



BALTIMORE CITY HISTORIC PRESERVATION PROCEDURES AND DESIGN GUIDELINES

Adopted by
Commission for Historical and Architectural Preservation
Baltimore City Department of Planning
City of Baltimore, Maryland

Date of Adoption February 10, 2009
Date of Last Amendment January 10, 2012

Page
intentionally
left
blank.



ACKNOWLEDGEMENTS

Sheila Dixon
Mayor

Baltimore City Council
The Commission for Historical and Architectural Preservation
Baltimore City Department of Planning
Consultant, John Milner Associates, Inc.

Thanks to the many agencies, organizations and individuals that participated in developing this document through public hearings, focus groups, and by providing comments and suggestions.

Page
intentionally
left
blank.



TABLE OF CONTENTS

SECTION I: BALTIMORE CITY HISTORIC PRESERVATION IN CONTEXT

INTRODUCTION

Commission for Historic and Architectural Preservation (CHAP)
Using the Historic Preservation Procedures and Design Guidelines

Chapter 1

THE EVOLUTION OF BALTIMORE CITY	1
1.1 The Beginning: Baltimore Town in the Eighteenth Century	1
1.2 Growth and Expansion: Baltimore in the Nineteenth Century.....	2
1.3 Rising from the Ashes: Baltimore in the Twentieth Century.....	3
1.4 A Timeline: Historic Preservation in Baltimore	4

Chapter 2

COMMON BUILDING TYPES AND ARCHITECTURAL STYLES.....	7
2.1 Baltimore Early Buildings	7
2.2 Architectural Styles	7
2.3 The Baltimore Rowhouse	14

Chapter 3

UNDERSTANDING HISTORIC PRESERVATION IN BALTIMORE	17
3.1 The Benefits of Historic Preservation.....	17
3.2 Preservation Issues in Local Historic Districts.....	18

SECTION II: HISTORIC PRESERVATION PROCEDURES

Chapter 4

INTRODUCTION	21
4.1 Background.....	21
4.2 The Application Process	21

Chapter 5

DESIGNATION OF DISTRICTS AND LANDMARKS.....	23
5.1 Criteria for Designating Districts and Landmarks.....	23
5.2 Designating a Historical and Architectural Preservation District.....	23
5.3 Designating Baltimore City Landmarks and Public Interior Landmarks	24
5.4 Special List Designation.....	25

TABLE OF CONTENTS

Chapter 6

REVIEW PROCEDURES FOR DISTRICTS, LANDMARKS, AND SPECIAL LIST PROPERTIES.....	27
6.1 Role of Neighborhood Associations	27
6.2 Building Permits and Other Regulations	27
6.3 Criteria for Review and Approval.....	27
6.4 Review Procedures for Minor Projects.....	28
6.5 Review Procedures for Major Projects.....	30
6.6 Review Procedures for City-Owned Structures.....	32
6.7 Demolition	32
6.8 Projects Impacting the Special Lists.....	33
6.9 Enforcement.....	33

SECTION III: HISTORIC PRESERVATION DESIGN GUIDELINES

Chapter 7

INTRODUCTION TO DESIGN GUIDELINES.....	35
--	----

Chapter 8

DESIGN GUIDELINES FOR HISTORIC BUILDINGS	37
8.1 Identifying and Preserving Historic Building Fabric.....	37
8.2 Masonry	38
8.3 Wood	39
8.4 Metals.....	40
8.5 Doors.....	41
8.6 Windows	42
8.7 Roofing and Roof Drainage Systems.....	43
8.8 Paint and Color	46
8.9 Lighting.....	48
8.10 Signage and Awnings	48
8.11 Mechanical, Electrical, and Plumbing Systems.....	49
8.12 Accessibility.....	49
8.13 Sustainability.....	50
8.14 Alterations and Additions.....	50

Chapter 9

DESIGN GUIDELINES FOR LANDMARK INTERIORS	51
9.1 General Considerations.....	51
9.2 Distinctive Interior Features	51
9.3 Distinctive Interior Materials and Finishes.....	53
9.4 Paint and Color	54
9.5 Archeological Features.....	54

