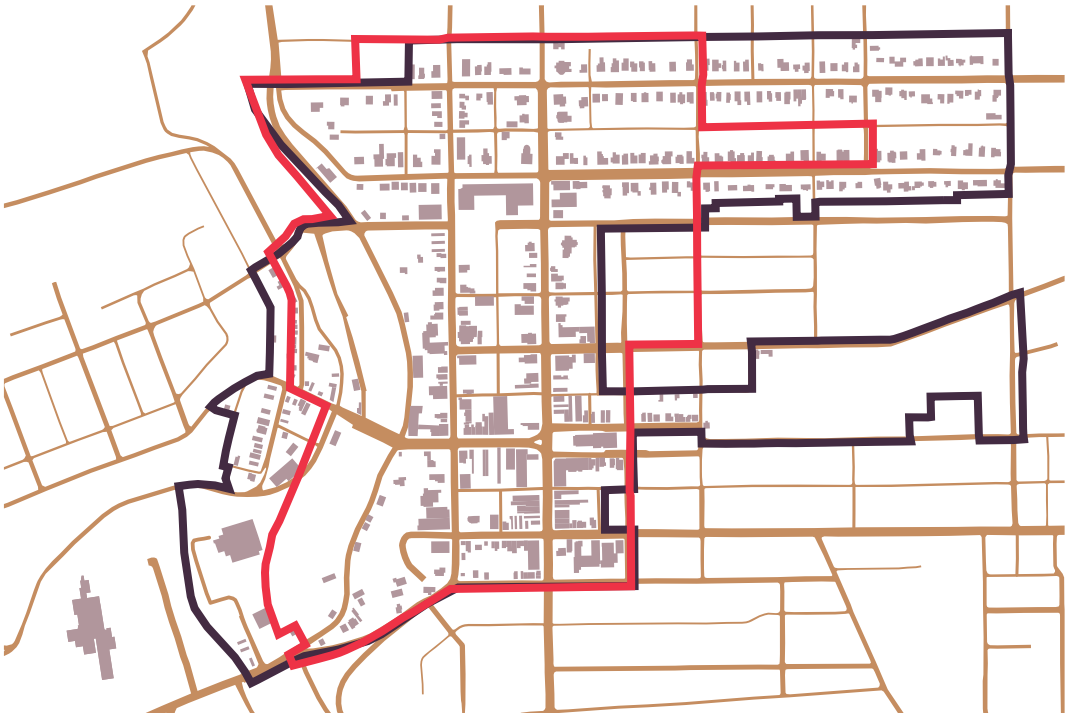
Bellefonte Borough

Historic District Design Guidelines



November 2024

HISTORIC Bellefonte Est. 1795

LM Architecture Historic Preservation Adaptive Reuse
LANDMARKS SGA, LLC

Acknowledgments

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HISTORIC
Bellefonte
Est. 1795

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November 2024

Project Consultant:

LANDMARKS SGA, LLC
Architecture | Historic Preservation | Adaptive Reuse

Part 1

Introduction and Background

ABOUT THE HISTORIC DISTRICT DESIGN GUIDELINES

ABOUT THIS DOCUMENT

The **Bellefonte Borough Historic District Design Guidelines** are a set of policies, approaches, and/or recommendations related to repairs, improvements, alterations, and additions to existing buildings as well as to new construction, site work, and other changes to the physical environment within the Historic District.

In addition to written policies and recommendations, the Design Guidelines include photographs, drawings, and graphics to illustrate the architectural features, concepts, and approaches described. The Design Guidelines seek to provide guidance to property owners within the Bellefonte Borough Historic District in finding appropriate and compatible design solutions for their buildings.

PRINCIPLES AND STANDARDS FOR THE DESIGN GUIDELINES

Bellefonte Borough has been a **Certified Local Government (CLG)** since 1987. The CLG program is overseen by the National Park Service and administered in Pennsylvania by the Pennsylvania State Historic Preservation Office (PA SHPO). Municipalities that participate in the CLG program are required to adopt and apply illustrated design guidelines when reviewing applications for Certificates of Appropriateness (COAs) and other permits/approvals for locally designated historic properties and properties in local historic districts.

Design guidelines developed and adopted by CLGs, as well as all design guideline projects funded through the CLG grant program, such as these Design Guidelines, must meet PA SHPO's *Principles and Standards for Design Guidelines in Pennsylvania Communities.* These principles and standards are as follows:

Principles for Design Guidelines

1. The Design Guidelines reflect a community's shared design ethic, management philosophy, and desired future conditions.
2. The Design Guidelines are developed through a public process that involves residents, property owners, community stakeholders, and other interested parties.
3. The Design Guidelines are educational in nature and help stakeholders understand their community's history and built environment.
4. The Design Guidelines encourage stewardship and sensitive treatment of a community's identity and character.
5. The Design Guidelines help decision-makers reach consistent and defensible decisions about design issues and proposed changes to individual properties and the broader community.
6. The Design Guidelines are reviewed regularly and updated as necessary.

Standards for Design Guidelines

1. The Design Guidelines should be specific to the type of community and built environment they are intended to address.
2. The Design Guidelines should address the full scope of activities, projects, and issues that may be relevant to properties in the community.
3. The Design Guidelines should be clear and concise.
4. The Design Guidelines should use specific, non-technical language, and be organized in a logical manner that is user-friendly and easy to reference.
5. The Design Guidelines should avoid language that is rigid or prescriptive and allow for adaptation and design solutions that are responsive to and consistent with the community's design ethic.
6. The Design Guidelines should use a combination of text, photographs, and illustrations to effectively convey information.
7. The Design Guidelines should help property owners understand what actions, activities, and choices are consistent with the community's design ethic and management philosophy.
8. The Design Guidelines should be attentive and responsive to building and zoning codes and other relevant policies.
9. The Design Guidelines should be based upon commonly accepted preservation best practices, including the Secretary of the Interior's Standards for the Treatment of Historic Properties.

ABOUT THE BELLEFONTE BOROUGH HISTORIC DISTRICT

ESTABLISHMENT OF THE BELLEFONTE BOROUGH HISTORIC DISTRICT

The Bellefonte Borough Historic District was established on November 2, 1970, pursuant to the Commonwealth of Pennsylvania's 1961 Historic District Act (Act of June 13, 1961, P.L. 282, No. 167 as amended, 53 P.S. § 8001, et. seq.). This act authorizes counties, cities, boroughs, incorporated towns, and townships in Pennsylvania to create historic districts within their geographic boundaries providing for the appointment of Boards of Architectural Review and empowering governing bodies of political subdivisions to protect the distinct historical character of these districts and to regulate the erection, reconstruction, alteration, restoration, demolition, or razing of buildings within the historic districts.

Original limestone house at 124 North Allegheny Street, dating from c. 1835 and built in the German Colonial tradition.

SIGNIFICANCE OF THE BELLEFONTE BOROUGH HISTORIC DISTRICT

The Bellefonte Borough Historic District encompasses approximately 443 resources, including 296 buildings in the central business district and others in the surrounding residential area of Bellefonte. The oldest building in the Bellefonte Borough Historic District is the **Dunlop House** (143 West High Street; completed 1795). Other notable non-residential buildings include the **St. John the Evangelist Catholic Church** (134 East Bishop Street; completed 1889), the **Crider Exchange Building** (103-117 North Allegheny Street; completed 1889), the **Temple Court Building** (116 South Allegheny Street; completed 1894), **First National Bank Building, W.F. Reynolds and Co. Bank Building,** and **Pennsylvania Railroad Station.** Located in the district and listed separately in the National Register of Historic Places are the **Brockerhoff Hotel, Centre County Courthouse, Gamble Mill, McAllister-Beaver House,** and **Miles-Humes House.**

Although fires have destroyed some key historic properties, including the Garman Opera House (16 East High Street), the Bush House Hotel (315 West High Street), and the Bellefonte Academy (225 West Bishop Street), much of the historic district and the borough's historic architecture remain remarkably intact. Bellefonte's status as the county seat of Centre County and an important political center in the Commonwealth (Bellefonte is the one-time home of five Pennsylvania governors!) allowed wealth and investment — including in its historic architecture — to remain in the community, even as regional industries like coal and iron boomed and busted.

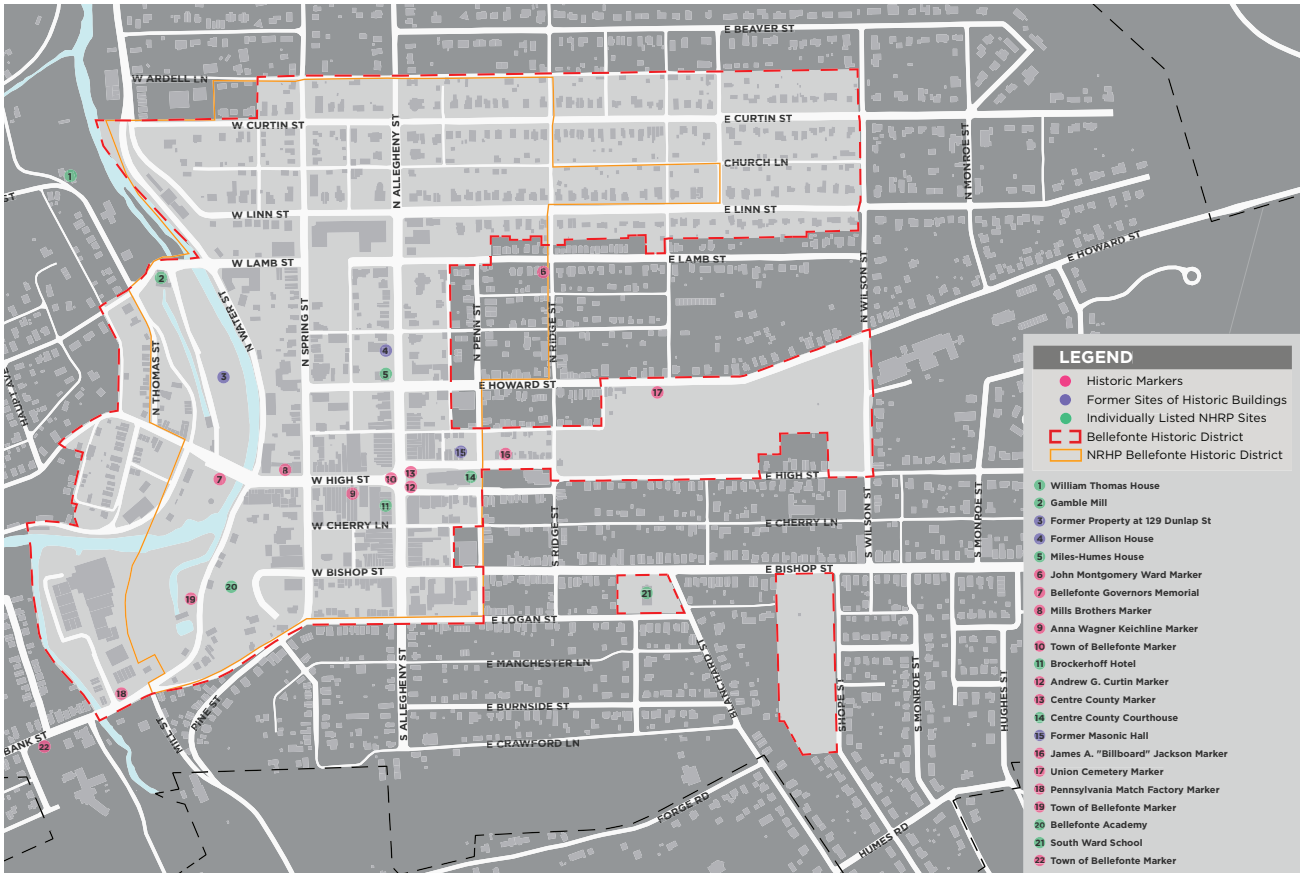
NATIONAL REGISTER HISTORIC DISTRICT VS. LOCAL HISTORIC DISTRICT

Like many historic communities around the country, Bellefonte includes within its boundaries both a locally designated historic district and an historic district listed in the National Register of Historic Places. In the case of Bellefonte, as in many other situations in which there is both a local and National Register historic district, the two largely overlap, though there are small areas of incongruity, as shown on the map below.

When referring to the local historic district, this document will call such district the **Bellefonte Borough Historic District** or **Local Historic District.** When referring to the National Register-listed district, such district will be called the **Bellefonte National Register Historic District** or **National Register Historic District.**

The difference between the local Bellefonte Borough Historic District and the Bellefonte National Register Historic District is that the local district is regulated by the Borough's Historical Architectural Review Board (HARB) while the national district does not have regulatory powers for private property owners, when using private funds, and is primarily a designation and determinant of eligibility for historic preservation tax incentives. In short, **a National Register Historic District identifies, and a Local Historic District protects.**

The Bellefonte National Register Historic District was designated in 1977, while Bellefonte's Local Historic District was designated earlier, in 1970. The National Register Historic District is located mostly within the boundaries of the Local Historic District, which is larger in area.



The Bellefonte National Register Historic District (thin orange line) and the Bellefonte Local Historic District (red dashed line).

PURPOSE OF THE DESIGN GUIDELINES

The purpose of the Design Guidelines is to preserve the integrity of Bellefonte's nationally recognized architecture, which is a collection of different architectural styles of various eras. Buildings that maintain the character of the Historic District will help to ensure that the district continues to contribute to Bellefonte's overall quality of life, economy, property values, and attractiveness to residents and tourists.

The Bellefonte Historic District stands out because a full range of architectural styles can be observed in one smaller locale. Despite damage from fires and modifications over the years, the borough's historical character remains largely intact. The progression of the borough's establishment and development throughout the centuries is evident and visible through the built environment, which is a distinct characteristic that deserves protection.

The Borough of Bellefonte has set forth these Design Guidelines as best practices for improvements to properties in the heart of the community, with the goal of guiding property owners toward a positive recommendation before the Borough's Historical Architecture Review Board (HARB) and subsequent granting of a Certificate of Appropriateness (COA) from the Borough Council.

James Sommerville Residence (foreground; 113 South Spring Street; 1869) and the Daniel G. Bush Home (121 South Spring Street; 1864).

HISTORICAL ARCHITECTURAL REVIEW BOARD (HARB)

ABOUT THE HARB

The Bellefonte Historic District Ordinance (Chapter 330) was adopted in 1970 to protect the historical character of Bellefonte, which included the formation of an Historical Architectural Review Board (HARB). Per the 1961 Historic District Act, the HARB was established to review the alteration of buildings in the Local Historic District. Bellefonte Borough has also been a Certified Local Government (CLG) since 1987. The CLG program recognizes the unique characteristics of the borough and promotes its preservation while also providing access to technical assistance and grants. The local ordinance and responsibilities of HARB are a requirement to maintain status as a CLG. The purpose of the HARB is to make recommendations to Bellefonte Borough Council concerning changes to the exterior of a building or structure (including new construction and demolition) located within the boundaries of the Local Historic District and visible from a public right-of-way.

The HARB is composed of seven members and at least one alternate member, with each member serving a four-year term. Of the seven members, one shall be a registered architect, one a licensed real estate broker, one a borough building code official, one a businessperson whose principal place of business is located within the HARB-regulated Local Historic District, and three additional persons with a knowledge of and interest in historic preservation.

Clock tower at the Centre County Courthouse built in 1805.

The HARB is an advisory board and makes recommendations to the Borough Council for approval on any exterior changes, based on the Secretary of the Interior's Standards and these Design Guidelines. The 1961 Historic District Act specifically restricts the HARB review to only building activity, demolitions, or alterations that can be seen from a public street or way. By encouraging appropriate alterations to the exterior of existing buildings and new construction that fits in with the existing buildings, design review in the Local Historic District helps protect and enhance property values.

The major role of HARB, as a local **reviewing body,** is to advise the **local governing body** — in Bellefonte's case, the Borough Council — on the appropriateness of the construction, reconstruction, alteration, restoration, or razing of any building relative to the character of the Local Historic District, including entirely new construction, changes to non-historic structures, and demolition, which may include demolition by neglect.

HARB REVIEW PROCEDURE AND CERTIFICATES OF APPROPRIATENESS

The HARB reviews applications for Certificates of Appropriateness (COAs), which must be completed by property owners in the Local Historic District before any proposed erection, exterior reconstruction, exterior alteration, exterior restoration, demolition, or razing of a building, structure, or fence. HARB reviews any project that has exterior elements that can be seen from a Borough right-of-way, which includes alleys, lanes, and adjacent streets. Obtaining a COA is a prerequisite for being issued a zoning permit and a building permit.

Prior to HARB review, it is the responsibility of the applicant to determine and apply for zoning approval. A zoning permit is required for most projects involving the erection, extension, or alteration of any structure or portion thereof or a change of use. Zoning permit applications can be found at the Borough office and website. The Land Development process for large projects and new construction may be done concurrently with HARB review, however, the Planning Commission cannot give final approval without HARB final approval.

When the HARB receives a complete application for a COA, the Office of Community Affairs staff will determine if it either requires an administrative review by the HARB Administrator or it is placed on the agenda for the next regularly scheduled HARB meeting. An application is considered complete when accompanied by all of the required information on the appropriate submittal sheet(s). Incomplete applications will be returned and will not be included on a meeting agenda. Administrative review is for relatively minor projects that meet the Design Guidelines. These usually include in-kind replacements/ repairs, minor maintenance items, and exterior paint projects.

Applications that are beyond administrative review typically include larger projects, those that do not meet the Guidelines, or those that involve a change in material. These projects are identified as either a Normal Project or a New Construction/Large Project. If the application requires formal HARB review, the applicant will be notified about the time and place of the meeting and requested to participate. Attendance at the meeting by the applicant or a designated representative is required for application review.

HARB meetings are held at the Borough Offices on the second and fourth Tuesday of each month at 8:30 AM, provided that there are projects to review. To be included on the agenda for the next HARB meeting, applications for project review must be received by 4:00 PM twelve (12) days prior to the meeting date, unless a holiday falls on such date, in which case the cutoff date will fall to the previous business day.

A copy of the HARB application, instructions, submittal requirements, and full schedule of meeting dates and deadlines can be obtained by calling 814-355-1501 ext. 216 or downloaded from **https://bellefonte.net/historic-preservation/harb/review-process/.** Once complete, the application can be sent to the HARB Administrator. Applicants should check with the Borough for the most up-to-date contact information. An application must be fully complete for a proposed project to be reviewed.

