Edge

- Replacement porch railings should match existing as closely as possible. If a historic railing profile is not available, often a good replica may be constructed of a number of commonly available moldings.



Historic Profile

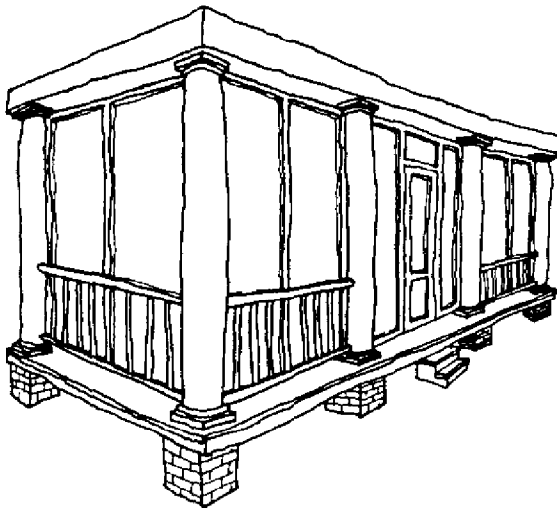


Profile Built-Up
From Stock Moldings

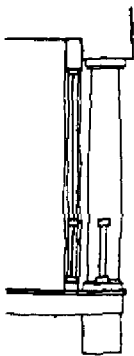
Replacement Porch Railings

- Porch columns should be retained or replaced in-kind, if beyond repair.
- For enclosures of side porches that are visible from the street, new construction should be placed behind the existing column and balustrade so as not to obscure existing architectural elements. The walls of the enclosure should reflect the massing, the relationship of solid-to-void, of the

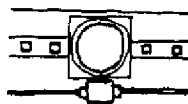
porch itself. This will require porch enclosures to have a large amount of glass. The wood framing of new porch enclosures should be painted a matte finish, a dark color compatible with the glass or screens. The color of the rest of the enclosure should contrast with the color of the original porch, to maintain the distinction between original and new construction.



Perspective View



Section



Plan

Details For Appropriate
Porch Enclosure

Not Recommended

- Use of composition and plastic moldings is not recommended.

Inappropriate

- It is inappropriate to add porches to the primary facades of historic structures that never had porches.
- It is inappropriate to remove the floor and framing of porches, leaving only the roof standing on columns.
- It is inappropriate to enclose porches on primary facades.
- It is inappropriate to use substitute materials, wrought iron piers should not be used in place of brick or wood columns.
- It is inappropriate to enclose the space between porch piers with continuous wood or masonry. This will discourage ventilation from occurring beneath the porch, hastening deterioration from moisture.
- It is inappropriate to add ornament to a porch from a style that is different from the house itself, unless there is historic precedent for it.
- Two-inch-thick boards are inappropriate for porch floors.
- Unpainted wood is inappropriate for use on porches in the Dover Historic District zone.

- It is inappropriate to replace porch columns with columns of an architectural order or character that is not compatible with the house.
- It is inappropriate to install a porch ceiling where none existed. The exposed rafters and deck are a part of the architectural expression of the porch. Care should be taken when re-roofing to use nails short enough not to protrude below the ceiling boards.

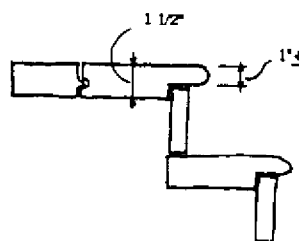
Steps

The prevalent materials of existing steps in the Dover Historic District zone are wood and brick. A few of the houses in the Green historic context and several of the government buildings and larger commercial buildings feature stone steps and stoops.

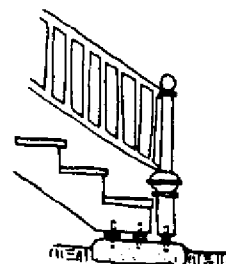
The following are guidelines that should assist with recommendations of the Historic District Commission when considering applications for Certificates of Architectural Review in the Dover Historic District zone in which steps are affected or proposed:

Recommended

- Wood steps should be retained or repaired in-kind. If replacement is unavoidable, it should be carried out by using wood of size, species and profile to match existing. Wood steps should be painted.
- If 2" lumber is used for treads on wood steps, the leading edge of the tread should be reduced to visually "lighten" the tread.



Detail For Reducing
Tread And Porch Floor
Edge Thickness



Stone Plinth For Wood Steps

- Wood steps and posts should not come in contact with the ground but should land on a stone or concrete plinth.
- Brick steps should be retained or repaired in-kind. In the residential context, brick steps may be a replacement for earlier wood steps. Thus, where brick steps are not integral to the design of the porch or house, wood steps may replace brick steps, but should be designed simply.
- Stone steps should be retained and repaired in-kind. Patching of existing stone steps should be of material to match existing. A concrete patch, tinted to match adjacent stone, is acceptable. If replacement is required, stone should be used.

Inappropriate

- Replacing wood steps with brick steps is inappropriate, unless there is historic precedent for it.
- Replacing historic stone steps is inappropriate unless the stone itself is unusable. Repairing stone steps is often a matter of re-setting existing

stone steps on a firm foundation with new mortar or sealant joints.

- Brick steps should not be sandblasted. Sealant should not be applied to mortar joints, as it will seal moisture within the brickwork.

Painting

Paint is the final layer of finish applied to a building's exterior. It plays an absolutely critical role in the appearance of a building and in protecting the building from rain, snow and sunlight. It is a sacrificial layer, requiring re-application every 5-10 years. As such, paint colors are also the aspects of a building's design that are the most subject to changes in taste over time. It is not unusual for a 100 year old building to have a paint build-up of 10 or more colors, several of which may be considered 'historic.' It is therefore difficult to prescribe paint colors rigidly.

Changes in tastes in color generally accompanied changes in architectural style, and so it is often most appropriate to paint a historic building in its original color scheme. The only way to be certain regarding original paint colors is to undertake a paint seriation study. This must be undertaken by specialists as it involves examining a cross section of paint chips under special light conditions to ascertain the specific color, hue and value of a paint layer.

The following guidelines are intended to give property owners some assistance in deciding upon an appropriate color scheme for their building. It should be understood that there is a great deal of overlap between specific architectural styles and specific paint schemes, and these brief guidelines are by no means a

substitution for paint seriation analysis. It should be further noted that the dates attributed to the architectural styles below are as suggested in A Field Guide to American Architecture (Rifkind, 1980); dates associated with particular styles may tend to be later in Dover.

Federal and Greek Revival (1780-1860). These architectural styles used a combination of light and intense colors to evoke the marble buildings from which their designs took their inspiration. The most popular scheme was white trim and siding with dark green shutters.

Gothic and Italianate (1840-1880). Wood was again painted to match its masonry predecessors. Softer earth tones were employed for Italianate buildings while Gothic buildings were often gray. Trim was painted in a contrasting shade of the basic colors such as drab browns, grays and fawns.

Second Empire (1860-1900). Similar to the Italianate style, Second Empire buildings were often painted to match masonry predecessors, usually softer earth tones. Trim was painted in contrasting colors, but somewhat bolder and darker colors. Occasionally, this theme was abandoned, and Second Empire buildings were painted in bold colors with lively contrast between the siding and the trim, which could be highlighted using two or even three colors.

Queen Anne (1865-1900). This style introduced increased boldness, liveliness and contrast both in architectural style and color. There was a great deal of variety. Several colors might appear on the same building, with trim being two colors and different volumes of the structure expressed with different colors. Often, different colors were used to articulate each story of a house.

Victorian Commercial (1870-1920). Although colors varied, dark hues such as forest green were predominant. On brick buildings, painting was limited to the wood trim and metal components that are often the ornamental features of the facade.

Colonial Revival (1900-1920). Colors returned to the white siding and green shutter paint schemes of the Greek Revival period.

Bungalow (1880-1925). Colors were still used to express the various parts of the structure, but they were less bold, darker versions of the earlier Italianate and Gothic styles.

Because of ongoing refinements and improvements in modern paint formulas, the difference in quality and longevity between oil-based and latex exterior paints has become minimal. It is still the case that latex may be applied over oil-based paints but the reverse is not true. Once latex paint is applied to a building, it must be stripped before oil-based paint can be applied satisfactorily. Both latex and oil-based paints are recommended in the Dover Historic District zone.

Energy Conservation and Heating, Cooling and Electrical Systems

It is the contention of these guidelines that historic preservation and energy conservation are completely compatible and mutually supportive. Moreover, some non-historic energy conservation innovations, such as storm windows and batt insulation, may be sympathetically incorporated in both historic buildings and new construction in the Dover Historic District zone.

Mechanical, electrical and communication systems are non-historic, though essential,

additions to the Dover Historic District zone. As such, they should be hidden or screened from view. Their undisguised presence is inappropriate.