Chapter 10

DESIGN GUIDELINES FOR HISTORIC LANDSCAPES	55
10.1 Landscape Types	55
10.2 Landscape Features.....	59

Chapter 11

DESIGN GUIDELINES FOR NEW CONSTRUCTION	61
11.1 Guiding Principles for New Design	61
11.2 Site Design	61
11.3 Scale and Form.....	62
11.4 Building Features	62
11.5 Materials and Detailing.....	63

Appendices

- Appendix A: Frequently Asked Questions
- Appendix B: Definitions
- Appendix C: List of Baltimore City Historic Preservation Documents
- Appendix D: References
- Appendix E: List of National Park Service Preservation Briefs

Notes:

If any provision of these Baltimore City Historic Preservation Procedures and Design Guidelines is found to be in conflict with any provision of any rules, regulations, procedures or guidelines previously issued by CHAP, the provision in this document shall govern.

The illustrations contained in this document are provided for the convenience of affected persons, but are not intended to change the substance of the text.

Page
intentionally
left
blank.



INTRODUCTION

COMMISSION FOR HISTORICAL AND ARCHITECTURAL PRESERVATION (CHAP)

Baltimore City's fascinating history has created many unique neighborhoods and buildings. In 1964, recognizing the significance of these places, the City established the Commission for Historical and Architectural Preservation under Article 6 of the Baltimore City Code, whose mission is to enhance and promote the culture and economy of Baltimore through the preservation of buildings, structures, sites, and neighborhoods that have aesthetic, historic, and architectural value. The Commission's responsibilities have grown to include the following:

- Designating historic districts and landmarks,
- Reviewing plans for proposed alterations of designated resources,
- Offering technical assistance and research to the public,
- Administering the local historic preservation property tax credit program,
- Conserving outdoor sculpture and monuments,
- Conducting historic resource surveys,
- Providing preservation-oriented recommendations for federal and state funded projects,
- Integrating historic preservation recommendations into City plans, and
- Managing the Edgar Allan Poe House Museum.

Today, there are more than thirty local historic districts, fifty National Register historic districts, and more than 140 local landmarks.

USING THE *HISTORIC PRESERVATION PROCEDURES AND DESIGN GUIDELINES*

The Procedures and Design Guidelines are divided into three sections:

Section I: *Historic Preservation in Context* highlights the history of Baltimore and basic historic preservation information.

Section II: *Historic Preservation Procedures* outlines procedures for designating districts and landmarks, placing properties on the Special Lists, and reviewing proposed alterations to properties.

Section III: *Historic Preservation Design Guidelines* provide guidelines for the treatment of properties within Historical and Architectural Preservation Districts, City Landmarks, City-owned historic properties, and for structures on the Special Lists.

Appendices provide a list of other historic preservation documents, reference materials such as definitions, frequently asked questions, and references.

Page
intentionally
left
blank.



Chapter I

THE EVOLUTION OF BALTIMORE CITY

Today, Baltimore is a dynamic city with downtown historic buildings standing alongside sleek modern ones, distinct restaurants complementing sports and entertainment venues, and strong business, government, and educational sectors working toward a prosperous future. The City retains a unique blend of old and new, vernacular and architect-designed magnificence, and urban streets and lush natural parks, all of which illustrate the dynamic history of Baltimore.

1.1 THE BEGINNING: BALTIMORE TOWN IN THE EIGHTEENTH CENTURY

EARLY SETTLEMENT

English settlement in the Baltimore area began ca. 1661, though it remained largely undeveloped for nearly 70 years. While many claimed land, few landowners actually settled there. Those who did built large self-sufficient tobacco plantations. With little need for a center of commerce, no towns existed, and only a few mills, the first built ca. 1711, comprised local industry.

In 1729, the Maryland General Assembly permitted settlers to establish Baltimore Town to the west of Jones Falls. This first city plan, created in 1729, consisted of sixty acres divided into one-acre lots. In 1732, a second settlement called Jones Town was laid out on ten acres to the east of Jones Falls. Jones Town merged with the larger Baltimore Town in 1745. Since that time, Baltimoreans have altered the natural topography by grading the hills, straightening channels, filling in swamps, and creating new land by dredging, filling, and wharfing around the harbor.