Upon review of the project by the HARB, a recommendation will be made to the Borough Council, based on the information received in the application, from the meeting, and from the HARB members' knowledge and expertise:

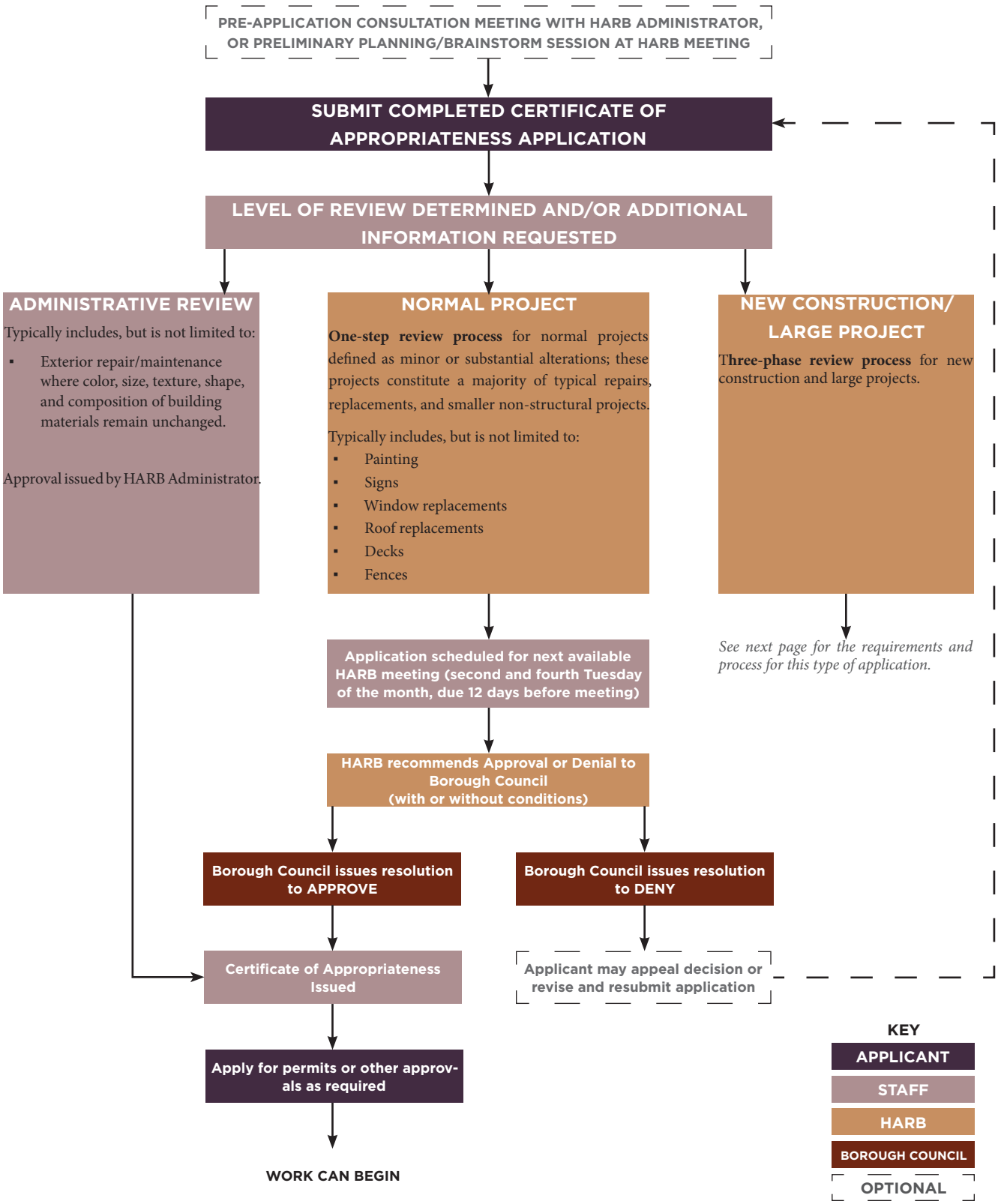
- If the HARB recommends approval of the COA, it will issue a report to the Borough Council with its determination.
- The Borough Council meets the first and third Monday of each month.


W.F. Reynolds & Co. Bank Building (108 S Allegheny St; 1887).

- If the Borough Council approves the application, a COA will be issued via email the week following Council approval, authorizing the start of work after all other required permits (zoning, building, etc.) have been obtained.
- If the HARB decides to advise against the granting of a COA, it will notify the applicant on what changes would protect the distinctive historical character of the Local Historic District. The applicant has five days following the HARB's decision to decide whether or not to make the suggested changes. If the applicant decides to make the changes, they shall advise the HARB of such decision. If the applicant decides against making the changes, the HARB will issue a report to the Borough Council recommending disapproval of the proposed project.
- If the Borough Council disapproves the application, it will issue a report on its decision, with copies provided to the applicant and to the Pennsylvania State Historic Preservation Office (PA SHPO). The report will indicate what changes to the application would meet the conditions for protecting the distinctive historical character of the Local Historic District.

Once a COA is issued, the applicant has one (1) year to initiate the project and one (1) additional year to complete the project after the project has been started. If the project has not been started after a year from the issuance of the COA, the COA will be considered invalid.

CERTIFICATE OF APPROPRIATENESS PROCEDURES



NEW CONSTRUCTION/LARGE PROJECT

Three-phase review process for new construction and large projects. These phases must be completed in chronological order and at separate HARB meetings.

Typically includes, but is not limited to:`

- New construction infill buildings
- Structural additions on existing buildings
- Any project requiring land development approval
- As required by staff or the board

Timeframe for all phases: Three meetings (allot at minimum 2 months from completed Conceptual Review application submission to permit in hand)

Application scheduled for next available HARB meeting (second and fourth Tuesday of the month, due 12 days before meeting)

PHASE 1: CONCEPTUAL REVIEW

- Review height, scale, and mass
- Review relationship to site, neighborhood, and district
- Submittal Checklist: **Conceptual Phase Submittal Requirements**
- Timeframe: One meeting

When next phase materials are prepared, application scheduled for next available HARB meeting (second and fourth Tuesday of the month, due 12 days before meeting)

PHASE 2: PRELIMINARY REVIEW

- Review height, scale, and mass
- Review relationship to site, neighborhood, and district
- Submittal Checklist: **Preliminary Phase Submittal Requirements**
- Timeframe: One meeting

When next phase materials are prepared, application scheduled for next available HARB meeting (second and fourth Tuesday of the month, due 12 days before meeting)

PHASE 3: FINAL REVIEW

- Review final design (must remain in line with previous phase)
- Review final materials
- Review final colors
- Submittal Checklist: **Final Phase Submittal Requirements**
- Timeframe: One meeting

Borough Council issues resolution to APPROVE

Certificate of Appropriateness Issued

Apply for permits or other approvals as required

WORK CAN BEGIN

Borough Council issues resolution to DENY

Applicant may appeal decision or revise and resubmit application

KEY

- APPLICANT
- STAFF
- HARB
- BOROUGH COUNCIL
- OPTIONAL

SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The Secretary of the Interior's Standards for the Rehabilitation of Historic Properties are a series of ten principles for maintaining and preserving the historic character and features of a historic property and are the basis for these Design Guidelines. First published in 1977 after the passage of the Tax Reform Act of 1976, the Standards are as follows:

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

As mentioned, the Design Guidelines follow the criteria of the Secretary of the Interior's Standards. These standards are issued by the National Park Service (NPS) and are required to determine if a rehabilitation project qualifies as a "certified rehabilitation" for Federal Historic Preservation Tax Incentive purposes (in which owners of income-producing properties may receive tax credits). In addition, they have been widely adopted and used by local historic review and planning commissions, local governments, non-profit organizations, design and building professionals, and the general public.

These Design Guidelines are intended to help property owners in the Bellefonte Borough Historic District understand how to implement the Standards in an appropriate and relevant manner, without prescribing a singular approach or solution for all projects.

For more information on the Secretary of the Interior's Standards, please visit https://www.nps.gov/subjects/taxincentives/secretarys-standards-rehabilitation.htm.

NATIONAL REGISTER OF HISTORIC PLACES

The National Register of Historic Places is the nation's official list of properties that are recognized for their significance in American history, architecture, archeology, engineering and/or culture. National Register properties include districts, sites, buildings, structures, and objects and they can be significant to a local community, a state, a Native American tribe, or the nation as a whole.

The National Register of Historic Places program was established by the National Historic Preservation Act of 1966 and is administered by the National Park Service. In Pennsylvania, the National Register program is managed by the Pennsylvania State Historic Preservation Office (PA SHPO), which is a bureau within the Pennsylvania Historical and Museum Commission (PHMC).

To be eligible for listing in the National Register, a property must meet the National Register Criteria for Evaluation. These criteria require that a property be old enough to be considered historic (at least 50 years old) and that it retains its historical integrity.

Listing of a property in the National Register individually or within a district does not, absent other applicable federal, state or local regulation, guarantee protection of the property's historic resources. Unlike a Local Historic District listing, a National Register listing does not restrict what can be done with an historic property or even prevent it from being demolished. However, income-producing properties listed in the National Register, either listed individually or as "contributing" properties within an historic district, may qualify for Federal Rehabilitation Investment Tax Credits (RITCs), as discussed below. More information on the RITC can be found here: https://www.nps.gov/subjects/taxincentives/index.htm.

Formal listing of a property in the National Register requires approval by the landowner or, in the case of an historic district, by at least 50 percent of the affected number of landowners. Properties outside of the Bellefonte Borough Historic District and Bellefonte National Register Historic District may also be eligible for listing in the National Register, if they meet the Criteria for Evaluation.

The Andrew Curtin statue in the Bellefonte Diamond, the center of the borough and home to the Centre County Courthouse. Credit: The Historical Marker Database

FEDERAL AND STATE HISTORIC TAX CREDITS

FEDERAL REHABILITATION INVESTMENT TAX CREDIT

Tax credits have proven to be an effective way to provide an incentive for rehabilitating historic properties. Although no incentives are available to single-family homeowners, owners of income-generating, depreciable historic properties are eligible to receive the Federal Rehabilitation Investment Tax Credit (RITC). This income tax credit, which provides up to 20% of the cost of a rehabilitation of an historic property, is for contributing buildings in a National Register Historic District as well as for buildings individually listed in the National Register.

To receive the tax credit, the rehabilitation work completed must comply with the Secretary of the Interior's Standards for Rehabilitation, and the building must be owned by the same owner and operated as an income-producing property for at least five years after the completion of the rehabilitation work. Examples of income-producing properties include office, retail, residential rental properties, bed and breakfasts, and light manufacturing uses.

Additionally, the amount of money spent on the rehabilitation must exceed the adjusted basis of the building or $5,000, whichever is greater. Generally, projects must be completed within a 24-month period (or within 60 months, for a phased project). For the IRS's definition of adjusted basis, see here: https://www.irs.gov/taxtopics/tc703.

Although the RITC is a federal program, both the State Historic Preservation Office (PA SHPO) and the National Park Service (NPS) must review applications. To apply for the RITC, use PA SHPO's three-part application form, which can be completed in the PA-SHARE online portal: https://www.phmc.pa.gov/Preservation/tax-credits/Pages/NPS-Electronic-Submission.aspx.

STATE HISTORIC PRESERVATION TAX CREDIT

The Pennsylvania Department of Community and Economic Development (DCED) manages the state Historic Preservation Tax Credit (HPTC) program, which provides tax credits to qualified taxpayers who will be completing the restoration of a qualified historic structure into an income-producing property. All projects must include a qualified rehabilitation plan that is approved by PA SHPO as being consistent with the Secretary of the Interior's Standards for Rehabilitation.

Tax credits may be applied against the tax liability of a qualified taxpayer (individuals or business entities), with credits of up to 25% awarded for qualified historic rehabilitation expenditures. Tax credit awards can be increased to 30% of the qualified expenditures in connection with a workforce housing project. The total tax credits awarded to a qualified taxpayer in any fiscal year may not exceed $500,000. Please note that the HPTC is a competitive incentive, unlike the RITC.

To apply for the HPTC, use DCED's online Single Application system: https://www.esa.dced.state.pa.us/Login.aspx. More information on the HPTC, including application fees: https://dced.pa.gov/programs/historic-preservation-tax-credit-hptc/.

Crider Exchange (103-117 North Allegheny Street; 1888).

BENEFITS OF HISTORIC PRESERVATION

A well-administered historic preservation program creates an economically viable and vibrant place to live and work, adding to a community's quality of life. Historic preservation enhances community character and fosters a sense of pride in residents and business owners. It also promotes sustainability, a concept that embodies economic, environmental, and cultural/social benefits. Below are just a few ways in which historic preservation benefits the Bellefonte community, viewed through the lens of sustainability:

ECONOMIC BENEFITS

Historic preservation provides a variety of economic benefits to Pennsylvania communities such as Bellefonte. Economic benefits include increased property values, revitalization of downtowns and neighborhoods, tourism activity, job creation, and tax revenue generation. These benefits are summarized below:

- **Increased property values:** An analysis of three Pennsylvania historic districts completed by the Pennsylvania Historical and Museum Commission (PHMC) and Preservation Pennsylvania as well as studies from around the country have shown increases in property values in the historic districts relative to properties outside of the historic districts. Stabilization and enhancement of property values through historic preservation can help communities, particularly those that have experienced blight and disinvestment, generate household wealth and increases in property tax revenues.
- **Revitalization of downtowns and neighborhoods:** Historic preservation, including the rehabilitation of historic buildings, helps to preserve a community's unique identity and sense of place, enhancing the community's image and quality of life. It can also improve a community's housing stock and stabilize business districts and neighborhoods that would otherwise decline or continue to decline.
- **Tourism activity:** Distinctive communities with a unique character, beautiful architecture, and vibrant business districts and neighborhoods draw visitors. These visitors spend money on recreation, accommodations, food, and travel, which supports the local economy. Tourism in which visitors travel to a community to see its cultural heritage sites and historic places is called heritage tourism.

Centre County Banking Co. Building (201 West High St.; 1881).

- **Job creation:** Historic preservation generates jobs, both in the businesses that serve visitors seeking heritage tourism opportunities and in local construction jobs. Rehabilitation projects require labor and the purchase of building materials, which provide a boost to the local economy.
- **Tax revenue generation:** Historic rehabilitation projects for income-generating buildings are eligible for the Federal Historic Rehabilitation Tax Credit, which has been leveraged over many decades to stimulate private investment. A report from the Pennsylvania Historical and Museum Commission (PHMC) and Preservation Pennsylvania calculated that the work that went into Federal Historic Rehabilitation Tax Credit projects between 1978 and 2010 generated $7 billion in project expenditures, $17 billion in total economic impact, $380 million in state tax revenues, and 148,000 jobs. This benefited multiple sectors of the economy, particularly construction.

ENVIRONMENTAL BENEFITS

Carl Elefante, former president of the American Institute of Architects, famously stated in 2007: "The greenest building is the one that is already built." This is certainly the case when it comes to **embodied energy,** defined as the energy expended to create an original building and its components. Historic preservation conserves embodied energy in that the energy that went into a building's construction and the fabrication of its materials has already been expended. Even if a new replacement building is constructed to be energy-efficient and uses sustainable materials, the loss of the embodied energy from the original building can take three decades or more to recoup. This is due to the energy required to construct the new building and to produce the new materials. New buildings are also often constructed on "greenfields," which are open spaces that have not been previously developed.

Other ways in which historic preservation provides environmental benefits include:

- **Reducing construction waste:** Construction waste from demolition of buildings and the fabrication of new building materials accounts for about one-third of waste sent to landfills.
- **Reducing the need for new building materials:** Unlike traditional building materials such as wood, brick, and stone, newer building materials are often made of cement or petroleum-based products, which contribute to a significant share of global CO_2 emissions and generally do not last as long as traditional building materials. Such materials include fiber cement siding, vinyl siding, modern stucco, and particleboard. In addition, traditional building materials can often be repaired more easily than newer building materials, which often require full replacement.
- **Reducing energy use:** Original building materials and features such as windows and walls can often be repaired, insulated, or weather-stripped in an historically appropriate manner so that they are just as efficient as their new counterparts.

CULTURAL AND SOCIAL BENEFITS

Historic preservation benefits residents by connecting them with the cultural heritage of their community. This promotes civic engagement, a sense of pride, and an appreciation of the physical environment. The historic building stock of Bellefonte is an essential part of the community's identity.

Unlike most modern buildings, historic buildings were built at a pedestrian scale, intended for people to walk in and out of multiple businesses without the need to drive.

For more reasons for why historic preservation benefits Bellefonte, please see this document from Place Economics: https://bellefonte.net/wp-content/uploads/2023/08/24-Reasons-Historic-Preservation-is-Good-for-Your-Community.pdf.

127 South Allegheny Street; construction date unknown

FREQUENTLY ASKED QUESTIONS

What do the Design Guidelines provide standards for?

The Design Guidelines cover multiple building features, with guidelines for roofs, windows, doors, masonry, utility and communication equipment, and site features (such as fences). Design guidelines for signs were completed separately from this document, in June 2021 and can be found at the link here: https://bellefonte.net/wp-content/uploads/2023/01/Sign-Design-Guidelines-Manual.pdf.

Are the Design Guidelines voluntary or mandatory?

While the Design Guidelines are not an ordinance or law, the more that property owners in the Local Historic District follow the guidelines, the greater the chance that the HARB will recommend approval of their project and the Borough Council will issue a Certificate of Appropriateness (COA).

In addition, following the Secretary of the Interior's Standards for Rehabilitation, upon which these Design Guidelines are based, is necessary to receive federal and state tax credits for improvements to historic buildings.

What does "rehabilitation" mean?

Rehabilitation is the process of making repairs, alterations, or additions to a structure while preserving those portions or features that convey the structure's historical, cultural, or architectural values. This document provides guidelines for rehabilitation of existing buildings and construction of new additions and buildings. In contrast to the concepts of preservation and restoration, rehabilitation allows for alterations and construction of new additions as well as for the replacement of extensively deteriorated, damaged, or missing features using in-kind or otherwise compatible substitute materials.

What is the difference between the Design Guidelines and the Borough's zoning ordinance?