The following guidelines should be considered in permit applications involving energy conservation measures and/or mechanical/electrical systems for buildings within the Dover Historic District zone.

Recommended

- Where increased thermal performance is required of existing windows, install interior thermal storm windows within existing openings. Allow for air circulation between the windows to prevent the build-up of condensation that will accelerate the deterioration of historic wood windows. Match the color of the existing window as well as the opening size and overall design. Metal thermal sash is recommended for metal windows, and wood, PVC or vinyl thermal sash is recommended for wood windows.
- Exterior storm windows are recommended. They should have slender frames and meeting rails that align with the historic windows behind, and should be painted to match the adjacent window frame.
- All glass in any window should be clear glass rather than tinted or reflective.
- Awnings are more appropriate in the commercial historic context and especially on Queen Anne and Bungalow style houses. These should be of canvas, and may be colored or

striped. Their shape should be simple, to conform to the configuration of the window.

- Air conditioning equipment should be screened by plantings, lattice, or brickwork, so as not to be visible from the street.
- All mechanical equipment, including TV antennas and satellite dishes, should be located so as not to be visible from the street. Where possible, consolidate several antennae on any one building into one antenna. If necessary, sight-line studies should be performed to assist in the selection of unobtrusive locations for such equipment.
- Roof-top solar panels should be located so as not to be visible from the street.

Not Recommended

- Replacement windows are not recommended for the purposes of energy conservation. Interior storm windows are more effective in conserving energy, and permit the historic wood windows to remain in place.
- The addition of aluminum and vinyl siding to existing structures is not recommended as an energy conservation strategy. In addition to the loss of historic character and features, the application of siding prevents inspection of underlying historic fabric, thus concealing the early indicators of what may be serious

deterioration due to moisture or insects.

Also, there is a great deal of controversy as to whether siding is in fact an effective insulator. A study performed by the U.S. Department of Housing and Urban Development in Providence, Rhode Island, showed an energy conservation related payback period of 30 years for aluminum siding, while the payback for storm doors, storm windows, and attic insulation was 4.5 years. For strategies for mitigating the damage caused by adding aluminum and vinyl siding to a historic structure, see "Wood Siding and Trim," above.

Inappropriate

- Do not add vestibules to the exterior of the house, unless there is historic precedent for a vestibule. The expense of the construction will probably not be recovered through energy savings, and the addition to the entrance facade will significantly alter the building's character, proportions and massing.
- Modern aluminum doors and storm doors are historically inappropriate and do much harm to the character of historic houses.

Preservation Recommendations

In addition to the above guidelines, the following recommendations are intended to serve as reminders of general considerations that should be brought to bear on the evaluation of proposed treatment of visible

energy conservation measures on structures within the Dover Historic District zone.

- Apply weather-stripping between windows and frames and doors and frames. Paint all metal weather-stripping to match windows, doors, and frames.
- Shutters should remain operable.
- Provide attic insulation. Provide an attic vent 1/300 the area of the attic. Install batt insulation with the vapor barrier face down between the floor joists in unheated attics. The vapor barrier should always be installed closest to the occupied space to prevent water vapor from passing through to unheated surfaces, where it will condense, resulting in moisture build-up. "Blow-in" insulation is appropriate for attic insulation.
- Insulate first floor at basement and crawl spaces. Install vapor barrier up, directly underneath floor boards. The vapor barrier should always be installed closest to the occupied space to prevent water vapor from passing through to unheated surfaces, where it will condense, resulting in moisture build-up. "Blow-in" insulation is appropriate for crawl space insulation.
- Whenever possible, relocate overhead wiring underground. Locate meters and exterior wiring on rear facades.
- Install caulking at joints that have opened up between siding and trim, and elsewhere on exterior.

- Do not add wall insulation to the air spaces within the exterior walls of wood frame construction. This will alter the ability of water vapor to pass in and out of the wall. This, combined with the susceptibility to condensation of wood frame construction, has the potential to cause irreversible damage to the walls as well as damage to historic fabric due to holes cut in historic siding and interior plaster during installation.
- Do not add insulation to masonry cavity walls. These walls have inherent insulation value and the elimination of the air cavity may cause condensation to form. It is also expensive.
- Interior storm windows, caulking, and weather-stripping will contribute significantly to the conservation of energy in historic buildings.

Landscaping and Site Amenities

Introduction

The image of each building in the Dover Historic District zone is in large part a function of the treatment of its immediate surroundings. Plantings and site amenities such as fences, retaining walls, paving and light fixtures provide the setting for individual buildings while helping to define the character of the District.

In addition to providing the setting for individual buildings, landscaping and site amenities also help define the relationship between structures. The overall relationship of structures in the Dover Historic District

zone is one of civility and sociability. Houses are sited with porches close enough to the street to permit and encourage conversation with passers-by. Landscape and site amenities should thus be low enough and transparent enough to permit and encourage this sociability.

It should be noted that in certain areas of the Dover Historic District zone there is a likelihood that excavation for landscaping and site amenities may involve archeological resources. The Planning Commission and applicants should be cognizant of the potential impact of excavating in archeologically sensitive areas.

The following design guidelines apply to all planting in the Dover Historic District zone.

Recommended

- Unless a deliberate contrast is desired, select and locate plant material so as to accent and enhance significant architectural forms, rather than to obscure them.
- Consider the "texture" of a plant, its branch structure and degree of transparency. Consider also its "habit," its form, be it round, columnar, or horizontal, etc.
- Combine finely textured, airy plants with fine architectural detail such as wood porches, and dense, coarse-textured plants with massive construction such as solid brick. Columnar plants complement vertical elements such as porch columns while lower rounded forms complement foundation features.
- Plantings at the perimeter of foundations should express or at least not obscure the rhythm of the building itself. Continuous foundation planting did not become popular until the early twentieth century, and was especially favored in the Colonial Revival and Bungalow styles.
- Select and locate plant material according to site conditions of sun, shade, soil, and adjacent plant material.
- Select plant material according to its mature size, to allow for the long-term impact of the mature plant.
- Select plant species appropriate to the climate and growing conditions of Dover.
- Every effort should be made to save large trees.
- Where planting to screen or complement masonry walls, provide a wire or wood frame for the vine or plant to cling to. This technique is known as "espalier."
- Do not "over plant." Allowing for the mature size of trees and shrubs is critical.
- Provide enough space between buildings and plantings that the structure will not be 'crowded.'

Not Recommended

It should be noted that without the advantage of either physical remains or documentary evidence, "historic" garden design is highly

speculative. As a rule the design of formal gardens should be as simple as possible, concentrating on location and groupings of planting material. In the absence of strong historic evidence, the introduction of paved garden walks, beds raised with retaining walls, and garden structures such as gazebos, pergolas, and arbors are not recommended.

- Continuous foundation planting is inappropriate for all architectural styles in Dover, except those of the Colonial Revival and Bungalow styles.

Preservation Recommendations

- Provide adequate drainage away from structures on the site.
- Do not permit plant material to destroy architectural fabric. Ground cover and vines that have grown on masonry walls may be accelerating the deterioration of the masonry. (See discussion of "espalier" technique, above.)

Fencing and Walls

Generally, site fences and walls in the Dover Historic District zone should not exceed 4'-0" in height. The following design guidelines should be considered in permit applications in which fencing and walls would be affected.

Recommended

- Wood picket fences of a wide range of designs are appropriate in the Dover Historic District zone.

- Cast iron fencing is appropriate for new fences. Existing cast iron fencing should be repaired or replaced in-kind. New cast iron fencing should be of relatively simple design; a typical earlier design was three horizontal bars with intermittent supporting posts and decorative pickets, with ornamentation at corners, gates, and picket tops.
- Wire fencing is inexpensive and easy to install. This fencing material is appropriate for more modest residences. It should be used as a plant support at property borders, and not left unadorned.

Not Recommended

- Chain link fencing is unattractive and suggestive of exclusion and confinement, and is not recommended for use in the Dover Historic District zone. Where it exists, it may be successfully planted out by encouraging vines to trail across and through it. Where a new installation is proposed it should be limited to side and rear yards. At side yards, chain link fence should not be placed forward of the front of the house. At corner properties, chain link fence should not be installed along either street frontage.
- Woven wood fencing and opaque wood fencing and any modern or "fancy" style fence is not recommended.
- Unpainted wood fences, whether made of treated lumber or not, are not recommended.

Inappropriate

- Concrete walls are inappropriate as a fencing material in the Dover Historic District zone and should be prohibited. Existing concrete walls should be stuccoed and painted, while "decorative" masonry screens should be painted black-green.