FROM VILLAGE TO CITY

Baltimore Town grew slowly at first. By 1752, the town was comprised twenty-five houses, two taverns, a few businesses, and a church. The initial tobacco trade became stagnant, but in the 1740s newly arrived German and Scots-Irish settlers introduced grain cultivation and flour milling. Energized by European immigrant labor, flour rapidly overtook tobacco as the region's greatest source of profit. Baltimore Town was transformed from a frontier village to a thriving port town, becoming the Baltimore County seat in 1768.



Baltimore in 1752

Around 1761 Edward Fell, son of immigrant William Fell, an English Quaker, laid out a new town called Fell's Point located to the east of Baltimore Town. The new street patterns developed a harbor that competed with Baltimore Town. In 1773, the rivalry between the two towns ended when eighty acres of Fell's Point merged with Baltimore Town, creating a larger, more powerful entity. By 1774, Baltimore Town had almost 6,000 inhabitants, 560 dwellings, and two thriving harbors.

Following the Revolution, Baltimore became known as North America's first "boom town." The town grew quickly, dramatically changing its appearance. City officials passed a street paving act that governed the widening, straightening, and regrading of streets. To correct the haphazard patterns of Baltimore's initial development and to reduce frequent legal disputes about property boundaries, the town authorized surveyor G.G. Presbury to create an accurate city plat. This survey, the first of many, synthesized early land and town plats and matched up misaligned streets and lot lines as best it could. Other city improvement projects spurred rapid expansion, including the creation of three separate neighborhood markets in 1784, the re-channeling of Jones Falls and the opening of Calvert Street as a major north-south street.

By 1796, Baltimore had transformed into a rugged and fast-growing seaport, with a population approaching 25,000. The City's growth was caused by its unparalleled trade success and its thriving harbors, the westernmost harbor on the East Coast of North America. Consequently, greater control and governance were needed, and Baltimore formally incorporated in 1797.

1.2 GROWTH AND EXPANSION: BALTIMORE IN THE NINETEENTH CENTURY

URBAN PLANNING

Within the first two decades of the nineteenth century, the burgeoning Baltimore of 46,000 annexed seven square miles of Baltimore County. Thomas Poppleton was hired to resurvey the City and prepare a map to guide future expansion. The Poppleton Plat, published in 1823, was a key step in the City's early urban planning. It guided Baltimore's development until 1888, and is responsible for many features evident today, including city block sizes, street names, and layout with its bends caused by inconsistencies in early alignments. Poppleton also created a hierarchical system of street widths (front, side, and alley), which greatly influenced future development and the separation of different social classes according to the determined scale of new houses.



Confederate Soldiers and Sailors Monument, 1903

Nineteenth century Baltimore adorned itself with public monuments and parks. Building the first substantial public monuments in America in 1827, Baltimore was dubbed “the Monumental City” by President John Quincy Adams. The Battle Monument, designed by Maximilian Godefroy (1815-25) and the Washington Monument by Robert Mills (1815-29) introduced public art to the Baltimore cityscape. Beginning in the 1830s with Mount Vernon Place, formal park squares

enhanced the urban grid. The Boundary Plan of 1851 set out park space and boulevards throughout the City. In 1858 the first City park commission was formed, and the first large park, the 750-acre Druid Hill Park, opened in 1860 as one of America's first large public parks.

INDUSTRIALIZATION

The introduction of steam power transformed Baltimore into an industrial powerhouse. The first steam-powered flour mill opened in 1813, and flour milling and export increased rapidly. By 1832 approximately 60 flour mills existed in Baltimore and its vicinity. The number of industries in the City tripled between 1870 and 1900, with industrial development concentrated along the waterfront dominated by textile and paper mills, munitions and glass factories, sugar refineries, and copper and iron works.