Guidelines are different than regulations, ordinances, or zoning policies, as they do not dictate specific requirements or solutions. Instead, these Design Guidelines are intended to provide guidance on how to evaluate options and make informed decisions about a variety of design issues, including materials and construction methods.

Do the Design Guidelines apply to non-historic buildings and new construction?

Yes, new construction and alterations to newer buildings that are visible from a public street are required to be reviewed by the HARB. Any relevant sections of the Design Guidelines that apply to such buildings will be referenced during HARB review. While non-historic buildings and new construction will not possess the architectural features that contribute to historic integrity or to the Local Historic District, they still have impacts on their block and on the Local Historic District as a whole. These are considerations that will go into the determination of approval for a Certificate of Appropriateness (COA) from the Borough Council. As long as a building is located within the boundaries of the Local Historic District, HARB review is required.

Will I be forced to restore my property with the Design Guidelines?

The Design Guidelines do not force property owners to restore their buildings to an historical standard or appearance. Previous alterations that exist may be retained, but if property owners wish to perform exterior repairs, alterations, new construction, or demolition, they must submit a Certificate of Appropriateness (COA) application for review and approval. Preservation of the existing historic or original fabric is the preferred course of action. If previous unsympathetic alterations have been made, property owners should consider the quality of design, materials, and workmanship when considering whether to retain these alterations. Property owners will not be required to restore or undo unsympathetic changes made previously, but all new exterior work will be required to be in compliance with the Design Guidelines in order to receive a COA.

If I renovate my historic building, do I need to make it accessible?

Historic buildings are generally not exempt from compliance with the Americans with Disabilities Act (ADA). Like all buildings (other than residential dwellings without an elevator and fewer than four dwelling units), historic buildings are required to make reasonable efforts to ensure accessibility to the greatest extent possible. However, if full compliance with the ADA Standards for Accessible Design is not feasible without comprising or destroying the building's historical significance, the building may be eligible to meet alternative minimum standards.

To determine eligibility for alternative minimum standards, building owners must contact the Pennsylvania State Historic Preservation Office (PA SHPO), who can provide guidance on feasible accessibility solutions. Contact information for the PA SHPO's Central Region Community Preservation Coordinator can be found here: https://www.phmc.pa.gov/Preservation/Community-Preservation/Pages/Contact-Forms.aspx.

Note that exemptions from the ADA apply only to alterations of historic buildings. New additions or construction must fully comply with the ADA as well as any other codes and regulations required by relevant jurisdictions and authorities.

Bush Arcade (224 West High Street), constructed in 1887.

HOW TO USE THIS DOCUMENT

The design guidelines found in this document are divided into four parts, corresponding to four categories of projects undertaken on a building in the Historic District: Existing Buildings, Additions to an Historic Structure, New Construction, and Demolition.

It is recommended that whichever category of project applies to you, that you first review "Who Should Use the Design Guidelines" and "Planning a Project" sections, which walk property owners through the steps to start a project.

After reviewing those sections, pick the chapter that most accurately describes the project that you are looking to undertake:

- Part 3: Design Guidelines for Existing Buildings
- Part 4: Design Guidelines for Additions to an Historic Structure
- Part 5: Design Guidelines for New Construction in the Historic District
- Part 6: Design Guidelines for Demolition

Historic Post Office (132 North Allegheny Street), constructed in 1935 with the familiar limestone walls of older Bellefonte buildings.

WHO SHOULD USE THE DESIGN GUIDELINES

Most exterior work in the Historic District visible from the public right-of-way must be reviewed by the Borough's Historical Architectural Review Board (HARB). If you are looking to renovate or alter a property in the Historic District, and the changes to your building are visible from the street, then these Design Guidelines apply to you.

The following groups will be among the most common users of the Design Guidelines:

- Property Owners – Property owners should use the Design Guidelines to help them understand their building and its history, select appropriate materials, or make design decisions. Owners may seek information for their own education, because they need approvals or permits, or as a condition of seeking state or federal tax credits (in the case of income-generating commercial properties).
- Historical Architectural Review Board (HARB) – The HARB, which reviews projects under the Borough's historic preservation ordinance, will use the Design Guidelines to determine whether a project should be recommended for approval.
- Elected Officials – The Bellefonte Borough Council, who are required to make decisions on issuing Certificates of Appropriateness (COA) for work done to structures in the Historic District, will use the Design Guidelines in their evaluation of projects.
- Design Professionals – Architects, engineers, and other design professionals may use the Design Guidelines to help their clients comply with approvals or permits, secure funding or to conform to the community's design philosophy.
- Contractors – Trades contractors and other skilled professionals may use the Design Guidelines to prepare estimates, scopes of work, or bid documents for clients, to increase their knowledge about historic buildings, to prepare for the design review process, or to comply with approval or permit requirements.
- Real Estate Agents – Real estate professionals may use the Design Guidelines to help their clients understand the programs, expectations, and requirements of owning an older or historic property.
- Borough Staff – Borough Staff who are responsible for reviewing projects and applying building and zoning codes may use these Design Guidelines to evaluate work done to buildings in the Historic District. Borough Staff issue building and zoning permits only after Certificates of Appropriateness (COAs) are approved.
- Planning Commission – The Planning Commission may use the Design Guidelines to implement design-oriented aspects of zoning, subdivision, or other land use codes.

American Legion Lodge No. 33 (117 and 121 East Howard Street); construction date unknown

PLANNING A PROJECT

Property owners who are planning changes to the exterior of their buildings are encouraged to call the Borough's HARB Administrator, at 814-355-1501, ext. 216, or to send an email to info@bellefontepa.gov. (This information is current at the time of this writing. Applicants should always check with the Borough for the most up-to-date contact information.) Having a meeting with the HARB Administrator can provide useful guidance on how to use these Design Guidelines and how to complete an application for a Certificate of Appropriateness (COA) as well as potential solutions to design challenges involving historic buildings.

Before meeting with the HARB Administrator, it may be helpful to review and answer the following questions, which can assist property owners in planning their projects.

- Is the building located in the Historic District?
- How old is the building? Does it have multiple periods of significance or dates of early additions or alterations?
- What are the building's character-defining features (see Part 2)? What physical features on the exterior of the building convey its significance to the Historic District?
- Does the building retain its integrity? What alterations have occurred in the past?
- Why is the exterior work being proposed? What is the desired outcome? What elements are required, and which of these are flexible?
- What are the short- or long-term costs of the work being proposed, and what are the expected lifespans of the proposed materials?
- If full or partial demolition is proposed, is demolition truly the last resort? What assessments or due diligence have been conducted that show that rehabilitation is not feasible, and what alternatives have been explored?

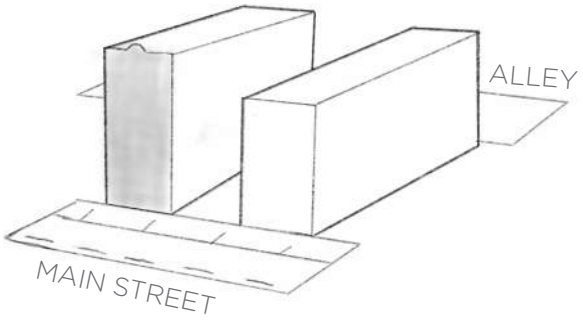
First National Bank Building (101 North Allegheny Street), constructed in 1872.

HIERARCHY OF FACADES

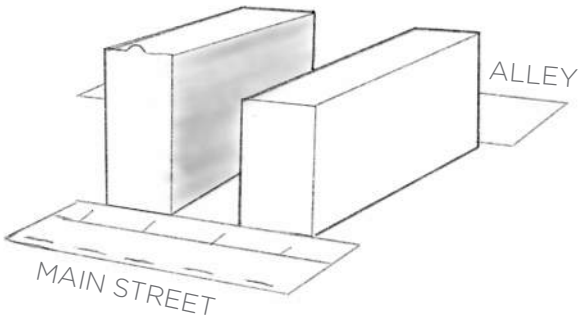
Buildings have multiple faces, some of which are visible from the public street and some of which are not. These Design Guidelines primarily focus on alterations, additions, and new construction that can be seen from the street or sidewalk (including lanes and alleys), as those changes to the Historic District have the most impact on the Historic District's character.

In order of importance, the following definitions describe the various facades that are found on a building:

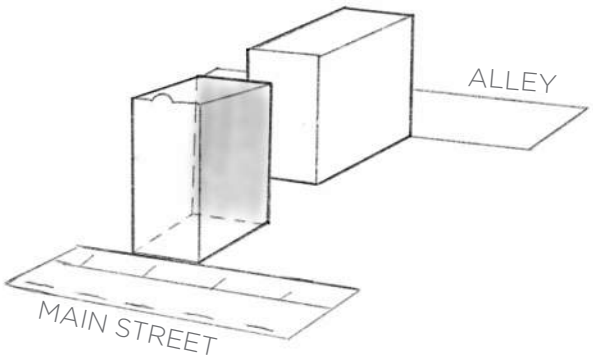
- A front facade is the building face most visible from and facing a public street. It contains the main entrance to the building and typically has the most character-defining architectural features. Almost all work done to a front facade will be reviewed closely by the HARB.
- Contributing secondary facades are those that are visible from the public street but are not on the front of the building. This can include the sides of corner buildings that do not contain the main entrance as well as the sides of detached buildings (provided that those side walls are visible from the public street). As with front facades, contributing secondary facades often contain character-defining architectural features.
- Noncontributing secondary facades are those that are in the rear of a building or on the side of the building and that cannot be seen from the public street. These facades are not reviewed as closely by the HARB as front and contributing secondary facades.
- A non-visible facade is one that cannot be seen from the public right-of-way and is not reviewed by the HARB.



Primary Facade



Secondary Facade



Noncontributing Secondary Facade

GLOSSARY OF BUILDING FEATURES

Awning – an architectural projection that provides weather protection, identity, or decoration and is wholly supported by the building to which it is attached. An awning is comprised of a lightweight frame structure over which a covering is attached.[1]

Bay Window – minor projection containing a window that extends outward from the wall.

Bulkhead – the area between the sidewalk and the display windows: can be of wood, tile, or metal, or can be glazed; also known as a window base or kickplate.[2]

Canopy – a permanent structure or architectural projection of rigid construction over which a covering is attached that provides weather protection, identity, or decoration. A canopy is permitted to be structurally independent or supported by attachment to a building on one or more sides.[1]

Cast iron – iron produced by casting molten ore into molds of a wide variety of shapes and sizes; used for structural members, freestanding ornament, and components of building facades.[3]

Clapboard – a siding material consisting of narrow wood boards installed horizontally with the bottom edge overlapping the board below.

Column – a vertical support; in classical architecture, a usually cylindrical support, consisting of a base, shaft, and capital.[3]

Compatible – alterations and new construction in historic districts without adverse effect on the historic character. Elements to consider are massing, size, scale, design, materials, and details.

Composition – in design, the arrangement of elements in relation to one another, generally according to a predetermined set of standards or conventions.[3]

Cornice – a decorated, projecting linear element placed along the top of a building's facade or atop a section of the facade to divide it visually from other sections.[3]

Display window – the main areas of clear glass on a storefront behind which goods are arranged; usually of polished plate glass.[2]

Dormer – a minor projection on a pitched roof, usually containing a window on its front face.

Eave – the lower edge of a roof slope that intersects and/or overhangs the exterior wall.

Facade – the front, or principal, exterior face of a building; may refer to other prominent exterior faces as well.[3]

Flashing – sheet metal used to prevent water infiltration at roof slope intersections or where roofs intersect vertical surfaces (valleys, hips, chimneys, eaves)

Frieze – a decorative, horizontal band set just below the cornice.[3]

Gable – the upper area of the end wall of a building that is located between the roof slopes (from cornice/eave to ridge), typically triangular in shape.

Glazing – windows set in frames as part of a building.[3]

Hip Roof – a roof where all sides slope between the ridge and eaves (includes no gable ends)

Hyphen – a minor volume that connects two larger volumes, sometimes recommended for connecting historic buildings with additions to provide physical and visual separation.

Infill – new construction located within an existing, historic context.

In-Kind – the replacement of an element with a new element of the same material, color, texture, shape, and form as the original.

Integrity – the ability of a property to convey its significance through its physical features or characteristics.

Lintel – a structural member above a storefront that supports the upper wall.[2]

Lite – a piece of glass located within a window separated by mullions.

[1] Definition from 2018 International Building Code (IBC).
[2] Definition from Washington Department of Archaeology and Historic Preservation.
[3] Definition from The Buildings of Main Street: A Guide to American Commercial Architecture (Richard W. Longstreth). AltaMira Press, 2000.
[4] Definition from the Pennsylvania Historical and Museum Commission (PHMC).
[5] Definition from Durham Historic Preservation Commission, Durham, NC.

Marquee – a sheltering roof over an entry supported by the wall from which it projects rather than by piers or columns.[3]

Masonry – materials such as stone, brick, and adobe used for facing or structural support.[3]

Massing – the distribution of a building's volume through three-dimensional forms to create its overall shape, size, and height.

Mortar joint – the space between bricks, concrete blocks, or glass blocks, that are filled with mortar or grout.

Muntin – a narrow strip that separates the lites within a window sash.

Parapet – a low, solid, protective wall or railing along the edge of a roof or balcony, often used to obscure a low-pitched roof.[3]

Pier – a vertical structural support of a building, usually rectangular.[3]

Pilaster –a narrowly protruding column attached to a wall, giving the illusion of a real free standing support column.[5]

Proportion – the relationships of the size, shape, and location of one building element to the other elements or the whole building.

Recessed entry – an entrance door which is set back from the main facade of the building.[2]

Repointing – the process of renewing the pointing, which is the external part of mortar joints, in masonry construction.

Ridge – the location where two roof slopes meet to form a peak, generally the highest point of a roof.

Right-of-way – public land that is accessible to anyone, including streets, sidewalks, alleys, pedestrian paths, and parks.

Setback:

Architectural setback – an architectural device in which the upper stories of a tall building are stepped back from the lower stories.[3]

Building setback – the distance that a house or structure must be from the front, side, and rear property lines.

Storefront – the front exterior wall of a commercial space, typically with large area of glass.[2]

Surround/casing – an ornamental device used to enframe all or part of a window or other opening in a wall.[3]

Terra cotta – enriched clay, cast into blocks of almost any form and usually glazed; used extensively in the late 19th and early 20th centuries for wall cladding and decorative elements.[3]

Transom – a window element, usually horizontal, above an entrance door or a larger window.[5]

Vernacular – a design that is native to a region rather than a specific architectural style. These designs typically have more simplistic details and utilize local materials and forms that respond to local climate.

Part 2

Characteristics of the Historic District

KEY CHARACTERISTICS OF THE HISTORIC DISTRICT

Bellefonte was laid out in 1795 by Colonel James Dunlop and his son-in-law James Harris utilizing the Penn Grid scheme although uniquely along an irregular terrain. The area was attractive for development due to the fertile Nittany Valley, access to fresh water at the Big Spring, and opportunities in the iron industry due to the recent discovery of iron ore deposits in the 1780s.

The strategic location where the Spring Creek watershed collects before joining Bald Eagle Creek made Bellefonte the center of industrialization, with access to water power, substantial (but finite) supplies of iron ore, limestone, and charcoal. The industrial prosperity of the town made it the logical county seat for Centre County and brought with it commercial, financial, and political industries. The oldest extant building in the borough (and first house in town) is the Dunlop House at 143 High Street, which was constructed in 1795, 11 years before the borough's incorporation from Spring Township. Georgian architectural styles dominated both commercial and residential construction during this early period, but there is evidence of Dutch Colonial, Greek Revival, and Gothic Revival as well.

The Dunlop House (143 West High Street), the oldest intact building in Bellefonte, was constructed in 1795.

In the mid 1800s, coal was found in the region which reinvigorated the iron industry, leading to the construction of railroad lines to Bellefonte and brought with it even more prosperity. The population nearly doubled from 1860 to 1870 and the building stock was substantially increased during this period to support the new residents. During this period, the wealthy upper class sought to construct larger homes on more spacious lots, aiming for a distinct separation from the downtown commercial district. This desire led to the emergence of the stately residences along Curtin and Linn Streets. The Victorian era styles dominated this period, with Italianate, Queen Anne, and Second Empire styles used significantly for both residential and commercial construction.

The late 1800s into the early 1900s was dominated by the work of a local builder - John Robert Cole, who was able to build varied architectural styles ranging from vernacular to Romanesque. Cole's death in 1916 somewhat coincided with the decline of the local iron industry and as such the century of vigorous development in the Borough. Although fires have since destroyed some significant historic properties, including the Garman Opera House, the Bush House Hotel, and the Bellefonte Academy, much of the architecture from these formative periods remains remarkably intact, in part due to the economic stagnation. Although structures from these periods can be found borough-wide, the area within the historic district boundary contains a large concentration of buildings that visually convey the development and continuity of the borough's history. The historic district contains up to 443 buildings in the central business district and surrounding residential area; about 400 (90%) of these buildings were constructed before 1916.

BUILDING TYPES

The Bellefonte Borough Historic District includes a wide variety of historic buildings, owing to the Borough's status as the county seat of Centre County and important industrial nucleus in the Commonwealth.

In addition to the Centre County Courthouse, there was an opera house, multiple hotels, banks, mills, factories, a train station, a theater, a hospital, a boarding school, buildings for social clubs, and numerous homes and mansions to house the businessmen, working class, and politicians.

BUILDING FORM

Buildings in the Bellefonte Borough Historic District include a mix of commercial and residential buildings. Additionally, a few buildings are historically industrial in nature. The building form is generally consistent with the use and architectural style. Most of the historic commercial and mixed-use buildings in Downtown Bellefonte are two to three-and-a-half stories, with a few one- and four-story buildings.

The massing of the buildings is broken up by multiple window bays and shallow projections and recesses in the wall surfaces to provide a sense of scale and depth. Many of the structures have complex roof lines, incorporating dormers, turrets, or gable ends. A mix of steeply- and low-pitched roof lines are evident throughout these structures.

The residential structures contain a mix of forms, with symmetrical massing present in earlier construction and asymmetry more evident in the Victorian-era typologies. The complex roof lines seen in the commercial structures are similar, including dormers, turrets, and gable ends to break up the pitched roofs. Projections from the main volume of the structure often include porches, bay windows, and turrets that highlight key elements, such as the entrance. The residential structures are typically two-and-a-half to three stories.