Paving and Bordering

The paving along or within the perimeter of a property provides the connection between the front door and the street. Providing the "carpet" to the door, it should be as graceful as the rest of the yard.

Recommended

- Brick, gravel, and compressed earth paths are appropriate for domestic walks and garden paths.
- Brick paving should be dry-laid in one of several patterns.



Brick Paving Patterns

- Concrete walks are acceptable in the Dover Historic District zone.
- Glazed brick borders are appropriate for planting bed borders in Victorian style gardens.

Not Recommended

- "Over-paving" to create formal gardens is not recommended in the Dover Historic District zone.
- Using concrete to replace brick, flagstone or other historic paving materials is not recommended.

Inappropriate

- Concrete block, painted rocks, and low wire fencing are inappropriate border materials in the Dover Historic District zone.

Parking Lots

Parking lots are the awkward by-product of a mobile culture. Their incorporation into historic districts is problematic. Parking lots should be screened from the street, their layout should include borders, and islands planted with trees and shrubs to break-up expanses of paved areas. Given any parking lot within the Dover Historic District zone, at least 20% of the area within it should be unpaved and planted.

Chapter 4

New Construction, Additions, Demolition and Relocation

Introduction

The Zoning Ordinance of the City of Dover (Article 3, Section 21, Historic District) requires that all proposals for new construction, additions to existing buildings and demolition of buildings within the Dover Historic District zone must receive an Architectural Review Certificate from the Planning Commission, prior to the issuance of a building permit. An Architectural Review Certificate will be granted:

...if it is found that the architectural style, general design, height, bulk and setbacks, arrangement location and materials affecting the exterior appearance are generally in harmony with neighboring structures.

The purpose of this requirement is to encourage and accommodate new construction that preserves and enhances the existing character of the community. New construction and additions planned for any of the four contexts within the Dover Historic District should complement the historic fabric of the city and should have a positive visual and functional relationship to the historic buildings already in the District. New construction and additions should enhance the perceptual quality of the District.

These guidelines are intended to encourage contemporary design that is compatible with the character of the various historic contexts within the District. Unfortunately, good architectural design cannot be reduced to a formula or a recipe of elements. It must be recognized that strict adherence to the design principles presented in these guidelines is no guarantee that good buildings will result. Creativity, inspiration and innovation must still be brought to bear on the design of new buildings within the Dover Historic District, but the creativity must be directed and tempered by the principles of historic preservation. Conversely, if the design guidelines presented here are *not* followed, new construction will probably not be compatible with the visual character of the Dover Historic District, resulting in the progressive loss of that character.

Compatibility, as defined in these guidelines, does not pertain to literal reinterpretation or reiteration of historic buildings and styles. Rather, it refers to buildings that, in a broad sense, will "fit" into and blend with the visual character of the Dover Historic District. The wide range of styles and appearance of the buildings within the Dover Historic District make available to the designer of new

construction a wide variety of design options and strategies.

Specific guidelines follow for new construction and additions to existing buildings, along with a discussion of the issues raised by demolition and the relocation of historic buildings.

Design Guidelines for New Construction

The guidelines below are intended to help preserve the cohesive ambiance of each of the historic contexts within the Dover Historic District by stipulating that new construction be compatible, sympathetic and contemporary. The guidelines are intended to maximize the choices available to property owners and designers while promoting new construction that is compatible and complementary to existing historic buildings. The guidelines are written with the understanding that the more rigid the guidelines for new construction, the more severe will be the limitations placed on creative and innovative design solutions. The spirit of these guidelines is neither rigid nor formulaic; it is not possible to concoct a recipe for good design. Rather, the guidelines are intended to suggest an informed flexibility in evaluating new construction and additions in the Dover Historic District.

The Design Guidelines below are intended to clarify the elements and principles of appropriate design in such a way as to allow maximum design freedom, while allowing plans for new construction to be assessed effectively, objectively and consistently.

These guidelines encourage the designer of new construction to consider existing historic

buildings as a starting point in the design process, and not as the final goal.

The following guidelines should be considered in permit applications for the construction of new structures within the Dover Historic District.

Style: It is specifically *not* the intention of these guidelines to require "historical" designs or the adherence to a particular style, formula or set of architectural elements. "Period architecture" and the strict quotation of architectural elements and details is distinctly not their intent. There are a number of reasons why these guidelines discourage the literal use or copying of historic styles that are present in the Dover Historic District.

First, there is a very wide range of building periods, styles and types that contribute to the character of the Dover Historic District. This diversity in itself is a key factor in determining the historic character of the town. To walk in Dover is to see virtually every American architectural style from the 18th to the mid-20th century. For this reason, although everyone has his or her own favorite architectural period, there is no 'correct' style in Dover.

Second, the slavish and literal copying of architectural styles and elements will trivialize and confuse the genuine historic architecture of the City of Dover. *The Secretary of the Interior's Standards* specify that new construction must be clearly distinguishable from old. In order to contribute to the clarity of Dover's history and development, new construction should appear to be at the end of the architectural continuum, and not mistaken to be somewhere in the middle. Contemporary architecture should be representative of the time in which it is created and should thus contribute to Dover's

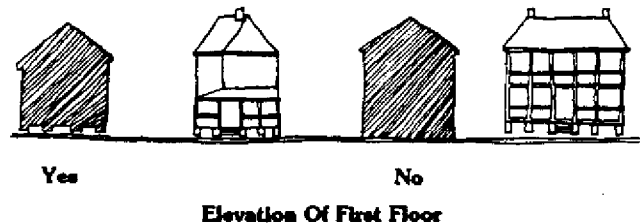
architectural diversity for the appreciation of future generations.

Scale: New construction should reflect the dominant cornice and roof heights of adjacent buildings. This guideline becomes more important as a given street increases in density. In cases where the street does not have a dominant or discernible rhythm of cornice heights, the decisions regarding appropriateness should be more affected by the considerations of absolute height and massing described below.

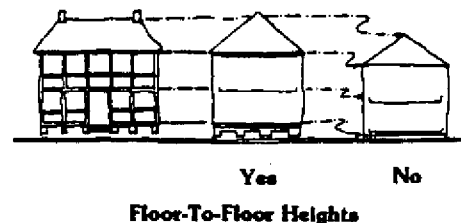


Elevation of the first floor: The typical residential street in the Dover Historic District is fronted by houses leading to first floor porches that are raised between 1'-6" and 3'-0" above the sidewalk. First floor heights tend to be relatively consistent on individual blocks. The elevation of the first floor of new construction in the Green and Victorian historic contexts should be the same as or very close to that of adjacent buildings. The elevation of the ground floor of commercial buildings should be at or slightly above grade. This has a historic precedent and will provide the simplest access for the disabled. The first floor height of buildings in the Capitol Square context should be appropriate to the scale and intended function of the new building in question. The importance of the articulation of the water table on the facade of the larger

government buildings in the Capitol Square context suggests that the first floor should be at least 3'-0" above grade, but this will cause difficult problems with access for the disabled. This may be solved by having the first floor at or close to grade, but maintaining the base/middle/top tripartite division of the facade, and expressing the water table.



Floor-to-floor heights: This important element of scale is often ignored in new construction, which tends toward lower ceiling heights. The loftier rooms of the nineteenth century provided a far more appropriate response to climatic conditions in Dover. Floor-to-floor heights of new construction should be within 10% of adjacent historic construction, where a relatively consistent floor-to-floor height is expressed in the facades of a given street.

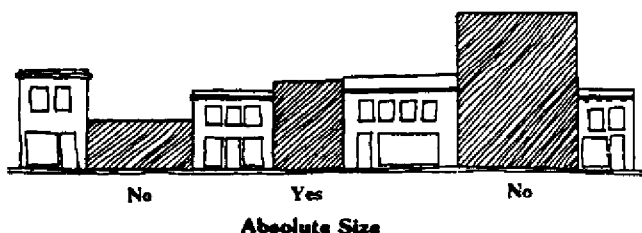


Bays, windows and doors: The scale of a building is strongly affected by proportions of the building as a whole and of its principal facade components. Proportions, in turn, are dictated by the height/width relationships of door openings, window openings, and porch column spacing. These features also visually divide the building into what are commonly termed "bays." For example, a first floor facade which contains four windows and a central door is generally referred to as "five

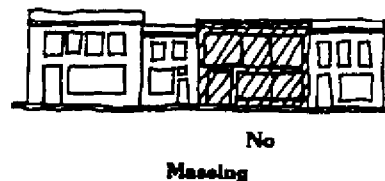
bay." The facade of a proposed building should draw upon the proportion and number of bays contained in neighboring structures, if it is to appear compatible with its surroundings. On several streets of the Green and Victorian contexts, there are a range of bays composing the facades of each house. This in turn allows more flexibility in determining the bay structure of the facades of new buildings.