Baltimore harnessed the opportunities of the steam engine and changed the nation with the introduction of the Baltimore and Ohio Railroad (B&O). Formed in 1828, the B&O Railroad built the world's first long distance railroad by connecting Baltimore to the Ohio River Valley, providing a direct link from western farms to the port of Baltimore. The first sector to Ellicott's Mills opened in 1830, and construction continued westward until it reached its Ohio River terminus in 1853. The railroad system had immediate impacts on agriculture and commerce in Baltimore and beyond, increasing production on inland farms and in city factories. Trade and industry in the late nineteenth century was fed by Baltimore's top-notch rail and port facilities, access to raw materials and potential markets, and available capital and labor supply.

THE URBAN POPULATION

Baltimore's industrial expansion relied on a skilled workforce of African Americans and European immigrants. African Americans, both free and enslaved, formed a significant portion of Baltimore's population. By 1820, Baltimore had the largest community of free African Americans in the country. Urban slaves typically worked in their owners' homes, at a trade, or were hired out to other employers. Free black workers worked in homes of the wealthy and in the City's factories, docks, and railroads. They established employment bureaus, schools, reading clubs, debating societies, benevolent societies, and social organizations. Despite the oppressive system of slavery and racism, African Americans created a rich culture in Baltimore.

As a port city, Baltimore attracted European immigrants to work in the port, on the railroads, or as laborers. German and Irish immigration began in the early nineteenth century, followed by a dramatic influx of Bohemians, Scandinavians, Russians, Poles, Lithuanians, Italians, and Greeks after 1870. Immigration from overseas remained heavy until 1920, leav-

ing a distinct mark on Baltimore as a multilingual, multicultural city touched by the hands of countless immigrants.

Since the City's foundation, religious groups of various denominations came to Baltimore and constructed churches, meeting houses, and synagogues, many of which helped to define the neighborhoods and contribute to the texture of the City.



Industrial Baltimore, 1912

1.3 RISING FROM THE ASHES: BALTIMORE IN THE TWENTIETH CENTURY

THE GREAT FIRE

In February 1904, much of the Baltimore downtown business district burned in a fire that began on Liberty Street. More than 1,500 buildings on 140 acres were destroyed. In the aftermath of the Great Fire, City authorities seized the opportunity to improve the downtown, widen streets, build a new plaza, take ownership of many wharves, and install sewers and other needed infrastructure. Within a decade, the downtown area had been rebuilt.

In 1918, Baltimore City's last major annexation acquired nearly sixty square miles, tripling the geographic size of the City. This led to the creation of the City Plan Commission and, in 1923, the Major Street Plan and the first zoning ordinance to guide development. A ranked system of roads, less rigid street patterns with curves, and tighter controls on developers were among the results of this planning.

SUBURBANIZATION

Baltimore's suburban development began in the late nineteenth century with the advent of public transit in the form



Early twentieth century suburbanization

of first horse-drawn and then electric-powered streetcars. Pushing further into Baltimore's outskirts, the streetcar lines connected satellite towns and spurred further suburbanization. The first upscale developments were followed by suburbs for Baltimore's middle-class residents. This trend accelerated as automobile use increased, public bus and streetcar lines crisscrossed the City, and multiple routes radiated into the suburbs in all directions.

After World War II, builders scrambled to develop new neighborhoods to house Baltimore's growing postwar population. Federal loan programs encouraged suburban development by prioritizing new construction of detached houses over reuse of older homes or construction of denser housing. In 1948-1949, new housing was built for approximately 72,000 persons in and around Baltimore. The City's population peaked close to one million during the 1950s, and was supported by an excellent infrastructure of parks, schools, municipal buildings, roads, and first-rate housing stock in many neighborhoods.

Suburbanization contributed to changing patterns of segregation in Baltimore. Baltimore has always displayed patterns of segregation based on class, race, and ethnicity. In the early days before streetcars, rich, poor, and racial and ethnic groups lived side by side in the same neighborhoods; segregation occurred by street and social status as the less fortunate lived on small streets and alleys or in servant quarters of rowhouse mansions. By the twentieth century, as the vast majority of suburban neighborhoods catered to the white middle class, whole neighborhoods became segregated based on race, class, and ethnicity.