BUILDING PLACEMENT

The majority of buildings in the downtown area are located along a single plane with zero setback from the sidewalk. Some projecting elements such as signs, awnings, and marquees extend into the pedestrian zone of the sidewalk but do not obstruct pedestrian paths, as they are suspended above the ground. Residential setbacks vary, with the mansions on Linn and Curtin streets having considerably deeper setbacks than residences closer to downtown.

In some locations, the residential structures sit on a lot that extends to an alley at the rear. In some cases, accessory structures, like garages, are located near the rear of the lot off the alley.

Top: Brockerhoff House Hotel (101 South Allegheny Street), constructed in 1866.

Bottom: 125 East High Street; constructed in 1900.

FACADE COMPOSITION

The typical composition of commercial buildings in the Bellefonte Historic District is of a storefront at ground level, an upper facade with a standard rhythm of multi-pane window openings, and a decorative cornice. Many of the historic commercial buildings, such as those in Attorney's Row on East High Street, are in the Italianate style, which often does not differentiate the facade between the ground level and the upper levels except for the presence of a door on the ground level.

The composition of residential structures includes a main entry door located on the ground floor — either centered or off-centered with the rest of the facade. Window openings are typically aligned vertically on the first and second floor levels, with an exception for bay window projections or turrets. Dormer projections at the third floor level typically include smaller windows that are either aligned with or centered between the windows below. The typical window is a double hung window with either a flat, round, or arched top.

Most residences have a one-story porch highlighting the entrance; the porches either extend nearly the full length of the front facade, wrap around the side, or are limited to the area in front of the entrance door. The porches include many different components, including columns, spindles, brackets, and other wood detail elements.

Streetscape along 101-117 N Allegheny Street

BUILDING MATERIALS

Brick and stone masonry are the primary materials used for the facades of buildings in the Historic District, with wood and metal accents also utilized. Brick masonry was generally installed in a typical running bond pattern, but there are some instances of decorative brick patterns at chimneys, near windows, or at building corners. The predominant brick color used was red, but there are also some instances where tan or buff brick is utilized. Some brick buildings have since been painted in pastel colors, which could damage the brick and is not appropriate with the styles of the district.

Limestone, sandstone, and brownstone were the major types of stone used for the buildings constructed in the historic district. Brownstone was a preferred material for the Romanesque style buildings, but also used as trim elements for other typologies, oftentimes rusticated instead of smooth. Stone was normally quarried locally; records of the brownstone utilized in Bellefonte in the second half of the 19th century was sourced from Hummelstown Brownstone Company in Hummelstown, Pennsylvania. Stonework, especially used in foundations was installed in a regular pattern, but buildings that utilized stone for the main facade material did so in either regular, ashlar, or more irregular patterns.

Although many residences utilize brick and stone (especially for foundations), the use of wood for clapboard siding and trim was especially prominent. The flexibility of wood allowed decorative brackets and moldings to be used, which is a defining feature of the Victorian era architectural styles.

Metal was a much less common building material, mostly limited to low slope roof applications, flashings, gutters, and railings.

The Romanesque Revival-style Petrikin Hall (138 West High Street), constructed in 1901.

BUILDING CONDITIONS

Buildings in the Historic District are in varied condition. Some issues observed include moisture damage, especially at the parapets, as well as on overhangs and canopies, road/sidewalk salt erosion at building bases, and exterior staining. Many of the storefronts in the downtown area are not original to their buildings.

Windows in both the commercial and residential areas have been replaced in many instances with vinyl or other alternative materials, although there are a significant amount of structures that still appear to have retained their original wood windows.

Slate was the predominant roofing material for the main roof and some buildings still retain their original slate in varying conditions. There do appear to be buildings that may have replaced their roof with a similar slate material, but in many cases, the roofing material has been replaced with asphalt shingles. There are also limited instances of more contemporary corrugated or standing seam metal roof replacements. Porch roofs, turret roofs, and other low slope roofs were historically a flat seam metal and in many cases, these have been coated where they still exist. In other instances, these roofs have been replaced with rubber roll roofing or asphalt shingles.

In instances where masonry has been previously painted, the paint is peeling and there is evidence of damage to the masonry beyond. In areas with unpainted masonry, it is generally in good condition, with minor areas that require general maintenance. The condition of wood elements and trim varies across the district, from recently painted, to those with peeling paint, to bare wood that is deteriorating.

Thomas R. Reynolds House (140 West High Street), constructed in 1880.

MAJOR ARCHITECTURAL STYLES IN THE HISTORIC DISTRICT

A number of historic architectural styles are present in the Bellefonte Historic District. Descriptions of each style and its characteristics from the Pennsylvania Historical and Museum Commission (PHMC) are provided on the next page. These styles include Late Victorian Era styles, including Queen Anne, Colonial Revival, Italianate, Gothic Revival, Vernacular, Craftsman/Foursquare, Second Empire/Mansard Style, Georgian, Shingle Style, and Romanesque Revival, among others.

LATE VICTORIAN/FOLK VICTORIAN (1850-1910)

- 65 buildings primarily with this style

The Late Victorian Period covers the later half of the 19th century, for a portion of the true reign of Britain's Queen Victoria (1837-1901) for which this era is named. This was the time period in American architecture known for intricate and highly decorative styles such as the Second Empire, Romanesque Revival, Victorian Gothic, Queen Anne, Stick/Eastlake, Shingle, Renaissance Revival and Chateauesque. All of these style are often described as "Victorian" and indeed many buildings of this era borrowed stylistic elements from several styles, and were not pure examples of any. The Late Victorian Period was a time of growth and change in America. Advances in building technology such as the development of balloon framing and factory-built architectural components made it easier to build larger, more complex and more decorative structures. The expanding railroad system allowed these products to be transported across the country at a more reasonable cost. Heretofore luxury elements could be employed in a wide variety of more modest buildings. It was an expansive time in American culture and the buildings of this period reflect this. Most Victorian styles look to historic precedents for inspiration, but the architectural designs of the era were not exact replicas of those earlier buildings. The tall, steeply roofed, asymmetrical form of Victorian era buildings is based on a Medieval prototype, with a variety of stylistic details applied. Elements of the Greek Revival, Gothic Revival, and Italianate styles continued to appear, but often in a more complex form, in combination with one another. New stylistic trends like the Second Empire style, Queen Anne style, Stick/Eastlake style, Romanesque Revival, Renaissance Revival and Chateauesque style, borrowed from those previous styles, but offered new shapes, forms and combinations of decorative features.

Credits (clockwise from top left): Palliser's American Cottage Homes (1878 book); F. Potts Green House (107 East Linn Street; 1857); 115-121 West Bishop Street; construction date unknown.

Various styles of Folk Victorian buildings, some of which include features from other styles such as Italianate and Gothic Revival.

QUEEN ANNE (1880-1910)

- 51 buildings primarily with this style

For many, the Queen Anne style typifies the architecture of the Victorian age. With its distinctive form, abundance of decorative detail, corner tower, expansive porches and richly patterned wall surfaces, the Queen Anne style is easy to identify. High style Queen Anne buildings are often considered local landmarks, ornate and showy attention getters. This style is present in communities across the country in numerous variations of form and detail. It was the most popular style for houses in the period from 1880 to 1900, but is often employed for large scale public buildings as well.

The style was first created and promoted by Richard Norman Shaw and other English architects in the late 19th century. The name refers to the Renaissance style architecture popular during the reign of England's Queen Anne (1702-1714). Actually, the Queen Anne style is more closely related to the medieval forms of the preceding Elizabethan and Jacobean eras in England. The style became popular in the United States through the use of pattern books and the publishing of the first architectural magazine *The American Architect and Building News*.

The Queen Anne style evolved from those early English designs to become a distinctly American style with numerous, sometimes regional variations. The use of three-dimensional wood trim called spindlework was an American innovation made possible by the technological advances in the mass production of wood trim and the ease of improved railroad transport. While the Queen Anne style can take a variety of forms, certain key elements are commonly found. Queen Anne buildings almost always have a steep roof with cross gables or large dormers, an asymmetrical front facade, and an expansive porch with decorative wood trim. A round or polygonal front corner tower with a conical roof is a distinctive Queen Anne feature on many buildings of this style. Wall surfaces are usually highly decorative with variety of textures from shingles to half timbering, to panels of pebbles or bas relief friezes.

Credit: Adaptation of City of Lowell, Massachusetts Historic Board diagrams.

Bush Arcade (216-226 W High Street; constructed in 1887)

COLONIAL REVIVAL (1880-1960)

- 47 buildings primarily with this style

One of the most frequently produced and enduring popular styles in America is the Colonial Revival style. It can be seen in a seemingly endless variety of forms throughout the state and the country and still continues to influence residential architecture today. Basically, the Colonial Revival style was an effort to look back to the Federal and Georgian architecture of America's founding period for design inspiration. Less commonly, the Post-Medieval English and Dutch Colonial house forms were an influence on the Colonial Revival style. This enthusiasm to explore the architecture of America's founding period was generated in part by the Philadelphia Centennial of 1876 celebrating the country's 100th birthday. This trend was further promoted by the Columbian Exposition of 1893, held in Chicago.

Like most revival efforts, the Colonial Revival style did not generally produce true copies of earlier styles. Although, in the early years of the 20th century (1915-1935) there was a real interest in studying and duplicating Georgian period architecture. Generally, the Colonial Revival style took certain design elements — front facade symmetry, front entrance fanlights and sidelights, pedimented doorways, porches, and dormers — and applied them to larger scale buildings. These colonial era details could be combined in a great variety of ways, creating many subtypes within this style.

In the 1940s and 1950s a more simplified version of the Colonial Revival style became popular for homes, usually featuring a two-story building, a side-gabled or hipped roof, classically inspired door surrounds and windows, shutters and dormers. Less common are examples of the Dutch Colonial Revival which are distinguished by a gambrel roof, and sometimes a shallow pent roof over the first floor. Likewise, there are fewer examples of the Colonial Revival style with a second story overhang inspired by the form of Post Medieval English buildings.

The Colonial Revival style was also popular for public buildings, applying common architectural details of the style to a larger form. Colonial Revival public buildings include government offices, post offices, libraries, banks, schools, and churches.

Drawing of the Colonial Revival style

Jay T + Edna Storch House (246 W Linn Street; 1925)

ITALIANATE (1840-1885)

- 40 buildings primarily with this style

The Italian Villa/Italianate style was also part of the romantic and picturesque movement, a quest to provide architectural forms that evoked a romanticized region or earlier period of history. Previous architectural styles had also looked to the past for design inspiration, but those styles were all based on the more formal classical buildings of ancient Rome and Greece. The Romantic movement was to some degree a rebellion against architecture's strict adherence to the classical form. The movement expressed a desire for greater freedom of architectural expression and for more organic, complicated forms that were intended to complement their natural setting.

The Italianate style was modeled after the medieval farmhouses of the Italian countryside. These farmhouses were irregularly shaped and seemed to fit naturally into their rustic settings, an important objective of the Romantic Movement. The Italianate and Gothic Revival styles were made popular by the published pattern books of architect Andrew Jackson Downing in the 1840s and 1850s. This style first developed as the Italianate Villa style, which was seen as early as the 1830s and was intended as a suitable design for substantial homes or country estates. The most outstanding feature of the Italianate Villa style is the square tower, topped with a bracketed cornice.

The Italianate Villa style is also marked by irregular massing (not a simple square or rectangular shape), and an L or T shaped floor plan. As the style evolved from the Italianate Villa to the Italianate form, the square tower and irregular massing were not always present, but other elements of the style continued, notably the decorative bracketed cornice. Freestanding Italianate buildings display the cornice under widely overhanging eaves, while contiguous Italianate rowhouses or commercial buildings have a bracketed cornice on the front facade. Other markers of the Italianate style are tall, narrow windows, some with elaborate hoods, often shaped like an inverted U. Italianate windows often have round arch tops and can also be crowned by a pediment or entablature with brackets. Most Italianate buildings have columned porticoes or porches, sometimes extending across the full width of the front facade.

The Italianate style was very prevalent within its period of popularity, more so than the Gothic Revival Style. It was especially dominant in the period from 1855 through 1880. Since it was easily adapted to numerous building forms, it became a popular style for urban and rural residences and commercial and institutional buildings. The Italianate style is especially identified as the common architectural theme of mid- to late-19th century commercial buildings that lined the main street of many American cities and towns. Downtown streetscapes of this era are marked by a continuous line of distinctive bracketed cornices. The Italianate style was also commonly used for the construction of urban townhouses, again easily identified by their common bracketed cornices and long, narrow windows. Some decorative elements were of cast iron, a newly developed technology in this period.

Credit: Adaptation of City of Lowell, Massachusetts Historic Board diagram.

Attorney's Row (111-115 E High Street; 1861-1880)

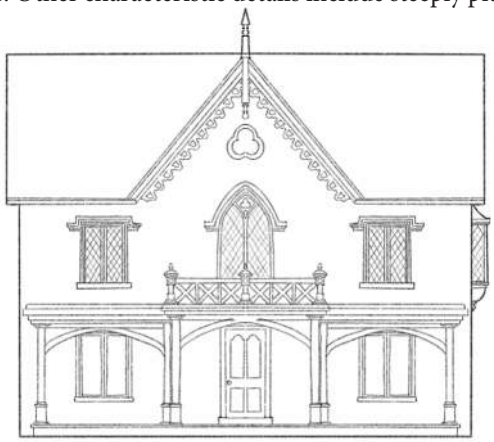
GOTHIC REVIVAL (1830-1860)

- 33 buildings primarily with this style

The Gothic Revival style is part of the mid-19th century Picturesque and Romantic movement in architecture, reflecting the public's taste for buildings inspired by medieval design. This was a real departure from the previously popular styles that drew inspiration from the classical forms of ancient Greece and Rome. While distinctly different, both the Gothic Revival style and the Greek Revival style looked to the past, and both remained popular throughout the mid-19th century. The Gothic Revival style in America was advanced by architects Alexander Jackson Davis and especially Andrew Jackson Downing, authors of influential house plan books, Rural Residences (1837), Cottage Residences (1842), and The Architecture of Country Houses (1850). This style was promoted as an appropriate design for rural settings, with its complex and irregular shapes and forms fitting well into the natural landscape. Thus, the Gothic Revival style was often chosen for country homes and houses in rural or small-town settings.

The Gothic Revival style was also popular for churches, where high style elements such as castle-like towers, parapets, and tracery windows were common, as well as the pointed Gothic arched windows and entries. The Carpenter Gothic style is a distinctive variation of the Gothic Revival style featuring vertical board and batten wooden siding, pointed arches and incised wooden trim. The name comes from the extensive use of decorative wood elements on the exterior. While some examples remain, the pure Carpenter Gothic style is not well represented in Pennsylvania.

The most commonly identifiable feature of the Gothic Revival style is the pointed arch, used for windows, doors, and decorative elements like porches, dormers, or roof gables. Other characteristic details include steeply pitched roofs and front facing gables with delicate wooden trim called vergeboards or bargeboards. This distinctive incised wooden trim is often referred to as "gingerbread" and is the feature most associated with this style. Gothic Revival style buildings often have porches with decorative turned posts or slender columns, with flattened arches or side brackets connecting the posts. Gothic Revival style churches may have not just pointed arch windows and porticos, but often feature a Norman castle-like tower with a crenellated parapet or a high spire.



Drawing of the Gothic Revival style

Many examples of Gothic Revival buildings of both high style and more vernacular character can be found across the state. The high style buildings, mansions, churches, prisons and schools sometimes offer ornate architectural details. The more common vernacular buildings may have only a few Gothic details, usually pointed arch windows and a front facing gable with wooden trim. Gothic Revival details may also be found in urban settings on rowhouses or duplexes. Later in the 19th century, Gothic Revival details were mixed with elements of other Victorian era styles to become a style known as the Victorian Gothic. In the early 20th century, a distinct variation of the Gothic Revival style, known as the Collegiate Gothic style, developed primarily for educational buildings.

Top: St. John the Evangelist Roman Catholic Church (134 E Bishop Street; 1889)
Bottom: 120 W Logan Street (not in Historic District)

VERNACULAR (1648-1950)

- 32 buildings primarily with this style

Buildings constructed in the Traditional/Vernacular mode fall into this broad category due to the cultural origins of their design, rather than their period of construction. While buildings within this tradition were built in great abundance in the early European settlement days of the state, the forms continued to be used and replicated with some frequency until roughly the turn of the twentieth century. Some traditional forms such as meetinghouses and one room schoolhouses continue to be built today, especially within certain religious sects.

Traditional/Vernacular buildings derive their form and design from a commonly shared tradition of construction. Buildings that fit into this category are not architect or pattern book designs where appearance is dictated by contemporary stylistic trends. Rather, buildings of this type reflect the ethnic or regional heritage and cultural traditions of their builders.

Traditional/Vernacular buildings are often direct links to the building practices of the European medieval past, employing the basic construction techniques of that era. They were often strictly utilitarian structures, built from affordable and readily available materials to satisfy basic and immediate needs.

A Traditional/Vernacular form may also be chosen for cultural reasons, not because it is the only available design option, but out of respect for past tradition. Certainly, buildings of this type were intended for both short term and long-term use. For many reasons, economic, cultural, and environmental, these basic vernacular buildings continued to be built far beyond the settlement period for Pennsylvania. The Traditional/Vernacular category is a rather broad umbrella, covering a wide variety of building forms based on common cultural past designs. Floor plans and site orientation can be important elements in identifying vernacular design, since simple vernacular forms were often later enhanced by high style architectural details. The distinctive building types commonly seen in Pennsylvania include: log buildings, post-medieval English inspired buildings, Pennsylvania German traditional buildings, meetinghouses, schools and agricultural outbuildings.

The architectural description "vernacular style" is often used to describe all non-architect designed buildings, or hybrids displaying bits and pieces of various styles. This term is used to describe workaday urban housing forms like row houses and duplexes and also utilitarian single-family dwellings lacking any particular stylistic elements. It is also used to refer to barns, summer kitchens, springhouses, smokehouses, and other agricultural outbuildings. In truth, vernacular buildings include a wide array of structures across a long span of time. They are an important part of the state's architecture heritage; they tell the story of most Pennsylvanians —the "common folk" of the state. For that reason, these types of buildings are sometimes referred to as "folk architecture" as well.