Absolute size: When the scale of neighborhood buildings or those of an entire community is relatively consistent, new construction should be restricted from drastically altering these relationships. In Dover the two- and three- story structure is the norm, and structures which digress from this standard to any great degree seriously impact the character of the Dover Historic District. If large-scale construction is to be allowed, particular attention should be given to the location, siting, set backs, and facade treatments of the proposed building. No matter what size the new building is, the base of the building should be scaled to pedestrians. Large-scale buildings on commercial streets should have retail at the ground floor.

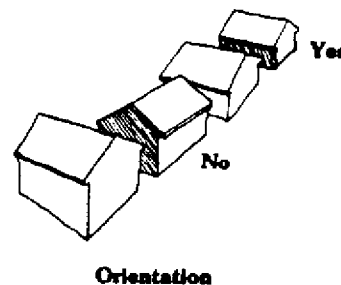
One-story buildings, such as ranch-style houses and some convenience stores and fast-food restaurants, intrude upon the character of the Dover Historic District, and should be discouraged. There are many examples of convenience stores and fast-food chain restaurants being successfully integrated into a historic context.



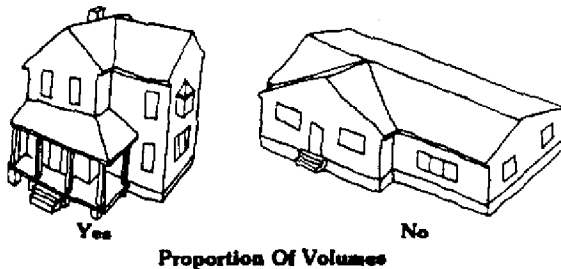
Massing: The facades of new construction should reflect the sense of lightness or weight of neighboring buildings by using similar proportions of solids (siding or walls) to void (window and door openings) and projecting bays and overhangs.



Orientation: The principal facade of new construction should be oriented in the same direction as the rest of the buildings on a street. Primary roof ridges of new construction should be parallel to the primary roof ridges of adjacent existing historic buildings. Facades of new construction on a corner site should differentiate between the two streets. That is to say, new construction with two primary facades or two relatively undifferentiated primary facades is inappropriate. Each facade of a corner building should reflect the character of the streetscape upon which it fronts.



Proportions: The proportions of new construction should relate to the dominant proportions of the styles present in the immediate neighborhood. The proposed design should reflect closely the height/width ratios of overall building proportions as well as that of doors, windows and porch bays.



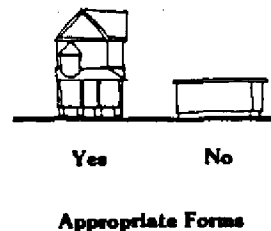
Materials: New construction should use materials in a manner sympathetic to the historic buildings in the Dover Historic District. Materials should be of similar or complementary color, size, texture, scale, craftsmanship, and applicability to function performed.

It should be noted that the sympathetic use of materials does not imply that materials used in new construction will replicate the old in detail, nor that new construction will attempt to imitate historic structures. Rather, it is a matter of determining the compatibility of the new with the old. Certain materials are potentially so visually intrusive that their use for new construction in the Dover Historic District should be discouraged, if not forbidden. These materials include:

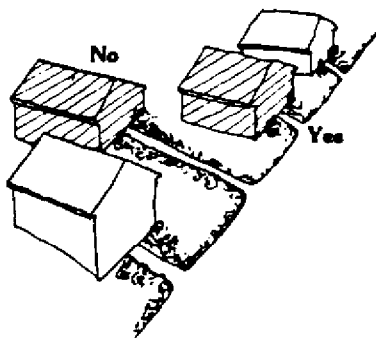
- exposed concrete masonry
- painted concrete masonry
- ornamental pierced concrete masonry screens and walls
- "antiqued" brick
- vinyl and metal siding

- wrought iron and aluminum porch columns
- exposed chain link fencing
- carpeted porch floors and steps
- flush exterior doors
- inappropriate window treatments:
 - jalousie windows
 - glass block
 - picture windows
 - windows with horizontal glazing
- asphalt siding
- unpainted wood
- vertical wood siding on primary structures.

Forms: New construction should reflect and be sympathetic to the forms of adjacent historic structures. The richness of styles in the Dover Historic District includes a large variety of historic forms. There is historic precedent in Dover for hip, gable and gambrel roofs, projecting bays, turrets and towers, loggias, ells, semi-circular forms, an assortment of window and door shapes, and architectural chimneys. Examples of non-historic forms include flat roofs, horizontal ribbon windows, ranch houses and "cape" type 1-1/2 story houses with dormers. The use of these inappropriate forms in new construction should be discouraged.



Siting: New construction in the historic residential contexts of the Dover Historic District should respect the dominant set back line of existing construction, over and above what might be the setback lines prescribed in the zoning ordinance.



Inappropriately Large Set-Back

Curb-cuts and off-street parking in front of or along-side houses are not historic features of Dover and should not be permitted. Off-street parking in Dover is historically provided at the rear of the site with access by alleyways. Density in the Dover residential contexts is such that parking spaces are normally available. On-street parking should be encouraged because it provides a perceptible barrier between pedestrians and traffic, making walking a more attractive means of transportation.

The siting of new construction in the Loockerman historic context should conform to the building line of adjacent buildings, to reinforce the sense of the "wall" of buildings, especially along Loockerman Street. New commercial buildings should occupy the full width of their lot at the street line. Free-standing "object" buildings that do not conform to the street and lot lines should not be permitted in the Loockerman historic context. Where a commercial building is built adjacent to a vacant lot, it should be built with a party wall in anticipation of subsequent new construction being built adjacent and up to the property line. Probably the single most damaging siting of a commercial building is towards the rear of a lot, with parking between the building and the street.

The siting of new construction in the Capitol Square context should conform to a master plan of the area. Orientation of new construction should conform to the grid of the District and should reinforce the "campus" character of the area. Parking should be carefully designed, screened with shrubs and liberally landscaped with lawn and canopy trees to contribute to the campus character. Parking should be located to the rear of buildings.

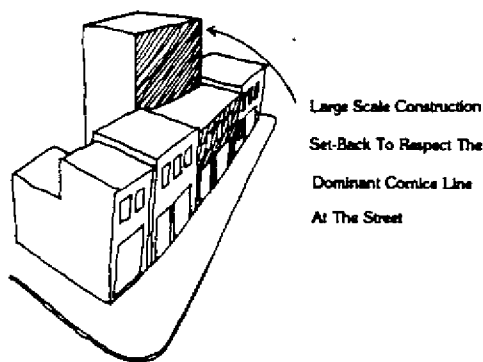
Unlike the three historic contexts within the Dover Historic District, the Capitol Square context has much more open space than buildings. Therefore, a comprehensive landscape plan will be at least as important to maintaining and improving the physical character of this context as will design guidelines for new construction. In general, the streetscape and the campus-like character of this area would be enhanced by an increase in large canopy trees, especially the large open area in front of Legislative Hall, which presently lacks focus or coherence as a space.

High density / large-scale construction: Development pressure in the City of Dover has resulted in proposals for projects involving structures larger than the predominant two- and three-story scale of the Historic District. Whenever possible, alternative sites for large structures should be sought outside the Dover Historic District, and the City of Dover should provide assistance to the applicant in identifying alternative sites that would mutually benefit the applicant and the City. If alternative sites are not available, the means by which the negative impact of large-scale buildings can be minimized are as follows:

- Seek the locations within the Dover Historic District which best accommodate larger-scale structures,

such as areas previously intruded upon by modern construction, large lots which can be easily screened, areas with few or no historic structures, or areas which can best accommodate parking facilities. Some locations in which large-scale structures might be accommodated within the Dover Historic District are on the edges of the Capitol Square context and also to the southwest of the Green, between the Hospital and Governors Avenue. The vacant lots to the north and south of Loockerman Street are not desirable locations for large-scale construction, because they are in the transition area between the commercial and residential zoning districts. Smaller-scale buildings would be appropriate in those locations, though these vacant lots should probably be reserved for appropriately designed parking areas to support commercial uses along the street.

- Large-scale structures should be set back from every street on which they have frontage to avoid becoming the dominant element of a vista or streetscape. Large-scale structures along a commercial streetscape such as Loockerman Street should be strongly discouraged. At the very least, the upper stories of the facade should be stepped back.
- "Inter-block" areas--those areas in the middle of blocks--should be used for the majority of the building mass. This would require upper stories to be set-back from each of a building's street frontages, with lower stories respecting the smaller-scale cornice line.