URBAN DECLINE

The suburban middle class exodus left Baltimore's older neighborhoods to the City's least advantaged residents. By the 1930s, a "ring of blight" encircled the downtown. In 1937, with funds from the National Housing Act, Baltimore formed

the Housing Authority of Baltimore City (HABC) and began an ambitious slum clearance and public housing development program. However, after the economic boom of World War II ended, massive layoffs spread urban blight across the inner city. Formerly stable, working-class neighborhoods began to deteriorate. Businesses were lured away by suburban shopping centers and office parks, and longtime retailers either joined the exodus or closed. The urban commercial sector began to decline along with the surrounding residential neighborhoods.



Inner Harbor revitalization

CHAP Collection

URBAN REVITALIZATION

Beginning in the 1950s, Baltimore strove to revive its faltering downtown by encouraging public and private investment. The 1958 Charles Center Plan transformed thirty-three acres of downtown with modern buildings, urban plazas, overhead walkways, and underground parking. This inspired the 1963 plans to redevelop the deteriorated Inner Harbor as a “playground.” Over the next twenty-five years, the Inner Harbor evolved into a successful tourist and entertainment district, replacing decaying wharves and warehouses with a dynamic mix of public, business, entertainment, residential, retail, and cultural uses. Baltimore’s downtown renaissance has spread to surrounding neighborhoods offering strong historic and cultural character, excellent museums, hospitals and universities, and improved transit systems.

1.4 A TIMELINE: HISTORIC PRESERVATION IN BALTIMORE

Baltimore City has a long record of leadership in preserving its historic buildings and landscapes. Although many early buildings were lost to fire, progress, and urban renewal programs, Baltimore has restored thousands of its historic buildings through innovative efforts, such as urban home-steading programs, monument conservation, local historic district designation, and local, state, and federal historic tax credit programs.

The following timeline highlights the key events and milestones that have been achieved in Baltimore City in the name of historic preservation.

1904: State Law prohibits the erection of buildings more than seventy (70) feet high within one block of the Washington Monument on Mount Vernon Place.

1906: US Army issues orders to abandon Fort McHenry so that the Department of Agriculture can use the fort as a cattle quarantine post. At the last minute, the order is rescinded in favor of retaining the fort for tactical, strategic, and “sentimental” reasons.

1914: Olmsted Brothers Landscape Architects recommend the preservation of Fort McHenry as a “historical military relic.”

1917: The City of Baltimore, in conjunction with the Colonial Dames, opens Mount Clare as a public museum; it becomes the first public house museum in Maryland.

1925: A citizen’s committee is established to save the Shot Tower. The committee raises \$17,000 and purchases the building. Ownership is transferred to the City of Baltimore to ensure its preservation as a Baltimore City Landmark.

1927: The City of Baltimore acquires the Flag House and allows the Star Spangled Banner Flag House Association to restore and maintain the house as a public shrine and museum.

1931: The City of Baltimore restores the former Peale Museum as the Baltimore Municipal Museum. The Society for the Preservation of Maryland Antiquities (now Preservation Maryland) is formed as the first statewide nonpro t organization in Maryland with the mission of preserving Maryland’s historic buildings, neighborhoods, landscapes, and archeological sites.

1934: Dickeyville is purchased at auction; restoration of early mill houses and the construction of compatible new houses begins.

1939: The Edgar Allan Poe House on Amity Street is preserved as the namesake and centerpiece of Baltimore’s first public housing project. Fort McHenry becomes Baltimore’s only “National Monument and Historic Shrine.”

1940: A neighborhood conservation program is initiated for the Waverly community, emphasizing rehabilitation as preferable to demolition and new construction.

1958: The plan for Charles Center, Baltimore’s first major downtown urban renewal project, retains four significant buildings, and successfully incorporates them into the redesigned downtown: BG&E Lexington Building, Lord Baltimore Hotel, B&O Building, and Fidelity Building.

1961: Baltimore Heritage is established as a City-wide, non-profit preservation advocacy organization.

1963: The Lloyd Street synagogue, the first synagogue built in Maryland, is restored as a historic museum, an early example of the preservation of a historic site specifically related to ethnic heritage.

1964: The Commission for Historical and Architectural Preservation (CHAP) is created and the Mount Vernon local historic district is established. CHAP begins to administer design review for Baltimore's first designated historic district while the Mount Vernon Urban Renewal Ordinance mandates preservation rather than demolition of buildings in the neighborhood to the north, which eventually becomes part of the historic district.