118-122 West Bishop Street; construction date unknown

CRAFTSMAN/AMERICAN FOURSQUARE (1900-1930)

- 18 buildings primarily with this style

The Bungalow or Craftsman style developed in California at the turn of the 20th century and was inspired by the English Arts and Crafts movement which brought a renewed interest in hand crafted materials and harmony with the natural environment. The original form of the Bungalow came from one story buildings surrounded by verandas built in India in the 19th century to serve as rest houses for travelers known as "dak bungalows." This Eastern influence can be seen in the development of the form, setting and crafted wooden details of the Bungalow style. The Bungalow style emphasizes low, horizontal lines and a design that becomes a part of its natural setting. The hallmarks of the style, wide projecting eaves and overhanging gables with exposed rafters, and open porches with heavy square porch columns often atop stone bases, give these buildings a sense of solid construction. Architect brothers Charles Sumner Greene and Henry Mather Greene are credited as the most influential early practitioners of this style. They designed Craftsman-type Bungalows as early as 1903 in Pasadena, California. Their beautifully detailed early designs were well received and were promulgated throughout the country through popular magazines like House Beautiful, Good Housekeeping, and Ladies Home Journal. Pattern books with a wide variety of Bungalow designs and complete mail order house kits soon followed, allowing the Bungalow style to spread quickly across the country. While examples of the Bungalow style can be found throughout the United States, the style is often associated with California, since it originated there, was well suited to the warm climate and became extremely popular there in the early 20th century. With appealing, small-scale house plans readily available, the Bungalow or Craftsman house was an ideal answer to the need for affordable houses for the growing middle class and developing suburbs in the first half of the 20th century.

Bungalows are square or rectangular in floor plan, usually one or one-and-a-half stories in height with low-pitched overhanging roofs, and often include large front porches with heavy porch columns. The columns may be tapered, square, paired, or set upon stone or brick piers. Bungalows usually have a front facing gable on a front porch, a projecting dormer, or at the main roof line. The overhanging eaves usually have exposed roof rafters or decorative braces and stickwork. Bungalows are often of clapboard or wood shingle, but may also be of stone, brick, concrete block or stucco. Less commonly, bungalows of log construction were built in a subtype sometimes described as Adirondack Lodge Bungalows. Another hallmark of the Bungalow style is an open floor plan of interconnecting rooms, with the front door often opening directly into the living space.

Bungalow style houses can be found throughout the state, in a variety of both high style and vernacular forms. Whole neighborhoods of bungalows developed in the period between 1900 and 1930.

Sarah E. Gephart Munson House (227 N Allegheny Street; 1907)

Credit: City of Dallas Residential Pattern Book/Style Guides.

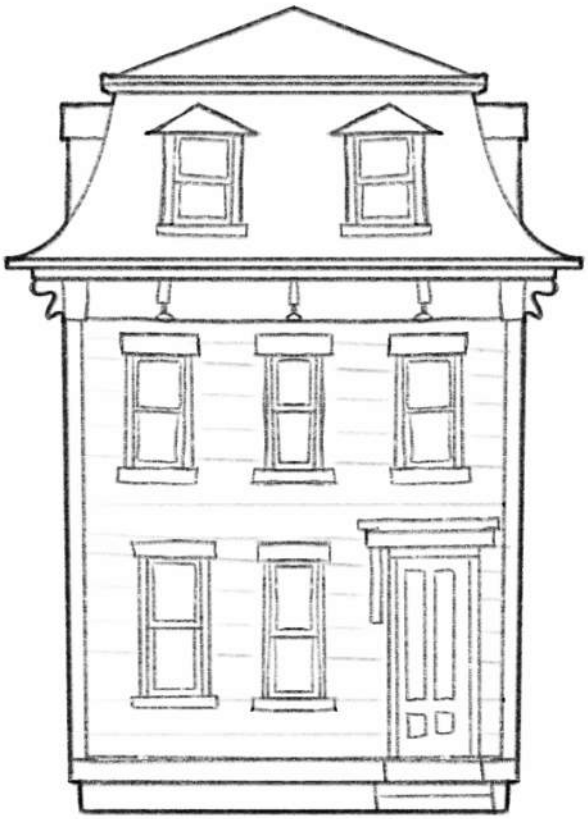
SECOND EMPIRE/MANSARD STYLE (1860-1900)

- 15 buildings primarily with this style

The Second Empire style, also called the French Second Empire style or Mansard style, was an immensely popular style throughout the United States in the 1860s and 1870s. It was used extensively in the northeastern and midwestern parts of the country. The Second Empire style had its beginnings in France, where it was the chosen style during the reign of Napoleon III (1852-70), France's Second Empire, hence its name. Well-attended exhibitions in Paris in 1855 and 1867 helped to spread Second Empire style to England and then the United States. The Second Empire style actually harkens back to an earlier time, the 17th century designs of French architect Francois Mansart, for whom the mansard roof is named. The mansard roof is the key identifying feature of this style and was considered both a fashionable and functional element since it created a fully usable attic space.

In its time, the Second Empire style was viewed as a contemporary "modern" style, rather than revival style, since it was popular in France and the United States simultaneously and its combined design elements did represent a new building form. The style was first seen in America in the 1850s and flourished after the Civil War. It was so commonly employed in that era that it was sometimes referred to as the "General Grant style."

Perhaps the best-known example of this style in Pennsylvania is the Philadelphia City Hall, built in 1871-1881. While it is distinguished by its crested mansard roof, City Hall has opulent Second Empire details throughout, including dormers with decorative hoods and elaborate columned window surrounds. Examples of the Second Empire style can be found in almost every Pennsylvania town, usually in the form of single residences, duplexes or rowhouses. Second Empire mansions or public buildings are often elaborately detailed, but many other buildings of this style have only the curving lines of the shingled mansard roof to mark them. Other commonly seen details are a bracketed cornice beneath the mansard roof, round arched windows, decorative dormer windows, an iron crest at the roofline, and columned porches or porticoes.



Credit: Adaptation of City of Lowell, Massachusetts Historic Board diagram

119 East High Street; construction date unknown

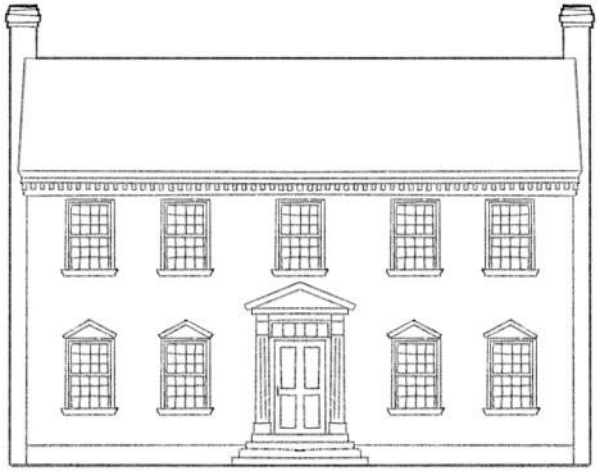
GEORGIAN (1700-1800)

- 14 buildings primarily with this style

The Georgian style, identified by its symmetrical composition and formal, classical details, was the most prevalent style in the English colonies throughout the 18th century. It was the first architect-inspired style in America, a distinct departure from the more utilitarian, earlier buildings that followed prevailing folk traditions. The Georgian style arrived in America via British architectural building manuals called pattern books around 1700. While the Georgian style was popular in England in the 17th and 18th centuries, it is based on the classical forms of the earlier Italian Renaissance period. English master architects Inigo Jones, Christopher Wren and James Gibbs, inspired by the classicism of the Italian Renaissance developed the Georgian style in England. As the style spread to the colonies, it reflected a period of colonial growth and prosperity and a desire for more formally designed buildings.

A typical Georgian house in Pennsylvania is a stone or brick two-story building with a side-gabled roof and a symmetrical arrangement of windows and doors on the front facade. Usually 5 bays (or openings) across with a center door, the style also commonly features a pedimented or crowned front entrance with flanking pilasters. Other commonly seen details are multi-paned sliding sash windows, often in a 6 light over 6 light pattern, a dentilated cornice, and decorative quoins at the corners of the building. Smaller Georgian buildings might be only 3 bays across, and feature either a center door or side door. The side door version is called a "Two-thirds Georgian" since it follows the Georgian style but lacks two of the usual five bays across the front. This variant of the style, adapted to an urban setting, appears in rowhouse or townhouse form in the state's early cities. Some Georgian buildings in Pennsylvania were built with a pent roof between the first and second stories, although this was not the common form. Another regional variation of the style is the hooded front door, marked by a shallow roof projecting from the decorative crown at the front entry.

Elements of the Georgian style in various vernacular forms appear on buildings in Pennsylvania throughout the 18th century and beyond.



Drawing of the Georgian Style.

Miles-Potter-Humes House (203 N Allegheny Street; 1815)

SHINGLE STYLE (1880-1900)

- 11 buildings primarily with this style

The Shingle style house is marked by the presence of shingles on not just the roof, but on the wall surfaces themselves. The first-floor walls may be shingled, or of stone or brick. Shingles may also cover gable ends, curving towers and porch columns. Shingle style buildings have a rather monochrome appearance since the shingles are unpainted and uniformly cover most exterior surfaces. In shape and form, the Shingle style resembles the Queen Anne style, but it lacks the abundant decorative details. Porches are expansive, often wrapping around the front and sides of the building. Roofs are generally sweeping and multi-gabled. Windows are small and multi-paned and are often grouped in pairs or triples.

This style was employed by prominent American architects like H.H. Richardson, Frank Lloyd Wright and the firm or McKim, Meade, and White. The Shingle style is sometimes referred to as an outgrowth of the Queen Anne style as influenced by the early shingled buildings of New England colonies. The style began in that region and some of the earliest and most notable examples are located there. The Shingle style spread throughout the country, but never became as popular or prevalent as the Queen Anne style. It remained a high fashion, architect designed style that was seldom translated into more vernacular housing use.

Credits: Adaptation of City of Lowell, Massachusetts Historic Board diagram

CT Montgomery House (130 E Linn Street; 1890)

ROMANESQUE REVIVAL (1840-1900)

- 2 buildings primarily with this style

The Romanesque Revival style was introduced in the United States in the mid-19th century, as architectural ideas from Europe, based on the buildings of ancient Rome, were imported here. Only a few public buildings were built in this style until the talented and influential American architect Henry Hobson Richardson embraced the style in the 1870s and 1880s. Richardson, a graduate of the École des Beaux Arts in Paris, developed a more dramatic version of this style with bolder, wider arches and strong sculptural forms. The Richardsonian Romanesque version of the style continued to be used for public buildings but also became popular for residential mansions. Interest in this style continued to grow after Richardson's death in 1886 with the publishing of a book on his work and later pattern books and builders' guides.

Buildings of Romanesque Revival style are most easily identified by their pronounced round arches and heavy, massive stone or brick construction. Most have round towers, squat columns, and decorative plaques with intricate or interlacing patterns. Since masonry buildings were more expensive to build than wooden ones, Romanesque Revival structures are less common than some of the other Victorian era styles executed in wood. With its strong sense of gravity and permanence, the Romanesque Revival style was especially suited to churches, university buildings, prisons, and other public buildings.

One of the best-known buildings of the Romanesque Revival style in Pennsylvania is the 1884 Allegheny Courthouse and Jail in Pittsburgh, one of the last designs of Henry Hobson Richardson. Other excellent examples of this style can be found throughout the state, especially in church and school buildings. Many surviving train stations and courthouses are executed in this style as well.

The Romanesque Revival style is seen most often in urban and suburban areas, and rowhouses were a particularly common building type constructed in this style. The areas surrounding Pittsburgh contain a number of buildings inspired by Richardson's Allegheny Courthouse and Jail. This building influenced construction around southwestern Pennsylvania for over a decade, from public buildings to residential detached homes and rowhouses.

Elements of the Georgian style in various vernacular forms appear on buildings in Pennsylvania throughout the 18th century and beyond.

Credit: Adaptation of City of Lowell, Massachusetts Historic Board diagram.

Temple Court (118 S Allegheny Street; 1894)

Part 3

Design Guidelines for Existing Buildings

DESIGN PHILOSOPHY AND GENERAL PRESERVATION GUIDELINES

The following steps are recommended to be taken prior to starting on a project involving the rehabilitation of an historic building or structure or applying for federal or state historic preservation tax credits:

- Engage an architect or preservation consultant for your project to look at solutions and to provide expertise on the appropriate use of building materials and features.
- Identify materials and features that contribute to the historic character of your building, and note as many as possible for preservation. Features may include such building elements as walls, exterior and entryway tiles, display windows, transom windows, doors, window and door surrounds, bulkheads and kickplates, cornices and friezes, columns and piers, and building adornments.
- Stabilize damaged or deteriorated building features as a first step prior to undertaking work on the building.
- Life safety, accessibility, and code requirements all must be taken into consideration when altering existing buildings, but can be done sensitively in a way that does not destroy the integrity of the building. Identify any character-defining exterior features, materials, and finishes that may be affected by code- or accessibility-required work. Care should be taken to not obscure, damage, or destroy character-defining materials or features where possible.
- Consult with the Pennsylvania Historical and Museum Commission (PHMC) and Bellefonte Borough code officers to help determine the most sensitive solutions to comply with access, life safety, and code requirements related to your historic building. This could mean finding alternative means of compliance that will meet requirements while not negatively impacting the historic character of the building.
- Consult the Bellefonte Historical and Cultural Association (BHCA) for any available historic imagery showing what your building looked like in the past. This can serve as a baseline for completing a rehabilitation that is sensitive to your building's historic character.

American Legion Lodge No. 33 (117-121 East Howard Street; construction date unknown).

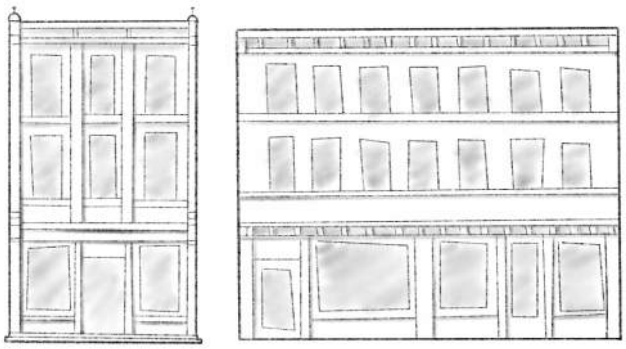
CHARACTER-DEFINING FEATURES

WHAT ARE CHARACTER-DEFINING FEATURES?

Character-defining features are the things that help your property convey its sense of history.

According to the National Park Service, a character-defining feature is a prominent or distinctive aspect, quality, or characteristic of an historic property that contributes significantly to its physical character. More simply put, they are those things that make a building special, make it worthy of inclusion within the historic district, and make it more than one in a crowd. Any time that one of those features is removed or hidden, it destroys the character of the building and makes it less special.

Character-defining features are difficult to list in detail because each architectural style has its own features. A Queen Anne and a Craftsman Bungalow both have significant features but the details are different. It is difficult to compare the ornately decorative trim work of the first to the strong angular lines of the second. The National Park Service suggests identifying the overall visual character of a building by starting with larger concepts and moving toward small details: shape of the overall building, number and placement of openings (doors, windows), roof shape, configuration, and related features (dormers, chimneys), decorative trim, setting, materials, other details.



Vertical Emphasis Horizontal Emphasis

Diagram indicating typical vertical/horizontal stylistic emphasis found in historic downtown buildings.

IDENTIFICATION CHECKLIST

The following questions from the National Park Service may help property owners in the identification process of character-defining features:

a. **Shape:** What is there about the form or shape of the building that gives the building its identity? Is the shape distinctive in relation to the neighboring buildings? Is it simply a low, squat box, or is it a tall, narrow building with a corner tower? Is the shape highly consistent with its neighbors? Is the shape so complicated because of wings, or ells, or differences in height, that its complexity is important to its character? Conversely, is the shape so simple or plain that adding a feature like a porch would change that character? Does the shape convey its historic function as in smokestacks or silos?

b. **Roof and Roof Features:** Does the roof shape or its steep (or shallow) slope contribute to the building 's character? Does the fact that the roof is highly visible (or not visible at all) contribute to the architectural identity of the building? Are certain roof features important to the profile of the building against the sky or its background, such as cupolas, multiple chimneys, dormers, cresting, or weathervanes? Are the roofing materials, their colors, or their patterns (such as patterned slates) more noticeable than the shape or slope of the roof?

c. **Openings:** Is there a rhythm or pattern to the arrangement of windows or other openings in the walls; like the rhythm of windows in a factory building, or a three-part window in the front bay of a house; or is there a noticeable relationship between the width of the window openings and the wall space between the window openings? Are there distinctive openings, like a large arched entranceway, or decorative window lintels that accentuate the importance of the window openings, or unusually shaped windows, or patterned window sash, like small panes of glass in the windows or doors, that are important to the character? Is the plainness of the window openings such that adding shutters or gingerbread trim would radically change its character? Is there a hierarchy of facades that make the front windows more important than the side windows? What about those walls where the absence of windows establishes its own character?