Set-Back For Large Scale Construction

- Apply to larger-scale construction the same design guidelines regarding scale, materials, proportions, etc. that are outlined in this section.
- Do not demolish historic buildings to make way for new or large-scale construction.
- Incorporate parking within the structure or in an appropriately landscaped lot screened from the street.
- Provide landscaping, especially large-scale canopy trees that make a transition between the pedestrian scale and the larger building scale. Large trees also provide a consistency to the scale of the streetscape, masking the variety of building scales.

Secondary structures: There is substantial precedent in the historic residential contexts of Dover for secondary structures, including but not limited to garages, studios, and guest houses. These buildings are usually located at the rear of the lot, especially in the case of lots served by rear alleys. Similar to additions, new secondary structures should be subordinate to the primary structure on the lot and visually complementary to the existing building. New secondary structures should in

no way compromise the historic character of the existing structure on the lot. Ideally, the secondary structure should be located so as not to be visible from the street. In any case, secondary structures should be located as far to the rear of a lot as possible.

Secondary structures should be free-standing and not linked to the primary structure. The design guidelines above regarding proportions, massing, materials, form, orientation and siting apply to secondary structures as well.

Archeological Resources

The Secretary of the Interior's Standard #8 requires the preservation and protection of archeological resources. There is a strong likelihood that excavation for new construction in the Dover Historic District, especially in the Green, Loockerman and Capitol Square contexts, will involve archeological resources. While efforts should be made to consider and protect those resources, the extent to which this consideration will affect the evaluation of appropriateness will vary from project to project. Certainly, applicants for Architectural Review Certificates should be cognizant of a project's possible impact on archeologically sensitive areas. Excavations should be closely monitored by qualified individuals whenever possible, to confirm that valuable resources are not being lost. It should be noted that projects benefiting from either federal or state funding will require archeological mitigation.

Additions to Existing Buildings

Additions to existing buildings in the Dover Historic District include construction that

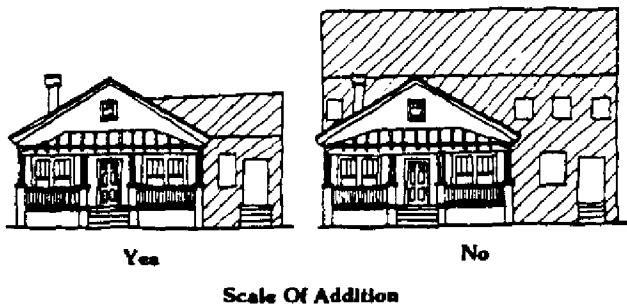
results in additional habitable space, as well as porches and decks. The design guidelines for new construction above apply to additions to existing buildings, with the exception that instead of compatibility and relationship to its neighbors, an addition has the original building as its strongest context and precedent. Historic additions older than fifty years, many of which are well done, are prevalent in the Dover Historic District and also may serve as precedents for the design of new additions.

In general, to conform to the Secretary of the Interior's Standards #9 and #10, an addition to a building in the Dover Historic District should be subordinate to the original building, and should read clearly as an addition. Standard #9 states that contemporary design and additions to existing properties should not destroy significant historic architectural fabric and should be compatible with the design of the property and neighborhood. Standard #10 states that wherever possible additions to structures shall be done so that future removal will leave unimpaired the essential form and integrity of the historic structure.

Specific guidelines to be considered in permit applications for additions to structures within the Dover Historic District are as follows:

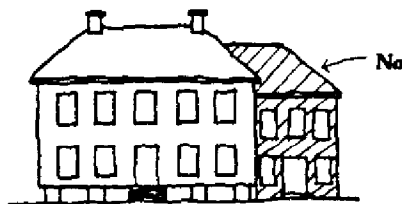
Siting: Additions should be sited to have the least possible visual impact possible from the street. There should be no new additions to front facades, and additions to side facades should be held back as far as possible from the street, but one bay at a minimum. Rear additions are most appropriate, and, given the narrowness and depth of most residential lots in the Dover Historic District, often the most feasible.

Scale: An addition should be smaller than, and subordinate to, the original building.



Elevation of the first floor: The first floor elevation of an addition may be equal to or slightly lower than the original building, but should not be higher than that of the original building.

Floor-to-floor heights: Floor-to-floor heights should be equal to or no more than 10% less than the original building, but should not be taller than those of the original building.



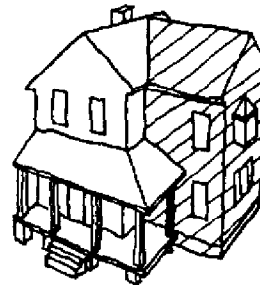
First Floor And Floor-To-Floor Heights Of Additions

Massing: The massing of an addition--the relationship of solid-to-void--should complement, but not necessarily be the same as, the original building. For example, a glassed-in porch on a rear facade may be a "lighter" variation of the original facade massing. However, a solidly infilled rear porch is not appropriate.

Orientation: The addition should be located, planned and detailed so as not to confuse the dominant historic orientation of the original building. The addition may or may not have its own hierarchy of facades, but it should not

have the effect of creating a primary facade out of a secondary facade. The addition should not assert itself visually, but should be screened from the street as much as possible.

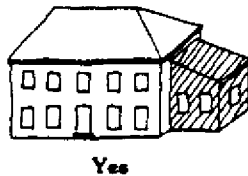
Proportions: The proportions of the addition should be complementary to the proportions of the original building. A long, low addition to a vertical house might not be as appropriate as a two-story ell at the back of the building. The addition should be smaller in proportion to the original building, both in its overall square footage and in its footprint. Ideally, the addition should not exceed approximately half of the original building's total floor area or footprint.



Appropriately Proportioned Addition

Materials: An addition may be made of the same material as the original building, or it may be made of subordinate material (i.e. wood is subordinate to brick which is subordinate to stone). A brick building should have a brick or wood addition, but a wood house should not have a brick addition. The material restrictions in the section on new construction, above, apply to additions to existing construction.

Forms: Similar to proportions, the form of additions should be complementary to the overall form of the house. A shed-roof addition is appropriate on a gable-roofed or hip-roofed structure, as would be a gable or hip roof. Flat roofs are rarely appropriate for additions in the Dover Historic District.



Forms Of Additions

The following are additional guidelines for additions to existing construction:

- New front porches should not be added to a historic building without precedent for a porch.
- It is inappropriate to enclose front porches.
- Handicapped access ramps should not be located on the primary facades of historic buildings, unless they can be located and designed to be unobtrusive. Regardless of where they are located, the sloped run of the ramp should be screened such that the slope of the ramp does not detract from the horizontal elements of the building to which it is attached. A new ramp should be constructed in a manner that does not require the removal of historic fabric, and does not damage the existing building. The ramp should be constructed in a manner such that its future removal will not damage existing historic fabric.
- Roof-top additions should not be constructed. These would disturb the

proportions of the building and the historic form of the roof.

- The addition of dormer windows and skylights is not recommended, but may be acceptable if kept to the rear of the building, not visible to the street.
- The design of the addition should make clear what is new and what is original. This may be done in a variety of ways, including simplifying of details, changing materials, slightly altering proportions, or even slightly varying paint color.
- Decks are inappropriate on front or side facades. When decks are constructed on rear facades, they should be screened from the street with landscape materials.
- The architectural style of an addition should not be older than the style of the existing building.

Demolition

The pressure to demolish buildings within any historic district is a regrettable fact of life. Either through catastrophic damage or through years of neglect, there are and will continue to be situations when a building is deemed beyond repair and "not worth" preserving. As the Dover Historic District continues to attract new residents and businesses, there will be pressure to "make way" for the "progress" that new construction is believed by some to represent.

Whereas issues of design guidelines for preservation and new construction are driven by architectural and aesthetic considerations, demolition, especially of repairable structures,

is more frequently an economic issue. Indeed, the only other legitimate reason for consideration of demolition is if the building poses a threat to public safety. In considering applications for demolition, especially those based on economic or development considerations, the City must weigh issues beyond matters of architectural appropriateness, for demolition of an historic building in an Historic District is rarely if ever appropriate. Rather, the City must be convinced that all possible means of saving the building have been exhausted.

It should be noted that the City of Dover is trying to prevent unnecessary demolition by giving the Historic District Commission the authority to determine when "Demolition by Neglect" is occurring. "Demolition by Neglect" is defined as "improper maintenance or lack of maintenance of a building, structure or object which results in substantial and widespread deterioration of the building, structure or object which threatens the likelihood of preservation and which presents a threat to the public safety, health and welfare of the immediate community." Once the Historic District Commission determines that a property is in a state of Demolition by Neglect, it can direct the building inspector to take actions under the City's Dangerous Building Code or Housing Code to order repairs. It is the responsibility of all citizens to look for and report instances of Demolition by Neglect to the City of Dover Historic District Commission.