1965: Maryland Institute College of Art renovates the former Mount Royal Station of the B&O Railroad for classrooms, studios, auditorium, library, and galleries. Margaret Meade, in a lecture given at the Station, commented that the renovation "is perhaps the most magnificent example in the Western World of something being made into something else." The Harlem Park Demonstration Rehabilitation Project begins and emphasizes rehabilitation rather than demolition and new construction in an urban rowhouse neighborhood.

1966: The Federal Historic Preservation Act is passed.

1967: Concerned citizens establish the Society for the Preservation of Federal Hill and Fell's Point to stop the construction of interstate highway projects that threaten these early waterfront neighborhoods.

1967: The CHAP ordinance is revised to allow for the designation of local landmarks as well as historic districts.

1969: Fell's Point is listed in the National Register of Historic Places as a proactive means to thwart proposed interstate highway projects from negatively impacting these neighborhoods.

1971: First group of landmarks are designated, beginning with City Hall.

1973: Baltimore's homesteading program begins with the rehabilitation of 44 houses on Stirling Street which had been slated for demolition as part of urban renewal efforts in the Oldtown neighborhood. Two years later, 110 houses in Otterbein are sold for one dollar to homesteaders who agree to restore and live in them for five years.

1977: Madison Park becomes the first predominantly African-American neighborhood to be designated as a Baltimore City local historic district.

1981: Baltimore's Bronze Conservation Program begins with the restoration of significant public monuments.

1982: Historical Markers Program is established with an emphasis on African American history.

1989: The preservation of Camden Station and the B&O Warehouse is incorporated into the design of Baltimore's new Major League Baseball Stadium, later to be named Oriole Park at Camden Yards.

1992: Baltimore Urban League restores the Orchard Street Church, a notable example of the adaptive use of an African-American historic site.

1996: Baltimore City establishes a local historic restoration and rehabilitation property tax credit program.

2001: The Baltimore City Heritage Area is established.

2004: CHAP Staff merges into the Department of Planning, allowing for further integration of Historic Preservation into planning activities.

2009: Baltimore comprises more than fifty National Register historic districts and thirty locally designated historic districts. Seven local districts have been created since 2000. Approximately 56,000 structures in total have been placed either on the City lists or the National Register of Historic Places.

Page
intentionally
left
blank.



Chapter 2

COMMON BUILDING TYPES & ARCHITECTURAL STYLES

Architectural styles in Baltimore have evolved considerably. The diverse population and fluctuating economic fortunes of the City resulted in an array of styles and a spectrum of scale. Vernacular buildings constructed by local masons and carpenters share the cityscape with the works of internationally renowned architects, and both urban and suburban housing demonstrate the trickle-down influence of popular architectural styles from the high-end houses of the elite to modest working-class dwellings.

For more information on identifying architectural styles, see Virginia and Lee McAlester's *A Field Guide to American Houses* (New York: Albert A. Knopf, 1995). For a thorough history of Baltimore Architecture, see Mary Ellen Hayward and Frank R. Shivers, Jr. *The Architecture of Baltimore: An Illustrated History* (Baltimore: The Johns Hopkins University Press, 2004).

2.1 BALTIMORE EARLY BUILDINGS

Few of the houses constructed in Baltimore before 1800 have survived. John Moale's 1752 drawing of Baltimore shows mostly detached or paired houses one-and-one-half to three stories in height with gabled or gambrel roofs. Small one-room frame houses with half-story dormered attic rooms above, such as the pair at 612-614 S. Wolfe St. (ca. 1800), were among the most modest dwellings, while larger houses were three or four bays wide with dormered gambrel roofs. Gambrel roofs fell out of favor by the 1790s, and gabled roofs dominated afterward. Frame houses were common until they were outlawed in 1799.