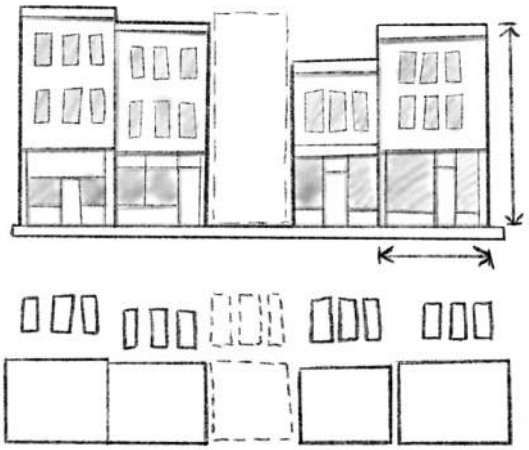


Diagram illustrating appropriate rhythms, height, and proportions of buildings to maintain historic visual character

d. Projections: Are there parts of the building that are character-defining because they project from the walls of the building like porches, cornices, bay windows, or balconies? Are there turrets, or widely overhanging eaves, projecting pediments or chimneys?

e. Trim and Secondary Features: Does the trim around the windows or doors contribute to the character of the building? Is there other trim on the walls or around the projections that, because of its decoration or color or patterning, contributes to the character of the building? Are there secondary features such as shutters, decorative gables, railings, or exterior wall panels?

f. Materials: Do the materials or combination of materials contribute to the overall character of the building as seen from a distance because of their color or patterning, such as broken faced stone, scalloped wall shingling, rounded rock foundation walls, boards and battens, or textured stucco?

g. Materials at Close Range: Are there one or more materials that have an inherent texture that contributes to the close-range character, such as stucco, exposed aggregate concrete, or brick textured with vertical grooves? Or materials with inherent colors such as orange-colored brick with dark spots of iron pyrites, or prominently veined stone, or green serpentine stone? Are there combinations of materials, such as several different kinds of stone, combinations of stone and brick, dressed stones for window lintels, used in conjunction with rough stones for the wall? Has the choice of materials or the combinations of materials contributed to the character?

h. Craft Details: ls there high-quality brickwork with narrow mortar joints? Is there hand-tooled or patterned stonework? Do the walls exhibit carefully struck vertical mortar joints and recessed horizontal joints? Is the wall shinglework laid up in patterns or does it retain evidence of the circular saw marks, or can the grain of the wood be seen through the semitransparent stain? Are there hand split or hand-dressed clapboards, or machine smooth beveled siding, or wood rusticated to look like stone, or dentilated cornices? Almost any evidence of craft details, whether handmade or machinemade, will contribute to the character of a building because it is a manifestation of the materials, of the times in which the work was done, and of the tools and processes that were used. It further reflects the effects of time, of maintenance (and/or neglect) that the building has received over the years. All of these aspects are a part of the surface qualities that are seen only at close range.

i. Setting: What are the aspects of the setting that are important to the visual character? For example, is the alignment of buildings along a city street and their relationship to the sidewalk the essential aspect of its setting? Is the front yard important to the setting of the modest house? Is the specific site important to the setting such as being on a hilltop, along a river, or is the building placed on the site in such a way to enhance its setting? Is there a special relationship to the adjoining streets and other buildings? Is there a view? Are there fences, plantings, terraces, walkways, or any other landscape features that contribute to the setting?

GUIDING PRINCIPLES

a. The existing condition of historic features should be evaluated to determine the appropriate level of intervention needed. Where the severity of deterioration requires repair or replacement of a distinctive feature, the new material should closely match the old material in composition, design, color, and texture. The goal should be to retain existing materials and features while introducing as little new material as possible.

b. New additions, exterior alterations, or related new construction should not destroy historic materials and features that characterize the building. The new work should be differentiated from the old and should be subordinate to the existing building. It should also be compatible with the materials, features, size, scale, proportion, and massing of the existing building to protect its historic integrity.

ARCHITECTURAL DETAILS

a. Repair deteriorated building features as soon as possible to prevent further deterioration.

b. Decorative features such as adornments on cornices, friezes, and parapets should be retained and repaired to maintain the historic character of the building.

c. Non-original building features may be replaced if they are not appropriate to the historical context of the building. If the non-original feature is desired due to its uniqueness or aesthetic value, it may be retained.

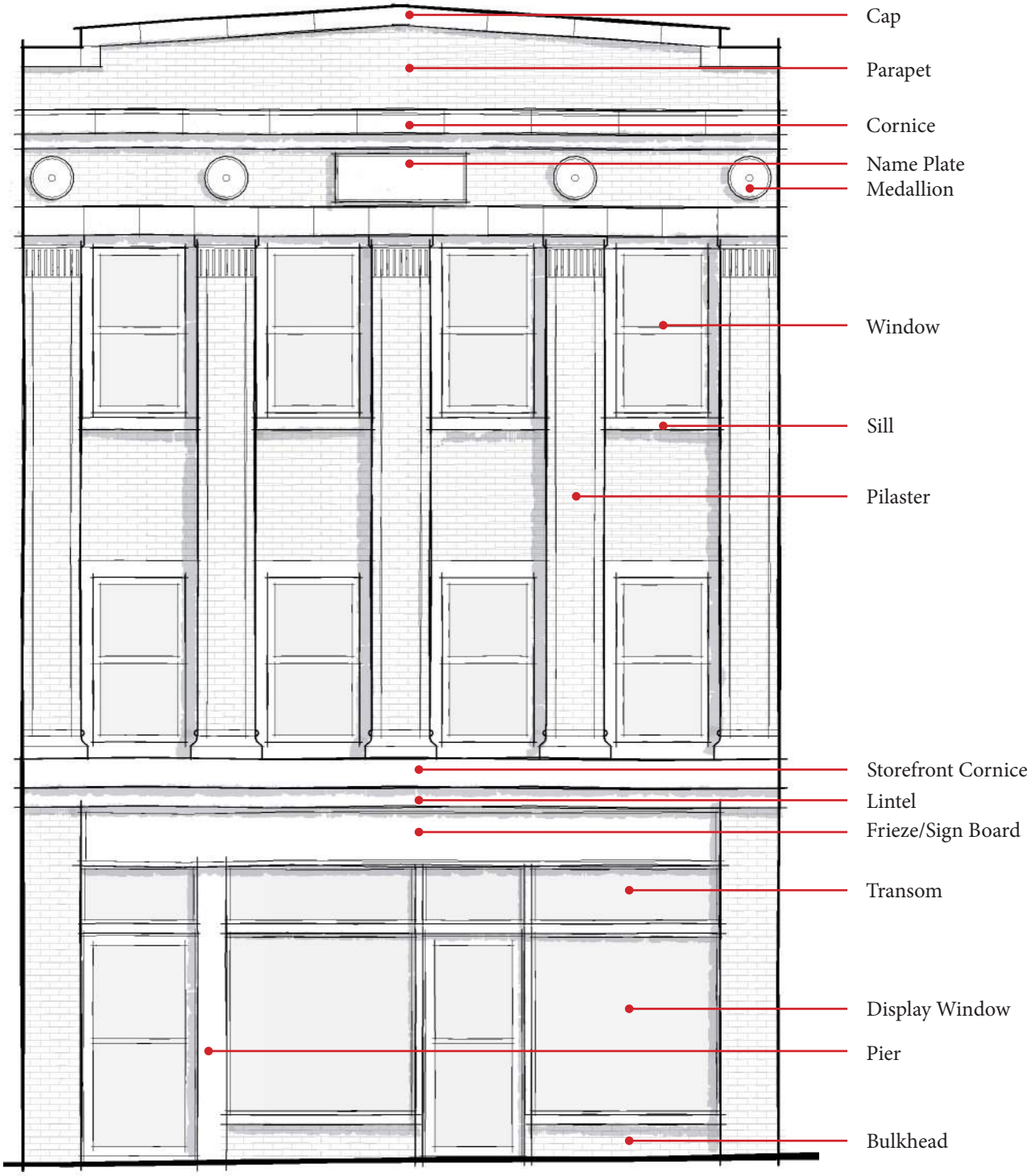
d. Historic buildings should not be ornamented with new details such as non-original cornices, friezes, or parapets, unless photographic documentation shows that those features were once present on the building.

e. Cornices, friezes, and parapets made of masonry should be left unpainted; wood or metal may be painted.

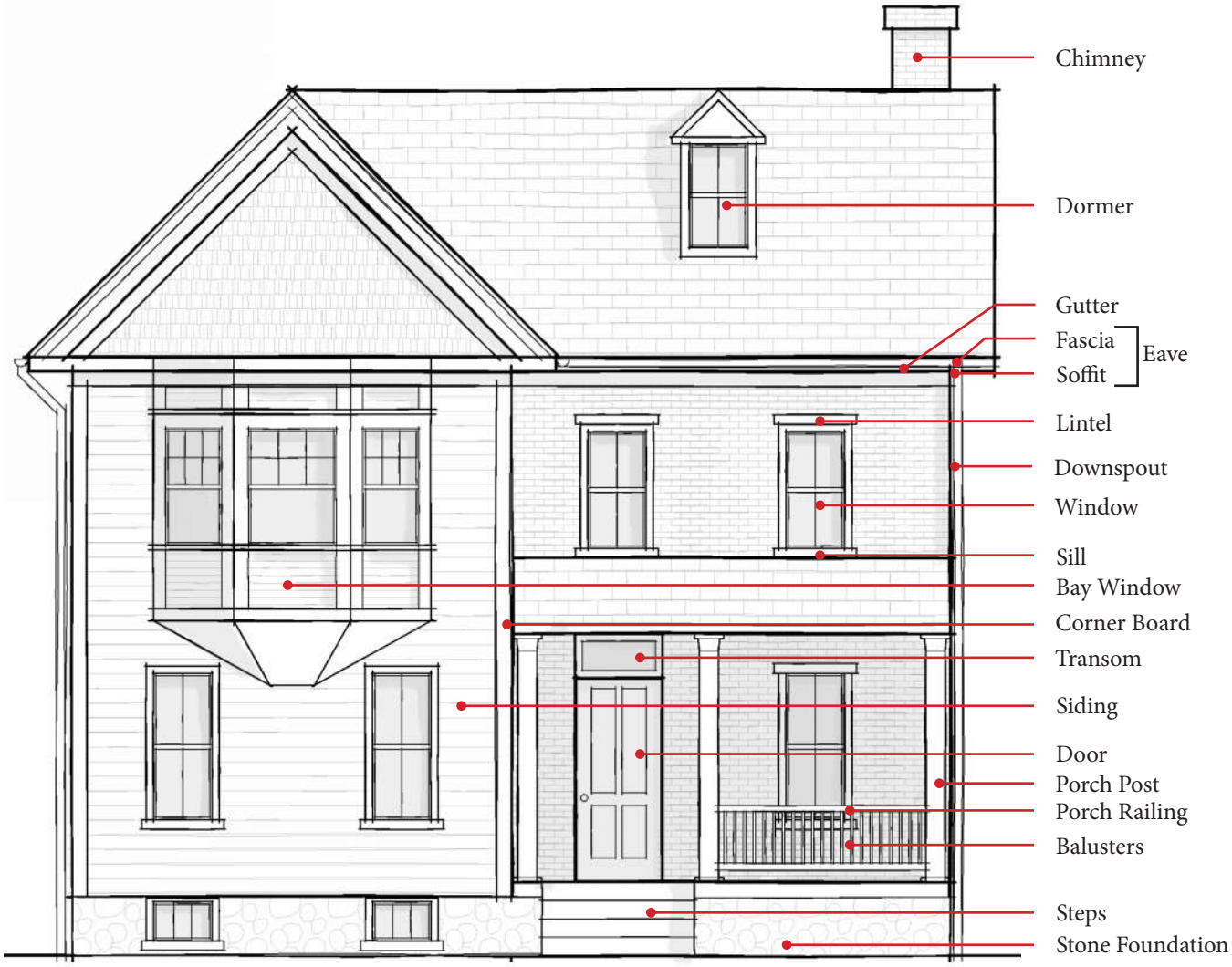
f. Cornices, friezes, parapets, and other decorative elements that are original to an historic building should not be removed, unless they present a life safety risk. In any case, repair should be pursued over replacement or removal when technically feasible.

Historical architectural details in various states of repair.

ANATOMY OF A TYPICAL HISTORIC DOWNTOWN COMMERCIAL BUILDING



ANATOMY OF A TYPICAL HISTORIC RESIDENTIAL BUILDING



EXTERIOR WALLS AND MATERIALS

GENERAL GUIDELINES

a. Historic masonry should be stabilized and repaired rather than replaced when possible.

b. Exterior salvage materials are appropriate for use on an historic building if the materials came from the same building itself. Sourcing salvaged materials is recommended for sustainability, but care should be taken to ensure the style and time period of the salvaged material is appropriate.

c. Consider the use of substitute materials to replace structural or load-bearing features that are not visible on the exterior of the building.

d. While the use of matching materials to replace historic ones is preferred, it is recognized that flexibility is sometimes required. Substitute materials that closely match the visual and physical properties of historic materials are appropriate. Refer to National Park Service, Technical Preservation Services, Preservation Brief 16: *The Use of Substitute Materials on Historic Building Exteriors* for more information.

Roof replacement utilizing substitute material to replicate original historic slate material

MASONRY

a. Protect masonry, metal, and structural elements such as wood members from corrosion and rot by keeping gutters and downspouts clear, roofing in good repair, and wood free from insect infestation. Provide proper drainage to ensure that water does not erode foundation walls, pool on surfaces, or drain toward the building.

b. Stone and brick should not be removed or covered with artificial or synthetic materials.

c. Masonry, whether stone or brick, should not be painted. These coatings can trap moisture and cause deterioration of masonry walls. Repainting may take place if the masonry was painted historically, using only historically appropriate colors. Please reach out to the HARB administrator for consultation when a color scheme is being selected for a building. Many major paint manufacturers have developed 'historic' or 'heritage' paint color charts that can also be referenced. If exterior coating is advised by a design professional or contractor, a permeable masonry paint is recommended, such as a mineral silica type, which will allow the masonry to breathe.

d. Repairing masonry should include preservation methods that strengthen materials through consolidation, such as patching walls and repointing bricks with mortar of an appropriate strength using historically appropriate widths and joint profiles. A qualified person who is familiar with mortar mixes for historic properties should do repairs and repointing.

e. Patching should be done by 'toothing-in' bricks to maintain the original coursing pattern.

f. If masonry is to be cleaned, the cleaning process should not introduce chemicals or moisture to the historic materials. The gentlest cleaning methods possible should be used, such as low-pressure water and biodegradable detergent and soft-bristle brushes. High pressure blasting and harsh chemical cleaning should be avoided.

Example of deterioration to masonry caused by inappropriate strength mortar repair

Example of inappropriate use of paint on masonry substrates, as well as inappropriate color choice

METALS

a. Metals should be painted if they were painted historically or if a coating is necessary for protection from corrosion. Otherwise, they should be left unpainted. Patina, such as that found on historic copper or bronze, should not be removed.

b. Use non-corrosive cleaning methods to clean soft metals such as lead, tinplate, and copper, and use the least abrasive cleaning methods to clean hard metals such as cast iron, wrought iron, and steel.

SIDING AND TRIM

a. Wood siding should be retained in the same profile and configuration that exists. Wood siding should be properly maintained to give it a long and healthy life.

b. Repair may include limited replacement of deteriorated members. The replacement wood should match the same species, size, profile, and appearance of the original siding.

c. If there are extensively deteriorated or missing areas of siding or trim that make localized repairs or replacement infeasible, full replacement of siding may be appropriate. New materials should replicate the original as closely as possible in material composition, size, profile, and appearance. Substitute materials, such as engineered wood, fiber cement, or synthetic cladding may be considered if they can adequately match the appearance, physical properties, and durability of the historic materials.

d. Installation of new cladding over original or existing building features is inappropriate and may cause deterioration.

ROOFS

a. Roofs can have many interesting features. Dormers, brackets, chimneys, cresting, spires, and parapets as well as the overall roof shape all contribute to a building's character and every effort should be made to retain these features in good condition.

b. Repair and restore original roofs when possible. Before replacing a roof, evaluate if repair or localized areas of in-kind replacement of roofing materials is feasible.

c. If replacement of a roof is necessary due to severe deterioration, use in-kind replacement materials that match the original material, appearance, color, pattern, shape, and dimensions.

d. If in-kind replacement of the roof is not feasible, use new roofing materials that resemble the original material in appearance, color, pattern, shape, and dimensions.

e. If photographic documentation of the original roof style is not available for an historic building, use materials that resemble the original roofing materials on nearby historic buildings of a similar style that retain historic roofing. These materials will likely be slate or clay tile for the primary roof.

Example of an original slate roof at the Brockerhoff House Hotel

Example of roof inappropriately replaced with asphalt shingle adjacent to historic slate roof

f. Alternate roofing materials may be appropriate if they resemble the appearance of the original material and do not detract from the architectural character of the building. Alternate materials for slate include asphalt shingles that mimic the appearance of slate and synthetic slate. Clay tile alternatives include engineered composite polymer products or porcelain roof tiles. Architectural and three-tab asphalt shingles as a replacement for slate and clay tile are not appropriate.

g. Historically, metal roofing is not typical as a primary roof material for residential properties. Metal was historically used on porch roofs, turret roofs, and low slope roofs, especially on commercial buildings. Metal roofs with exterior exposed fasteners, such as modern corrugated metal roofs are generally not appropriate for historic buildings; standing seam or flat seam metal are appropriate in limited applications.

h. Original sheet metal roofing should not be covered with membrane roofing or asphalt shingles.

i. Avoid altering dormer shape or roof pitch. Avoid removing historic dormers.

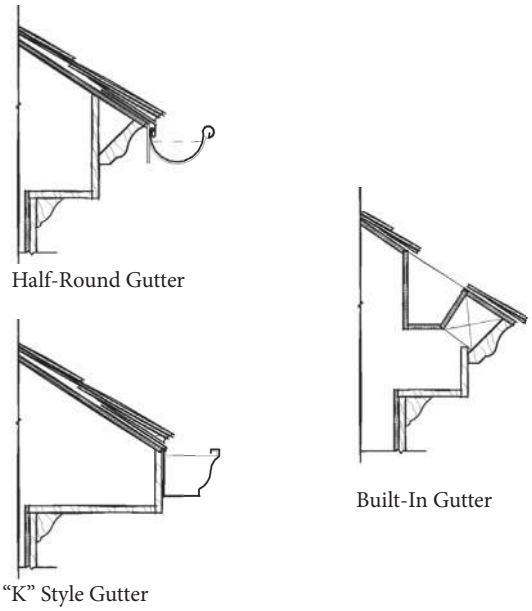
j. Avoid shortening or removing chimneys. If chimneys are no longer in use, they should be capped and retained.

k. Gutters and downspouts are functional elements that also affect the historic character of buildings. Built-in gutters should be maintained and/or repaired in-kind. Gutter systems should be appropriately sized based on industry standards and building code requirements to accomodate the anticipated volume of water.

l. If hung gutters are required, they should be installed with straps placed under the roof shingles when possible. Historic trim, moldings, or other character-defining features should not be removed, covered, or damaged in order to install a gutter system.

m. Plastic and vinyl materials are not appropriate for gutters or downspouts due to their poor strength and durability.

n. Gutters and downspouts should be painted to blend in with the building exterior, unless they are a material, such as copper, which is meant to be left unpainted.



Types of gutters found in the historic district.