The following criteria should be evaluated in considering applications for the demolition of historic buildings within the Dover Historic District:

- To determine the financial implications of maintaining a property versus demolishing it, the City may ask an

applicant to submit documentation pertaining to differential costs, structural soundness, suitability for rehabilitation, estimated market value of the property as is and after renovation for continued use, economic feasibility of rehabilitation, purchase price, income, and cash flow information (relating to the property only) and any other information considered necessary.

- Regardless of economic issues, the relative significance of the building slated for demolition should be evaluated. If the building is not considered a contributing structure in the District, then its demolition may not be objectionable. If a building is significant, then even a finding of economic hardship may not be sufficient to allow demolition. Some buildings, such as the Richardson mansion, the Parke-Ridgely House, the Rose Cottage, etc., are so significant that extraordinary measures should be made to delay or prevent their demolition. Adaptive reuse of historic buildings is always preferable to demolition and new construction.
- In development-related applications, the City should review schematic plans for the new structure, in order to help weigh the virtues of the new versus what exists.
- Further, in order to provide some slight mitigation of the effects of unavoidable demolition of historic structures within the Dover Historic District, owners should be required to provide adequate recordation of a property. The extent of such recordation would depend on the

significance of the property. At the least, archival photographs should be produced for every historic building that is lost to demolition within the District. When the demolition of an extremely significant building is unavoidable, measured drawings should be produced that comply with the standards of the Historic American Buildings Survey.

- Lots left vacant by demolition should be treated in a manner that is sympathetic to the historic context. In the residential and commercial contexts, a 5' high opaque barrier should be constructed at the building line, either a fence or plant materials or both. Parking should not be permitted on vacant lots. Community gardens or parks should be encouraged.

Relocation of Existing Buildings

Moving historic buildings out of, into or within the Historic District should be discouraged. The removal of historic buildings from the District has the same effect as demolition on the historic character of the District. Moving historic buildings within the District confuses the actual history of the District. Moving historic buildings into the District falsifies the existing historic record by adding a building that does not belong to either time or place. Relocating a building, however, is always preferable to its demolition.

Chapter 5

Storefronts and Signage

Introduction

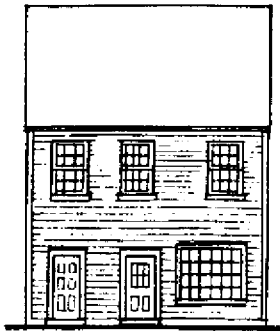
The commercial activity in the City of Dover Historic District zone is concentrated in and around Loockerman Street between State Street and the railroad, and on Division Street between Governors Avenue and Kirkwood Street. Loockerman Street has strong potential for retaining and improving upon its late-19th and early-20th century "main street" character. Division Street developed somewhat differently than Loockerman Street and, though not as consistent a context, also retains a distinctive commercial street character. For the purposes of these design guidelines, Division Street has been included within the Victorian historic context. Loockerman Street, as Dover's central commercial area, has been identified as its own historic context. Though the design guidelines focus upon Loockerman Street, its recommendations are also applicable to the commercial areas along Division Street.

As is true in other areas of Dover, there is evidence of a wide range of architectural styles and periods in the Loockerman historic context. Because of the nature of commercial enterprise and of the merchants' desire to appear prosperous and up-to-date, most of the original street level storefronts along Loockerman Street have been modified, covered or replaced over time. However,

existing facades at the second and third floor levels have retained their historic character and provide important evidence regarding the original appearances of most of the buildings along Loockerman Street. When considering the commercial streetscape and assessing the appearance of whole buildings, not just the street level, modern replacement storefronts in Dover, for the most part, are glaring intrusions on the facades of most commercial buildings.

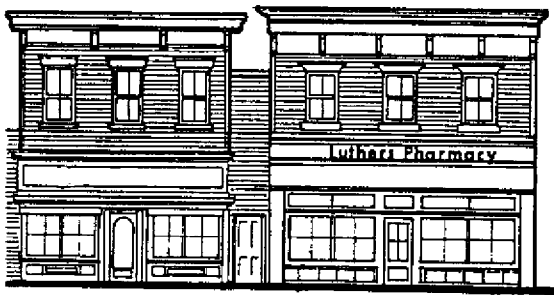
Background

The development of storefronts is linked to the ability and desire to increase the size of panes of glass and thus the available display space. The earliest storefronts were residential in character, with divided-light windows typical of houses along the street. Sometimes large bay or oriel windows were used, but available glass technology, as well as the difficulty in spanning large openings, dictated the use of small panes of glass and smaller openings. Storefronts of larger commercial establishments consisted of heavy piers of brick infilled with small windows and paneled doors. Canvas awnings and wood and metal canopies were used for climate control as well as for signage.



Typical 18th century commercial building

By the 1850's, cast iron storefronts were available through catalogs while simultaneously, larger glass sizes were becoming available. These developments led to the typical late 19th-century storefront that featured thin structural storefront systems of wood or cast iron and large expanses of glass. The typical single or double doors flanked by display windows were often set into a recessed opening to provide shelter and additional display space. Display windows were usually raised off the ground by bulkheads that provided horizontal display surfaces on the inside and allowed deliveries to be made to the basement through hatches in the sidewalk. An entrance to the side of the facade led to the residential units upstairs.



Typical mid-nineteenth century commercial building

Later in the 19th century, operable transom lights were placed above display windows to provide ventilation into the store and to

increase daylight. The signboard, placed in the fascia above the storefront and covering the structural beam, became a prominent part of the facade. Canvas awnings became even more prevalent. Display window size continued to expand with the development of metal clips to hold in place increasingly large free-standing glass panes. In the early 20th century, decorative transom lights added another level to the decorative character of storefronts. Incandescent electric lighting allowed store owners another method of drawing attention to their buildings.



Typical late-nineteenth century commercial building

Design guidelines for the rehabilitation, restoration and replacement of storefronts follow. Generally, if a significant part of an historic storefront -either an original storefront or a later alteration- exists and is in good condition, rehabilitation is recommended. If an historic storefront does not exist or is severely deteriorated, restoration or replacement is recommended. Restoration should only be undertaken when sufficient evidence is available on which to base a design that will return a building, as closely as possible, to its appearance at a specific point in time. Replacement storefronts should have a distinctly contemporary character, but be sympathetic to and compatible with the historic fabric of the remainder of the building. Replacement storefronts should reflect, but not copy, the character of

storefronts that would be typical for the period of the building.



Typical early-twentieth century commercial building

Storefront Rehabilitation

Recommended

- Because of the tendency for commercial buildings to have been periodically altered, documentation and research are critical elements of any rehabilitation.
- Historic photographs provide the best visual evidence of a building's earlier appearance, but drawings and prints are often useful as well. Because alterations to storefronts often were made in the most expedient manner possible, often just covering over original fabric, exploratory removals of selected non-historic fabric will often provide the best evidence of historic conditions. Removals are also required to determine the condition of underlying fabric.
- Regardless of how much historic storefront fabric remains in place, respect the style of the building. Do not impose upon the building the elements of an earlier, more

'fashionable' style such as pent roofs, wood shakes or small paned windows. Do not impose upon the building later inappropriate elements such as wood, vinyl or aluminum siding.

- Retain as much historic fabric as possible and incorporate it in the design of the rehabilitated storefront. If existing fabric is severely deteriorated or was severely damaged during the course of previous alterations, but is in place, restoration is recommended.
- Preserve the commercial character of the storefront, even when use is changing to office or another use (change of use is not recommended, but an unfortunate fact of life). Display windows should be retained. Blinds or insulating curtains may be installed for privacy and thermal performance.
- Paint colors should be based on the building's historic appearance. Simpler paint schemes, generally, are more appropriate than elaborate schemes. Historically unpainted surfaces should remain unpainted.

Inappropriate

- Do not remove, demolish or obscure existing historic fabric, or alter the major forms of the building.
- Do not alter the size or proportions of openings.
- Do not add a false front or false story to the building.

- Do not use materials unavailable at the time of original construction, such as vinyl or aluminum siding, stainless steel, anodized aluminum, mirror tinted glass, or artificial stone.

Storefront Restoration

Restoration should be undertaken only when sufficient documentation or physical evidence exists to accomplish a full and accurate recreation of a building during a specific time period. Documentation may consist of historic photographs, original drawings, existing architectural fabric or, preferably, all of the above. In the absence of documentation on which to undertake a restoration, a conjectural design that creates a "false history" of the building is not recommended. The diversity of commercial styles is important to the character of Loockerman Street. Frequently, changes to a building have themselves become historically significant and represent the historical development of both the building and the streetscape as a whole. Removing later historically significant material to restore a building to an earlier period is not recommended. A 1910 storefront should not be removed to restore a building to its 1850 appearance.