South Chapel Street, 1790s, demolished

2.2 ARCHITECTURAL STYLES

GEORGIAN, CA. 1752-1800

The Georgian style arrived from England in the mid-eighteenth century. Georgian buildings are characterized by gabled or gambrel roofs; symmetrical facades; high basements and raised first floors; projecting gabled center pavilions adorned with columned entrances; belt courses between floors; double-hung sash windows; and the application of Classical elements such as columns, pilasters and heavy entablatures. Georgian houses that survive include the Captain Robert Long House (ca. 1765) in Fell's Point, Mount Clare (ca. 1767-1768) west of downtown, and the St. Paul's Rectory on W. Saratoga Street at Cathedral St. (ca. 1789-1791). Georgian style was costly and thus used only on the homes of a few wealthy residents.



Mount Clare, 1754

FEDERAL, CA. 1789-1819

Before 1800, a new style known as Federal (or Adam) was appearing in Baltimore. The Federal style, like the Georgian, came from England, and was a lighter, more fluid architecture with emphasis on verticality and graceful curves. Delicate colors, carved arabesques, and tracery moldings enhanced Federal buildings. Oval or polygonal bay projections; taller, slimmer windows; slender columns and pilasters; colonnaded porches; and more delicate cornices distinguished Federal buildings from Georgian ones. Country and city houses both incorporated elements of the style, particularly fanlights, recessed panels, tracery windows, and shallower roof pitches that sometimes hid the roof from full view. The Captain John Steele House (ca. 1782-1796), and Pascault Row (ca. 1819) are among the more prominent surviving residential examples.

GREEK REVIVAL, CA. 1829-1850

The Greek Revival, a veneration of ancient Greek democratic ideals, became America's first "national style" and was employed on residential, religious, and public buildings in Baltimore. The style is characterized by temple-front facades, attenuated roof pitches; a low attic story with half-windows; pilastered entrance doors with heavy, flat lintels; and small flat-roofed entrance porches with columns or square piers. The Greek Revival style was particularly appropriate for public buildings in the newly independent United States. Temple-front examples include the McKim Free School (ca. 1833) and the Lloyd Street Synagogue (ca. 1845). The first residential examples, which were side-gabled, began appearing near Mt. Vernon Place in 1829, and the style persisted into the late 1840s. High-end examples like the Mount Vernon Club (formerly the Tiffany-Fisher House, 1842) inspired the use of the style on middle-class row housing.

GOTHIC REVIVAL, CA. 1830-1860

During the 1830s, the Gothic Revival style became popular, based in large part on the pattern books of Alexander Jackson Downing and fascination with the medieval period. The style represented a blending of form with function, and verticality was emphasized. Arched and pointed openings, stone facades, steep-pitched gables, buttresses, and castle-like compositions with crenellated parapets were common details. While the style was seen on some country houses like Glen Ellen (ca. 1832), Gothic Revival in Baltimore City was most commonly used on churches, cemeteries, and institutional buildings, such as St. Alphonsus Church (1845), Green Mount Cemetery Gatehouse (1846) and Chapel (1856), and the new City jail completed in 1859.



Pascault Row, 1819



Mount Vernon Club, 1842



First Presbyterian Church Manse, 1853

ITALIANATE, CA. 1845-1890

The Italianate style was inspired by Italian villas and the Renaissance, and Americans used it both in urban and rural settings. The style is characterized by tall, narrow proportions; smooth façade materials; flat or shallow-pitched roofs; asymmetry; round or segmental arched openings and heavy curved hoods or flat lintels on doors and windows; smooth stone or pressed-brick façade surfaces; and deep, ornate cornices with brackets. The Italianate style was perhaps the most popular style in Baltimore. Cast-iron for facades, cornices, and structural support was first introduced in Baltimore and soon gained favor elsewhere. Flat-roofed industrial loft buildings with ornate iron facades, or multi-story commercial, industrial, and mixed-use buildings with heavy bracketed cornices, arched windows, and symmetrical façades became ubiquitous in the City during the second half of the nineteenth century. Growing availability of commercially produced millwork and iron details made Italianate embellishment of a basic brick commercial building a standard. Even small corner commercial buildings employed pared-down versions of the style. The Italianate style also dominated Baltimore residences characterized by wide overhanging eaves or cornices with decorative brackets, porches or elaborate hooded entrances, and cupolas. Examples abound in most nineteenth century neighborhoods, such as the 800 block of North Charles Street, the houses facing Union Square, and Clifton Mansion.