STOREFRONTS

a. Historic storefronts should be stabilized and repaired rather than altered when possible.

b. The layout of storefronts should not be modified, unless to restore them back to an historical state. Windows and doors should be retained in their original sizes and shapes. Signage should be appropriately sized and shaped for the building. Original materials should be retained if possible. Any replacement materials should be similar to the original materials.

c. If extensively deteriorated or poorly functioning doors, transom windows, bulkheads and kickplates, columns and piers, and signs on a storefront are to be replaced, they should match the old features as much as possible in material, design, scale, color, and finish.

d. Original recessed entries should be retained rather than altered.

Diagram illustrating inappropriate solid/void relationships to existing structures.

Example of a replacement storefront that is not appropriate.

Example of an original storefront at 116 S. Allegheny Street; 1894.

DOORS

a. Doors often convey a good sense of a property with the details in the woodwork of the surrounds, decorative trim, sidelights, and transoms. All of these features should be retained, and doors themselves should not be replaced with modern looking styles or materials.

b. Maintain existing historic doors and door frames. If localized repairs can be made, such repairs are preferable to replacing the door or frame.

c. Replace doors in-kind if repair is not feasible. Replacement doors should match the original door in material, design, size, profile, and operation. Wood is the most appropriate replacement material, but composite wood and fiberglass doors are acceptable if they match the original. Metal and pre-hung doors are not appropriate because they do not have the same appearance and may not match the size of the original opening.

d. New doors in historic buildings should be situated in the same physical location as the original door. The opening size of the door should not be altered or infilled.

e. Storm and screen doors should complement the historic door. They should not excessively cover or detract from the entry door or its features. Full-light storm doors are most appropriate.

WINDOWS

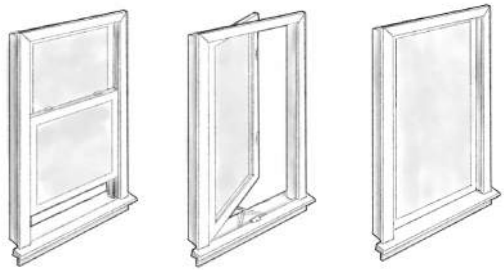
a. Every effort should be taken to maintaining existing original windows. Materials, location, proportions, and details should be given special consideration. Shutters should be retained where they are original to a building, and they should match the size and shape of the window opening.

b. Consider replacement of previously altered non-historic windows with those that are more historically appropriate.

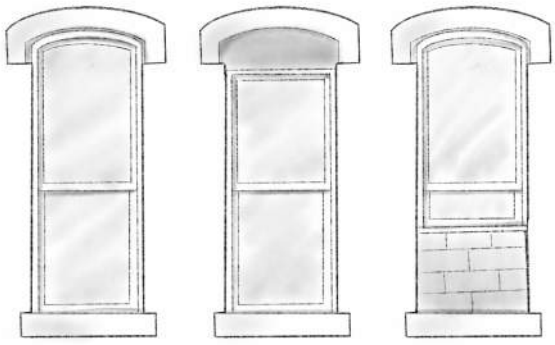
c. Historic windows should be stabilized and repaired rather than replaced when possible. Window openings that are important to the historic character of a building should be maintained in appearance. This includes the window configuration (single-hung, double-hung, casement, etc.), the frame, the sash, the casing, the sill, and the configuration of the muntins.

d. Windows that were operable should remain operable, and vice versa.

e. If extensively deteriorated or poorly functioning windows are to be replaced, they should match the old window as much as possible in material, design, scale, color, and finish. Replacing windows should only be done if repair is not possible. The window opening should not be increased or reduced during replacement.



Different types of windows found in existing buildings.



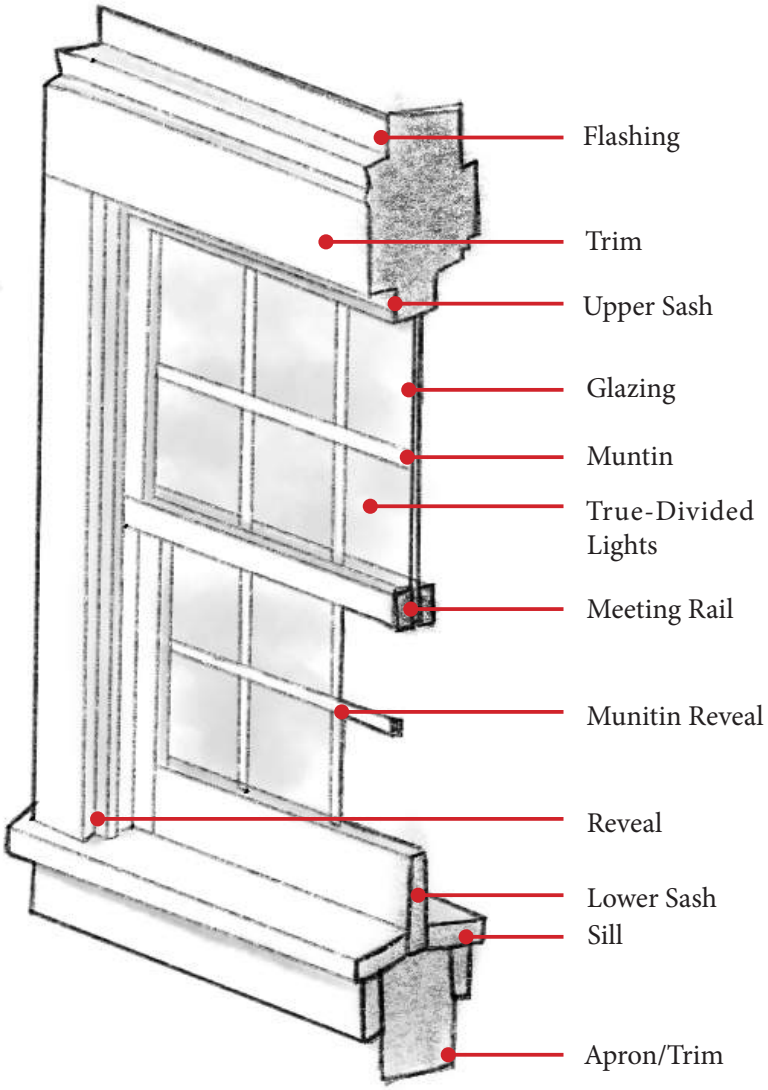
Example of appropriate window replacement approach for existing buildings. The size and proportion of historic window openings should be preserved.

f. Storm windows can be an easy way to increase energy efficiency of historic windows. Storm windows and improvements to energy efficiency are appropriate if they do not damage repairable original windows or restrict or reduce original sight lines.

g. Aluminum-clad windows are generally appropriate replacements for wood windows, as they can replicate profiles of the original details. Composite wood or fiberglass windows may also be appropriate if they match the original appearance. Vinyl windows are not appropriate due to their inability to match historic profiles and their poor durability and performance.

h. If creating new openings or infilling existing openings is necessary for new interior uses, locate openings on side or rear facades. New openings or infill of existing openings is not appropriate on primary facades.

Example of replacement windows that are inappropriate and do not meet the guidelines



The components of a typical window.

PORCHES AND STOOPS

a. Porches are important to each individual property, and they are also important to the streetscape. It is important to retain original materials and designs in elements like rails, spindles, posts, floors and roofs. Replacing items with artificial or inappropriate materials can ruin one of the biggest assets of a home and blight the streetscape.

b. Repair and restore existing historic porches whenever possible.

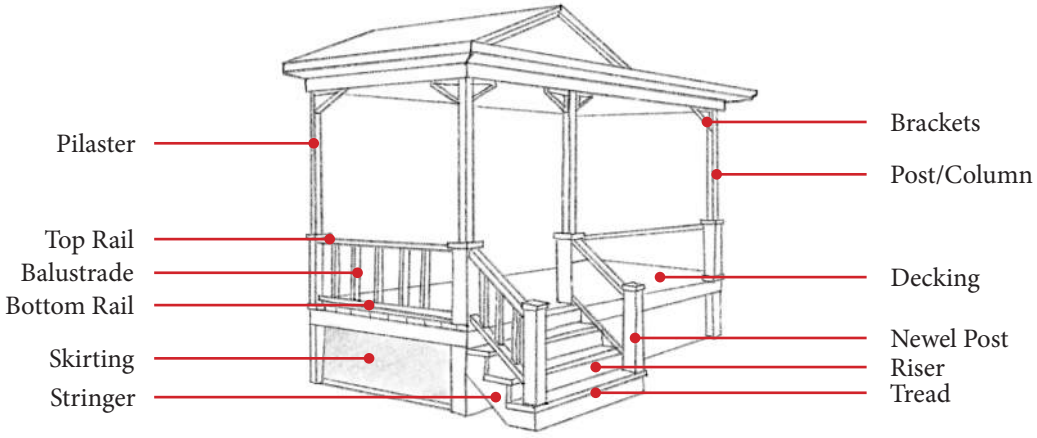
c. If repair is not feasible, replace porches in-kind, matching as closely as possible the materials, appearance, transparency, and height. Alternate materials may include composite wood decking to replace tongue-and-groove wood floor boards if they match the original dimensions. Use of dimensional lumber is not appropriate for visible replacement materials. Vinyl railings and trim are not appropriate alternate materials for wood elements. Appropriate substitute materials for wood elements may include cellular PVC or wood fiber/polymer composites.

d. If in-kind replacement of the porch is not feasible, use a design that resembles the original in materials, appearance, transparency, details, and dimensions.

e. Porches on front and contributing secondary facades should not be removed or enclosed. Roof size and shape of porches should not be changed.

f. Keep wood porches painted to help protect the wood from moisture damage.

g. Avoid removing, altering, or covering historic details on porches.



Example of an original wood porch with railing at 119 E. High Street.

Example of an original wood porch with railing at 233 N. Allegheny Street

Example of an original wood porch with stone foundation walls at 132 W High St.

FENCES, RETAINING WALLS, AND WALKWAYS

FENCES

a. Repair and restore existing historic fences whenever possible. This includes the rails, balusters, bases, and details.

b. If repair is not feasible, replace fences in-kind, matching as closely as possible the materials, appearance, transparency, and height.

c. If in-kind replacement of the fence is not feasible, use a design that resembles the original in materials, appearance, color, pattern, transparency, and dimensions.

d. Avoid removing historic fences, including removal to add new walkways, driveways, parking areas.

e. New fences should be designed to comply with any zoning codes. Fences should complement the architectural style of the building and be low and not obscure the view of the primary facade or negatively impact the pedestrian experience on the sidewalk. Appropriate designs may include picket, capped picket, and spindle; and typical materials for new fences may include wood or metal. Avoid chain-link, vinyl, plastic, split-rail, ranch-rail fences, or those composed of modern stock profiles.

Example of an iron fence at 140 W High St.

Example of an iron fence at 107 E Linn St.

RETAINING WALLS

a. Repair and restore historic masonry retaining walls. Repoint with a compatible mortar, and preserve the existing height and appearance of the wall.

b. If repair is not feasible, replace historic masonry retaining walls in-kind, matching as closely as possible the materials, appearance, surface texture, and height.

c. When constructing new retaining walls, use materials that are compatible to the historic building and surrounding buildings in appearance and scale.

WALKWAYS

a. Preserve the distinctive historic features of the landscape or streetscape, including walkways and paving that contributes character to a property. Maintain walkways leading from the sidewalk to the main building/residence entry.

b. Replace deteriorated walkways in-kin; if in-kind replacement is not feasible, utilize a compatible substitute material. Refer to the Borough's guidance on sidewalk repair included in Appendix B: Resources.

Example of a character defining walkway at 214 N Allegheny St.

Example of a stone retaining wall at 222 N Allegheny St.

ACCESSORY STRUCTURES

a. Existing accessory structures should not be removed without review.

b. Historic accessory buildings should be maintained with the same level of care as the main building. They were built within the property's period of significance and are functionally related to the primary building, which make them significant. Their relation to the street/alley and to the main building contribute to the character of the historic district's urban pattern.

c. Repair and restore, rather than replace, historic accessory structures whenever feasible.

d. When completing work to historic accessory structures, retain the dimensions of the structure to the maximum extent possible. Accessory structures should remain secondary to the primary building on a lot in scale, proportions, and appearance.

e. If repair of an historic accessory structure is not feasible, replace the structure and/or its components in-kind, matching as closely as possible the materials, appearance, and dimensions. Masonry piers should not be replaced with non-masonry materials.

f. If in-kind replacement is not feasible, design a new replacement accessory structure that takes simplified cues from the primary building.

g. Consider restoration of original features or reversal of inappropriate previous alterations if documentation of the original design is available.

ACCESSIBILITY UPDATES

a. Evaluate your historic building to determine what accessibility improvements need to be made, if any. Determine if such improvements would compromise the building's historical significance and integrity.

b. If full compliance with ADA standards is feasible, design the improvements to promote accessibility for all building users. If possible, provide access to the building from the main entrance. If another entrance is required, consider locating that entrance as close to the main entrance as possible.

c. If full compliance with ADA standards is not feasible, the building may be eligible to meet alternative minimum standards. Contact the Pennsylvania State Historic Preservation Office (PA SHPO), who can provide guidance on feasible accessibility solutions. Contact information for the PA SHPO's Central Region Community Preservation Coordinator can be found here: https://www.phmc.pa.gov/Preservation/Community-Preservation/Pages/Contact-Forms.aspx.

Example of an appropriate accessible entry modification.

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Part 4

Design Guidelines for Additions to an Historic Structure

GENERAL GUIDELINES

a. New additions to historic buildings should be considered only after determining that the existing interior spaces cannot be altered to fit the intended new use.

b. Additions should be compatible yet differentiated from the original historic building. Avoid designing additions that create the false impression that they were part of the original building.

c. When constructing an addition, take steps to minimize changes to the original historic building's exterior walls and materials and ensure that original building features are not damaged, destroyed, or hidden.

d. New additions should be undertaken in such a manner that if removed in the future, the essential form and integrity of the original historic building and its materials and features would not be compromised.

e. For new additions, choose materials that complement the colors and textures of historic or adjacent buildings in the Historic District to promote compatibility of design.

f. Additions shall comply with all Zoning Ordinance requirements.

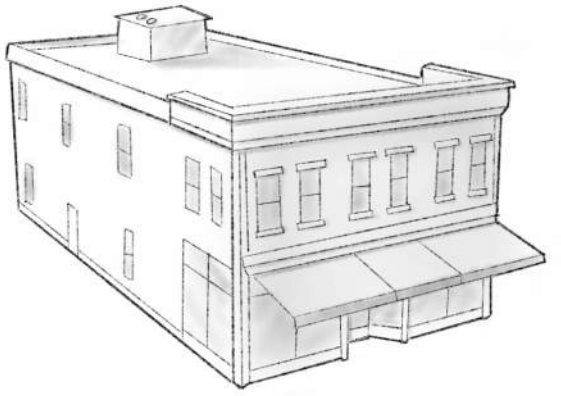
LOCATION OF ADDITIONS

a. Avoid constructing additions that alter the front facade of the building.

b. Additions should be subordinate to the original building, preferably located in the rear of the building, or the side, if the rear is not feasible.

c. Side additions should be set back from the front facade of the building to minimize impacts on the streetscape.

d. Rooftop additions should be set back from the facades of the building, particularly the front and side walls.



Place rooftop equipment to avoid obscuring significant features or adversely affect the perception of the overall character of the property from the street level.

Example of an appropriate addition at 121 E. Howard Street.

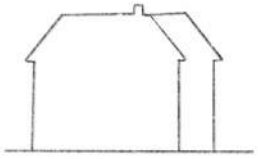
Example of an inappropriate rooftop addition.

MASS AND SCALE OF ADDITIONS

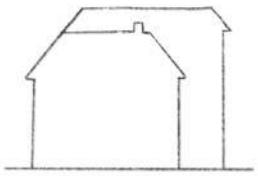
a. Design additions to be subordinate to the original historic building. New additions should be smaller in proportion overall to the size of the original historic building.

b. Additions should be shorter in height than the original historic building. If an addition is to be the same height as the original building, it should be set back considerably from the front facade of the building or connected to the original building by a passageway or hyphen. Additions should never be taller than the original building.

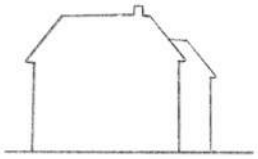
c. Dormer additions should be subordinate to the dimensions of the existing roof. They should not be taller than the existing roof, span across the building or the majority of the building, or extend from the eave of the roof to the roof's ridge.



Appropriate if set back or connected with a hyphen



Inappropriate



Appropriate

ARCHITECTURAL ELEMENTS

a. When designing additions, it is generally discouraged to create exact replicas of historic buildings or ornamentation details. Instead, the focus should be on general building form, placement, organization, materials, colors, and textures. Simplified interpretations of the original features are recommended.

b. Windows in an addition should largely match the size and shape of the windows of the original building.

c. New porches should not be added to the front or contributing secondary facades of historic buildings. If a porch was historically present on the original building and a new porch is desired, design the new porch with the same general dimensions as the original porch.

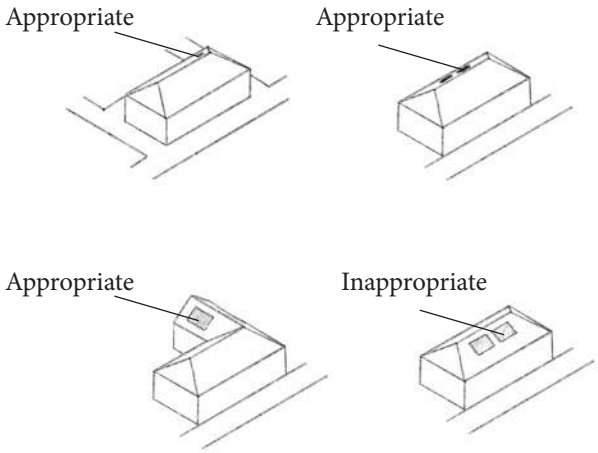
d. Roofs of additions should match the pitch and materials used on the original historic building.

MECHANICAL AND ENERGY EQUIPMENT

a. Install new mechanical systems that result in the least alteration possible to the historic building, its character-defining features, and its appearance from the street level. Provide adequate structural support for any new mechanical equipment.

b. Any mechanicals, such as HVAC units, installed on rooftops should be situated so that they are not visible from the public right-of-way.

c. Alternative energy systems, such as solar devices, should be as low-profile to the historic building as possible and should be only minimally visible from the public right-of-way. Taking advantage of parapets that extend above the roofline is recommended, when such an option is available for concealment of solar panels from view. Consult a solar energy contractor to determine if solar panels can be placed horizontally on a roof rather than at an angle.



d. Windmills and turbines are generally not recommended for direct placement on historic buildings or sites. Instead, retrofitting buildings to improve energy efficiency should be explored first to determine if a greater cost-benefit can be obtained through such improvements.

e. Green roofs can be an option for historic buildings in some cases. However, they should not be visible from a public right-of-way, and engineering studies will need to be completed to see if the historic building can accommodate the weight and water requirements of a green roof.