The guidelines for the restoration of storefronts are as follows:

Recommended

- The design of storefront restorations should be based on historic documentation and/or physical evidence relating to the specific building in question.

Inappropriate

- Speculative restorations, those that are not based on historic documentation or physical evidence, are inappropriate.
- The removal of later historic fabric in order to restore a building to an earlier appearance, is inappropriate.

Storefront Replacement

If a building's historic fabric is severely deteriorated or missing, and if restoration is not desirable or not achievable, a replacement storefront is recommended. The following design guidelines pertain to the design of replacement storefronts.

Recommended

- The design of replacement storefronts should be distinctly contemporary, while being compatible and complementary to the character of the existing building.
- Respect the scale and proportion of the existing building. A replacement storefront should extend no further in height or width than did the original storefront.
- Use materials appropriate to the period of the building.
- Include a cornice or fascia to provide horizontal separation between the storefront and upper stories.
- Respect the configuration and proportion of solid-to-void of the

historic storefront. If the historic storefront is missing altogether, base the configuration and proportions of the replacement storefront on storefront designs typical of the period of the building.

- Maintain the planes of the historic storefront, either flush with, recessed, or projecting beyond the plane of facade.
- Differentiate primary and secondary entrances, using size of doors, articulation of frame, etc.
- Use clear glass.
- Keep signage and awnings simple.

Inappropriate

- Do not attempt to "colonialize" or give a false history to the building. A contemporary design, properly executed, will better retain the character of the commercial context of the Dover Historic District zone than will a false historic storefront.

Awnings

Design guidelines for awnings apply to projects involving rehabilitation, restoration and replacement.

Recommended

- Awnings are appropriate on virtually any historic commercial building in the Dover Historic District zone.

- Awnings should be canvas or other soft fabric.
- Awnings should be mounted on retractable framework so that they function to control the passage of light into the building.
- Awnings should be sized and located so as not to obscure the architectural features of the storefront.
- Awnings should be installed in a manner that does not damage or require the removal of historic fabric.
- Awnings should be no lower than 7'-6" above the sidewalk.

Inappropriate

- Rigid awning material such as plastic or vinyl is inappropriate.
- Awnings that obscure architectural features, or typical locations for historic signage, or whose installation damages or requires the removal of historic features, are inappropriate.

Signage

Signage has a critical effect, positive or negative, on the character of historic commercial streetscapes. Inappropriately designed and located signs overwhelm buildings and detract from the character of the street. Conversely, well designed, appropriately located signs can unify a commercial street while serving to identify and promote effectively the businesses housed within individual shops.

Signs are first and foremost a means of advertising, of attracting patronage. They are intended to capture the attention of the passerby, and in consequence rely on the innovation and creativity of the designer. The potential variety, vitality and quality that can be achieved from freedom of design and good design can be more valuable than unduly heavy restrictions that dictate conformity. The most successful signage guidelines will be those that permit the greatest design flexibility while prohibiting those elements which are indisputable detriments to the character of the commercial streetscape.

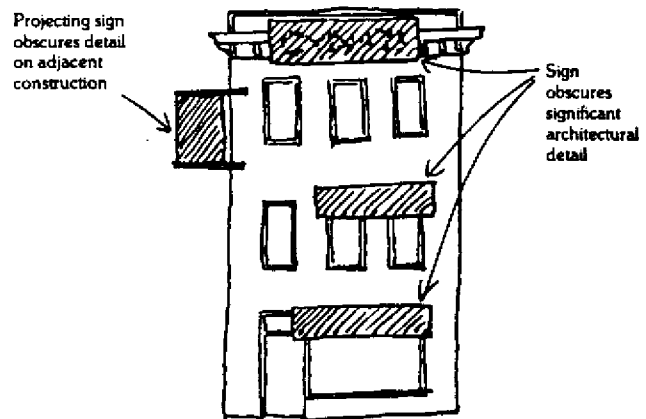
The most important principle in establishing and reinforcing the character of the commercial streetscape is to consider the entire facade of a building as the "sign." The entire elevation of the storefront was conceived to attract shoppers- signage, windows displaying merchandise and architectural character. Consequently, the sign is an integral part of the building facade in both design and function. New signage should always be designed to complement and be subsidiary to the character of the building facade. Buildings whose facades are carefully considered and well maintained do not require the tremendously over-scaled signs that plague many modern streets today. The quality of the wide range of architectural facades found along Loockerman Street should be the principal advertising element for the commercial district.

Recommended

- A sign should be consistent and compatible in terms of its size, style, materials, and location with the historic building, and should be integrated into the architectural design

of the building on which it is located. In the Loockerman historic context, in general, signs should be simple and not too large. No sign should be from a period earlier than the building on which it is placed.

- Signs should not cover or obscure the architectural features of a historical building.



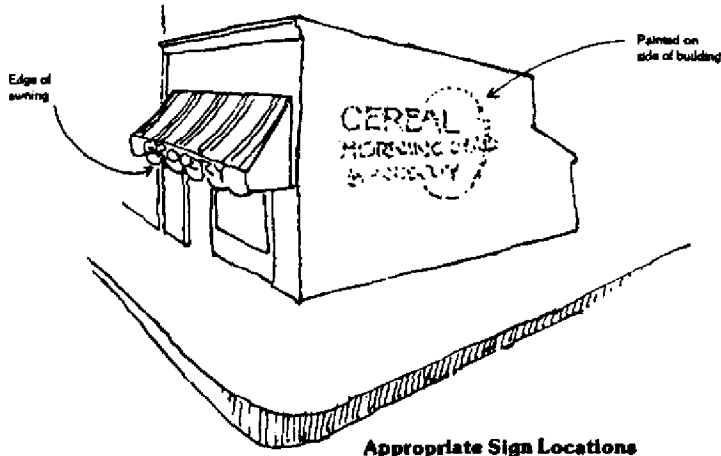
Inappropriate Sign Locations

- The removal of back-lit fluorescent signs, large signs with distinctive logos and signs that obscure significant features is encouraged.
- Appropriate locations for signs are horizontally at the storefront lintel, on the inside of glass, hanging signs that are appropriately scaled, and on awnings.



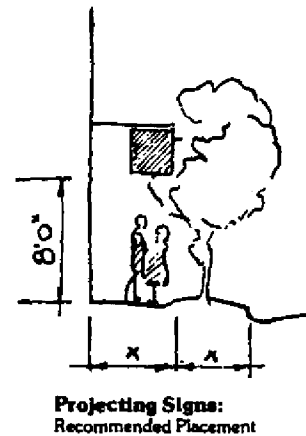
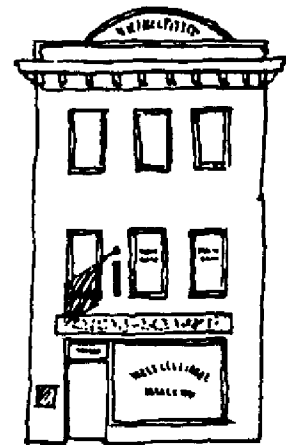
Appropriate Sign Locations

- Historic signs and advertising painted on the sides of buildings should be retained.



- Sign material should be compatible with the design of the building. Wood and metal signs are recommended.
- Any appropriate period sign that reflects historical authenticity of design, materials, and placement for the architectural style it serves, is recommended, regardless of limitations imposed upon contemporary signage.
- Signage should be located where it best complements the building, on blank expanses of wall, large plate glass windows, fascias, cornices, and awnings.
- Signs should not project from the building to the extent that they are a visual obstruction or physical hazard to pedestrian or vehicular traffic. Similarly, new signs should not interfere with a neighboring store by obscuring its signs or architectural features.

- Signs at the storefront level should be oriented primarily to pedestrians and should thus be sized and designed for pedestrian vision. For projecting signs at pedestrian level, a maximum projection of 4'-0", or half the width of the sidewalk, from the building is recommended, whichever is less. 8'-0" minimum clearance from the sidewalk is required.



- While no absolute limit is recommended with regard to the size of signs, it should be noted that one over-scaled sign on a commercial street will reduce the visual quality of the streetscape and may foster competition elsewhere. Large-scale signs should be permitted only when they are appropriate to the character of the building on which they are to be located or when there is historic precedent and documentation sufficient to determine the appropriateness of the sign for the particular facade.

- Signboards surface-mounted to buildings should be simple with little or no carving or ornament. Paint should be the primary decorative element.
- Concealed incandescent lighting for signage is recommended in the Dover Historic Commercial context.

Not Recommended

- Plastic signs are not recommended.
- Inappropriately scaled graphics are not recommended, especially at pedestrian level.
- Large-scale signs are not recommended.