For more direction on implementing sustainability strategies on historic buildings, consult the Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings (PDF).

Example of inappropriate solar panel installation on roof slope easily seen from right-of-way.

Part 5

Design Guidelines for New Construction in the Historic District

GENERAL GUIDELINES

a. New construction within the historic district should fit the character of the neighborhood in terms of scale, materials, massing, proportion, size, and setback.

b. While new buildings will not be historic, they should relate to the surrounding buildings and neighborhood. They should fit in without seeming to be falsely historic.

c. Designs, materials, and setbacks from the street that are similar to those of existing buildings on the same lot or in the same neighborhood should be considered for new construction.

d. Traditional window and door openings, designs, materials, and roof shapes can also help new buildings to blend in with their older neighbors.

e. Reconstructed facades are generally discouraged for use on new buildings. Sourcing salvaged materials is recommended, but care should be taken to ensure the style and time period of the salvaged material is appropriate.

f. New buildings shall comply with all Zoning Ordinance requirements.

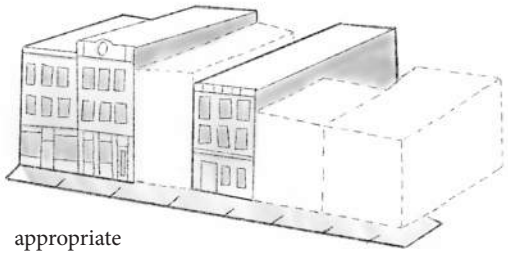
LOCATION OF NEW CONSTRUCTION

a. New construction to fill existing gaps or utilize vacant or underutilized lots is encouraged. The design of new construction buildings should be compatible with the existing historic context but differentiated as new construction. This approach will allow the new construction to fit into the visual patterns of the neighborhoods but allow contemporary design, materials, and techniques. Although there are buildings from different time periods in the district, there are unifying features that create cohesive character.

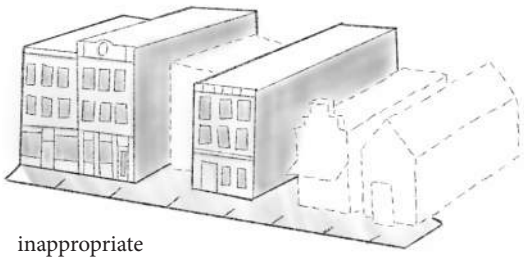
b. Maintain the continuity of the historical Downtown Bellefonte building patterns by constructing any new buildings with zero building setback from the sidewalk.

c. In Bellefonte's residential neighborhoods, construct new homes with the same setbacks as neighboring homes. New homes with inappropriately large setbacks or that are closer to the street than the neighboring homes on the block should be avoided.

Example of a compatible new structure with similar materials and proportion to the immediate context. (Garman Building; 112 E High St)



appropriate



inappropriate

Diagram indicating appropriate infill construction in regards to setbacks and proportions/roof shapes

MASS AND SCALE OF NEW CONSTRUCTION

a. New construction should look to take cues from existing historic buildings in the Historic District with respect to their scale, form, mass, height, setbacks, dimensions, orientation, proportions of wall openings, materials, textures, and colors.

b. Design new buildings to be the same approximate height as existing surrounding buildings. The new building should not stand out in a way that is incongruent with the character of the Historic District.

c. New buildings should be of the same scale as existing historic buildings, in terms of building width and mass.

d. New commercial and mixed-use buildings should be designed to be inviting to pedestrians.

e. New corner buildings should be designed so that there are two prominent facades that are treated equally when it comes to design, materials, and details.

appropriate inappropriate

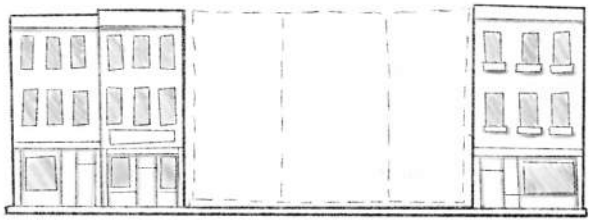


Diagram indicating new facades as an series of bays based on original proportions, rather than one continuous facade

BUILDING FEATURES

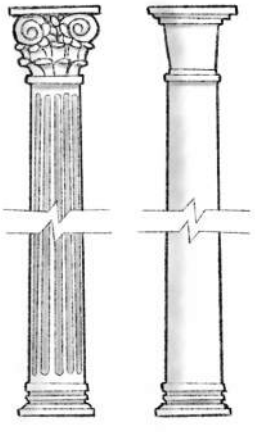
a. The ratio of solid/void (wall to window) creates a rhythm of openings within a facade. New construction should respect the pattern and proportion of openings (windows, storefronts, and doors) to unify the streetscape.

b. New construction should utilize similar composition techniques to existing historic buildings and create prominent horizontal and vertical emphasis through belt courses, lintels, cornices, pilasters, and other contemporary methods.

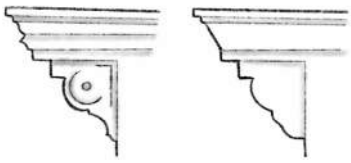
c. Main entrances to new buildings should be on the front facade facing the street. For buildings located at corners, a main entrance at the corner is also an option.

d. Doors and windows of new buildings should reflect the size and scale of such building openings in adjacent or nearby historic buildings. New windows and doors should not be inappropriately large, nor should they be smaller than those of the surrounding historic buildings.

e. New construction should employ similar roof shapes to those of the adjacent historic buildings.



Historic Simplified



Historic vs Simplified Detailing

BUILDING MATERIALS AND FINISHES

a. Brick and stone masonry are the primary materials used for the existing historic buildings, with wood and terra cotta also utilized. New materials should be compatible in color and texture with the adjacent structures to create a unified design within the Historic District.

b. The style of the new construction should be contemporary and should not attempt to imitate the style or detailing of existing or historic buildings. Detailing elements utilized, if desired, should be simplified.

c. Synthetic materials and metal siding such as vinyl, plastics, and aluminum should be avoided for use on exterior walls for new construction and renovations.

d. Incorporate local materials and materials that are dominant in the surrounding neighborhood with consideration for durability and sustainability.

ACCESSORY STRUCTURES AND FENCES

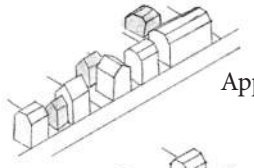
a. Newly constructed accessory structures be lower in height smaller in mass than the primary building.

b. Accessory structures should be located at the rear of the building or in a location that is minimally visible from the public street.

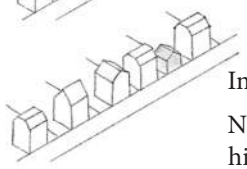
c. Accessory structures should use the same types of materials and colors as primary buildings. Masonry and wood are the most appropriate material choices, but alternative materials may be appropriate as long as they are compatible with the primary building and surrounding context.

d. New accessory structures should generally reflect the size, shape, and dimensions of nearby historic accessory structures.

e. The HARB reviews applications for fences to be sure that they are compatible with the property and with the Historic District. In general, wrought or cast iron, wood, and vegetation (shrubs) are appropriate fencing materials. Materials such as chain-link or vinyl are generally not acceptable.



Appropriate



Inappropriate

New structures should respect the historic building in style, setback, and overall relationship surroundings.

MECHANICAL AND ENERGY EQUIPMENT

a. Design new construction to take advantage of energy saving and sustainable construction features to integrate them as seamlessly as possible with the new building and maintain compatibility with adjacent buildings.

a. Any mechanicals, such as HVAC units, installed on rooftops should be situated so that they are not visible from the public right-of-way. If concealment is not possible, the mechanical equipment should be set back so that it is minimally visible.

b. Alternative energy systems, such as solar devices, should be as low-profile as possible and should be only minimally visible from the public right-of-way. Taking advantage of parapets that extend above the roofline is recommended, when such an option is available for concealment of solar panels from view. Consult a solar energy contractor to determine if solar panels can be placed horizontally on a roof rather than at an angle.

c. Windmills and turbines are generally not recommended within the Historic District.

d. Green roofs should not be visible from a public right-of-way.

For more direction on implementing sustainability strategies on historic buildings, consult the Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings (PDF).

Part 6

Guidelines for Demolition

GENERAL GUIDELINES

a. HARB review is required for proposed demolitions of any building in the Historic District. Demolition of an existing structure should only be considered as a last resort when all rehabilitation options have been explored and exhausted.

b. In lieu of demolishing an existing building, explore alternatives such as rehabilitation, adaptive reuse, relocation of the building, or a sale to another property owner.

c. Structures should be maintained to prevent 'demolition by neglect'; at a minimum, maintenance and repair of the roof, drainage, and exterior facade should be performed regularly to prevent deterioration. If it is determined that demolition is required, the design of a new building to occupy the existing site should follow the guidelines in Part 5.

d. If demolition is to take place, ensure that building materials are salvaged before demolition. Contact local construction material salvage organizations to explore the feasibility of transporting the demolished building materials to be reused elsewhere.

CONSIDERATIONS

If demolition of an existing building is proposed, the following questions should be asked and the answers reviewed with the HARB Administrator:

a. What is the historical significance of the building?

b. What condition is the building in? Is the building deteriorated to the point that it has to be demolished for life safety purposes or blight removal?

c. Are there other buildings in the borough similar to the building proposed to be demolished, or is the building individually unique?

d. What impact would demolition have on the surrounding buildings and the neighborhood as a whole?

e. Is demolition the most cost-effective means of improving the property, or is preservation a financially viable option?

f. Can the historic building be modified in a way to make it more usable for a new use?

g. If demolition is to take place, can the new building be designed in a way so that it is compatible with the surrounding buildings in the Historic District?

PROCEDURES FOR DOCUMENTATION

If demolition is to take place, complete the following steps to document the historic building:

a. Take photographs of the exterior and interior of the building and its architectural details. Note the condition and character of these spaces and their details.

b. Take measurements of the outside of the building and record its dimensions as well as its setbacks from neighboring buildings.

c. Send your photographs, notes, and measurements to the HARB Administrator.

Appendix A

Historic District Map

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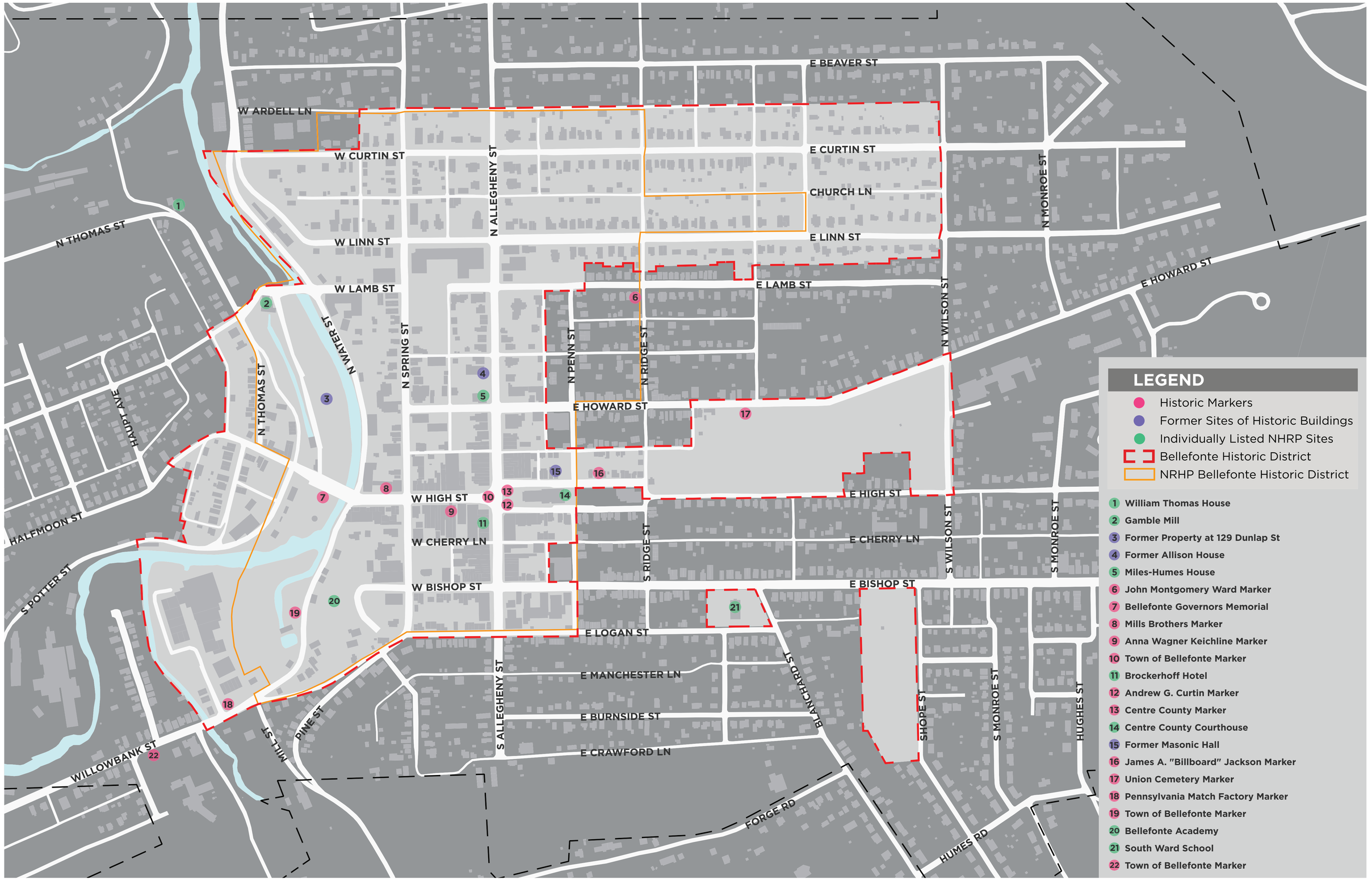

LEGEND

- Historic Markers
- Former Sites of Historic Buildings
- Individually Listed NHRP Sites
- Bellefonte Historic District
- NRHP Bellefonte Historic District

1. William Thomas House
2. Gamble Mill
3. Former Property at 129 Dunlap St
4. Former Allison House
5. Miles-Humes House
6. John Montgomery Ward Marker
7. Bellefonte Governors Memorial
8. Mills Brothers Marker
9. Anna Wagner Keichline Marker
10. Town of Bellefonte Marker
11. Brockerhoff Hotel
12. Andrew G. Curtin Marker
13. Centre County Marker
14. Centre County Courthouse
15. Former Masonic Hall
16. James A. "Billboard" Jackson Marker
17. Union Cemetery Marker
18. Pennsylvania Match Factory Marker
19. Town of Bellefonte Marker
20. Bellefonte Academy
21. South Ward School
22. Town of Bellefonte Marker

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Appendix B

Resources

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RESOURCES

The Bellefonte Borough maintains a useful collection of resources on the borough website here:

https://bellefonte.net/historic-preservation/harb/

Additional resources referenced throughout the Design Guidelines are available at the links below. If the links are no longer active, please contact the Bellefonte Borough HARB Administrator to obtain the latest information.

BELLEFONTE RESOURCES

HARB By-Laws & Ordinance

https://bellefonte.net/historic-preservation/harb/harb-by-laws/

Historical Resources Series

https://bellefonte.net/historic-preservation/historical-resources-series/

Brick

https://storyboardmemphis.org/historic-preservation/a-primer-on-why-painting-brick-can-damage-historic-home/

Windows

https://bellefonte.net/historic-preservation/harb/design-guidelines/windows/

https://www.oldhouseguy.com/window-designs/

Fire Detection & Suppression for Buildings in Historic Districts

https://bellefonte.net/wp-content/uploads/2009/05/Fire-Grant.pdf

Historic Photographs

http://www.bellefontearts.org/historic_galleries.htm

Historical Markers

https://bellefonte.net/historic-preservation/historical-markers/

Sidewalks

https://bellefonte.net/departments/planning-zoning/nuisance-code/sidewalk-repair/

Sign Design Guidelines Manual

https://bellefonte.net/wp-content/uploads/2023/01/Sign-Design-Guidelines-Manual.pdf

Twenty-Four Reasons Historic Preservation is Good for Your Community

https://bellefonte.net/wp-content/uploads/2023/08/24-Reasons-Historic-Preservation-is-Good-for-Your-Community.pdf

PENNSYLVANIA RESOURCES

State Historic Preservation Office (Pennsylvania Historical and Museum Commission)

https://www.pa.gov/en/agencies/phmc/historic-preservation.html

Pennsylvania Preservation Plan

https://www.pa.gov/content/dam/copapwp-pagov/en/phmc/documents/preservation/preservation-plan/documents/2018-Final-Statewide-Plan-Web.pdf

Certified Local Government Program

https://www.pa.gov/en/agencies/phmc/historic-preservation/clg-program.html

Preservation Pennsylvania

https://www.preservationpa.org/

NATIONAL RESOURCES

National Park Service, Technical Preservation Services, Preservation by Topic Index

https://www.nps.gov/orgs/1739/preservation-by-topic.htm

National Park Service, Technical Preservation Services, Preservation Briefs

https://www.nps.gov/orgs/1739/preservation-briefs.htm

The Secretary of the Interior's Standards for the Treatment of Historic Properties

https://www.nps.gov/orgs/1739/secretary-standards-treatment-historic-properties.htm

The Secretary of the Interior's Standards for Rehabilitation & Illustrated Guidelines on Sustainability for Rehabilitating Historic Buildings

https://www.nps.gov/crps/tps/sustainability-guidelines/index.htm

ADA Standards for Accessible Design

https://www.ada.gov/law-and-regs/design-standards/

PRESERVATION INCENTIVES

Federal Rehabilitation Investment Tax Credit

https://www.nps.gov/subjects/taxincentives/index.htm

State Historic Preservation Tax Credit

https://dced.pa.gov/programs/historic-preservation-tax-credit-hptc/