Inappropriate

- Signs that are clearly unsympathetic to the character of the building on which they are located are inappropriate.
- Signs that obscure significant architectural features of any historic building are inappropriate.
- Hanging, projecting and freestanding signs were typical of Colonial and Federal periods of architecture. Their use in the late 19th/early 20th century Loockerman historic context is inappropriate.
- Signs that are of an earlier style than the building on which they appear are inappropriate.

- Back-lit fluorescent signs are inappropriate.
- It is inappropriate for projecting signs to extend from a building more than 4'-0" or half the width of the sidewalk, whichever is less. 8'-0" is the minimum height above the sidewalk.
- Temporary, visually assertive signs set behind display windows are not appropriate.

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Glossary

with reference to: *The Random House Dictionary, Everyman's Concise Encyclopedia of Architecture, and Dictionary of Architecture*, by H. Saylor.

Alkyd: A sticky resin derived from dicarboxylic acids, found in adhesions and paints.

Backpriming: The protection against deterioration of the unexposed surfaces of exterior wood members by means of a primer coat of paint.

Baluster: One of a number of closely spaced supports for a railing.

Balustrade: A railing or parapet consisting of a handrail on balusters.

Bargeboard: The decorative face board following, and set under, the roof edge of a gable.

Bay: The portion of a plan of a building contained between adjacent piers or columns.

Bay Window: A window or windows in a wall that projects angularly from another wall.

Bead: A convex shape cut into the length of the surface and/or corner of wood moldings.

Bond: Any of various arrangements of bricks, stones, etc., having a regular pattern and intended to increase the strength or enhance the appearance of masonry construction.

Came: A soft-metal division strip between adjacent pieces of glass in leaded or stained-glass windows.

Capital: The top member or group of members of a column, pier, shaft, or pilaster.

Caulking: The process engaged to fill cracks and crevices, chiefly along the intersection of wood or metal with masonry, using a non-hardening putty-like compound often applied from a pressure gun.

Clapboard: A board that is thin on one edge and thicker on the other, which is overlapped horizontally with similar boards to form a weatherproof, exterior wall surface.

Corner Board: A vertical strip of wood placed on exterior corners of a building sheathed with wood siding, used for purposes of decoration, protection and construction.

Cornice: A continuous, horizontally projecting feature at the top of a wall, such as may be found below the eaves of a roof.

Countersink: An added depression below a surface to receive the head of a nail, screw or bolt.

Crawl Space: Space beneath the first floor construction and above the ground where excavation has not been carried out and which provides access to pipes, ducts, etc., may be obtained.

Downspout: A rain leader or vertical pipe which conducts water from the eaves gutter.

Dutchman: A patch spliced into the existing construction to match the original in size, shape, texture, and material.

Eave: The edge of a roof that projects over an outside wall.

End Grain: Describing the face of a piece of wood that is exposed when the fibers are cut transversely.

Facade: The face of a building, usually the principal front.

Fanlight: An oblong, semicircular or elliptical window over a door, with radial muntins or leads in decorative patterns.

Fascia: A horizontal band which forms the outer edge of the finish to an eave, porch floor or cornice.

Flashing: The mechanical closure of joints between planes and/or dissimilar materials, such as the joint between a chimney and the roof, usually executed with metal sheets or composition flashing.

Flat Seam: A sheet metal joint on metal roofs where the end result is a flat or flush connection between adjacent strips of roofing material or at ridges and valleys.

Flute: A vertical passage through a chimney for the escape of air or combustion gases.

Footing: The spread foundation base of a wall or pier.

Foundations: The bottom part of a structure; the part in or on the supporting earth.

Gable: The upper triangular part of an end wall under the ridge of a pitched roof.

Glaze: To install glass panes in a sash or door.

Grout: Concrete with small aggregates and heavily liquid consistency, capable of being poured to fill small cracks or seams.

Head: The top of the frame of a door or window.

Hip Roof: A roof with sloping ends and sides.

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

Latex: An emulsion in water of finely divided particles of synthetic rubber or plastic, used as a medium for pigment in modern paint.

Lattice: An openwork grille of interlacing wood strips.

Leaded Glass: Glass set in lead cames.

Lintel: A short beam which forms the structural support at the head of window and door openings in brick masonry construction.

Meeting Rail: The horizontal member at the junction of upper and lower double-hung window sash.

Mortar: A mixture of sand, water, lime, and cement, sometimes including moisture-repellent substances, used to bind together units of masonry.

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

Palladian Window: A window composed of an arched opening closely flanked by square-head openings of smaller size and with the same base or sill.

Parapet: A low wall at the edge of a roof, porch or terrace.

Pediment: The triangular face of a roof gable, especially in its classical form.

Pier: An upright structure of masonry which serves as a principal support, whether isolated or as part of a wall.

Pilaster: An engaged pier of shallow depth; in classical architecture, it follows the height and width of related columns, with similar base and cap.

Pointing: The final filling and finishing of mortar joints that have been left raw or raked out.

Pole Gutter: A horizontal channel made of wood and metal along the lower portion of a roof which diverts rain water to the downspouts.

Preservative: A chemical substance used to protect a material such as wood from decomposition.

Primer: A base coat in painting.

Quoin: In masonry, a hard stone or brick used, with similar ones, to reinforce an external corner or edge of a wall; often distinguished decoratively from adjacent masonry; may be imitated in non-load-bearing materials.

Rail: A horizontal member in a panel frame, as in a panelled door between the stiles.

Reed: A part of a molding or surface, made up of closely spaced, parallel, half-round, convex profiles.

Retaining Wall: A wall built to retain a bank of earth, as at a change in grade levels.

Ridge: The top horizontal member of a sloping roof against which the upper ends of the rafters are fixed.

Riser: The vertical member between threads of a stair.

Rot: Deterioration or decay of a material such as wood.

Sash: A frame for glass used to close a window opening.

Sheathing: A covering of boards or other surfacing on the inside or outside of a structural frame.

Sidelight: One of a pair of narrow windows flanking a door.

Sill: The horizontal water-shedding member at the bottom of a door or window frame.

Soffit: The finished underside of an eave or beam or other spanning member.

Spalling: The splitting off of the surface of masonry due to the effects of the weather.

Splash Block: A stone or cast concrete block at the base of a downspout which is used to divert rainwater away from the sides of a foundation or building.

Standing Seam: The metal strip joining and covering two adjoining sheets of metal roofing which is crimped at 90 degrees to the roofing.

Stile: A vertical framing member of a panelled door or of panelling.

Stringer: The sloping structural end of a stair.

Stucco: Plaster for exterior walls.

Threshold: A doorsill.

Tongue-And-Groove (T&G): Applied to boards having a tongue formed on one edge and a groove on the other for tight joining.

Transom: An opening over a door or window, containing a glazed or solid sash.

Tread: The horizontal surface of a step.

Trellis: Lattice work as an outdoor screen, often a support for vines.

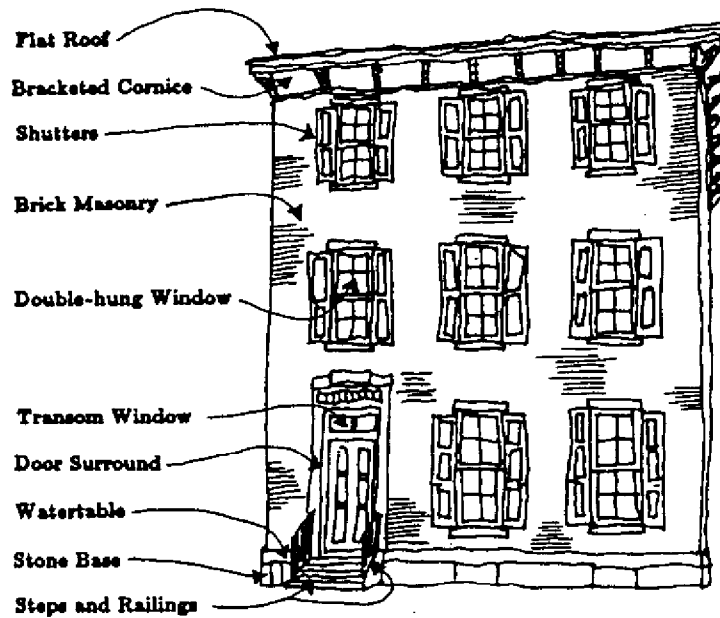
Vapor Barrier: A material, usually in thin sheet form or combined with a sheathing material, designed to prevent the passage of moisture through a wall, ceiling, or floor with the aim of avoiding condensation.

Wash: The slight slope of a top surface of brick masonry construction which sheds water and which is usually constructed of cement or mortar.

Watertable: a projecting ledge or molding, usually at the first floor level, which throws off rainwater.

Weatherstripping: Interlocking strips of material that help block the passage of air around a door, window or other exterior opening.

Key Architectural Elements and Terms



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