FRENCH SECOND EMPIRE, CA. 1870s

The French Second Empire's most marked characteristics are the mansard roof, a heavily detailed cornice, and a highly ornate appearance that is often similar to the Italianate. Mansard roofs, often in a mock form seen only on the façade, were common in the business district. Monumental French Second Empire buildings of the 1870s included Baltimore City Hall (1875) by George A. Frederick and the Gallagher Mansion (ca. 1855).

HIGH VICTORIAN GOTHIC, CA. 1870-1890

High Victorian Gothic, inspired by the writings of British critic John Ruskin, first appeared on Mt. Vernon-area churches in the 1870s and was followed by the YMCA building (corner of Charles and Saratoga Streets, 1872-1873), residential buildings like the Greenway Cottages (ca. 1874) on West 40th Street and industrial structures like the American Brewery on Gay Street. The style is characterized by polychromatic facades with contrasting materials and trims, complex rooflines, functional wood framing used on gables, and tall brick chimneys.



Typical Italianate style rowhouses, ca. 1870s

CHAP Collection



City Hall, 1875

HABS



American Brewery, 1877

HABS

QUEEN ANNE, CA. 1880-1915

The elaborate Queen Anne style appeared first in cottage form during the 1880s and was soon translated to rowhouses and other structures. It is characterized by asymmetry; the use of different cladding materials and patterns on the facade; multiple gables and roof planes; projecting round turrets, oriel windows, or polygonal bay windows; fretwork or spindle-work detail; stained glass windows; and elaborate ornamental brickwork. Queen Anne was one of the more popular styles used in early suburban developments.

SHINGLE, CA. 1880s-1900

The Shingle style began in fashionable coastal resorts of the Northeastern U.S. but later appeared in early upscale suburbs like Roland Park. It is characterized by asymmetrical facades with porches and roomy proportions; gabled, gambrel, or hipped roofs with cross gables and/or dormers; use of natural materials such as wood shingles and rustic stone foundations or porch piers; continuous shingle cladding over wall and roof surfaces; double-hung wood windows with multiple lights in the upper sash; and towers or bay projections.

BEAUX-ARTS AND RENAISSANCE REVIVAL, CA. 1890-1930

By the time of the 1904 re, Beaux-Arts Neoclassicism, popularized by McKim, Mead & White in the 1890s, had taken hold in the downtown area with the Baltimore Courthouse (1895-1900) and the U.S. Custom House (1903) constructed in this style. Instead of Italianate cast-iron facades, the rebuilt downtown featured many elegant, highly detailed Beaux-Arts and Renaissance Revival replacement buildings and new steel-framed “skyscrapers” like the Standard Oil building (1922), as well as unique and even whimsical landmarks like the German medieval-style Schloss House (1904) and the Emerson Bromo-Seltzer Building (1911), with its tower modeled after the campanile of Florence’s Palazzo Vecchio, but topped with a revolving seltzer bottle. Monumental Renaissance Revival banks and business buildings like the Old Federal Reserve Bank (1926) evoked Italian architecture.



Weaver House, 1887

CHAP Collection



Typical Shingle Style, ca. 1890s

CHAP Collection



Alex Brown Building, 1901

HABS

ENGLISH COTTAGE AND TUDOR REVIVAL, CA. 1890-1940

Inspired by English dwellings of the late medieval and early Renaissance era, the English Cottage/Tudor Revival style first appeared on high-end houses during the 1890s. Earlier, more elaborate examples include patterned brick, stone, or stucco cladding; half-timbering; steep-pitched roofs with cross gables; large brick chimneys; bands or groups of windows; and slate roofing. During the 1920s and 1930s, the style was used on modest houses. Steep or asymmetrical front gables; multiple façade gables; gabled vestibule front entrances; round-topped front doors; prominent exterior brick chimneys; contrasting brick or stone trim, quoins, and patterning on masonry surfaces; multi-light double-hung or casement windows; paired or triple windows; and gabled dormers and half-dormers are common characteristics.

COLONIAL REVIVAL STYLES, CA. 1900-1960s

Nationwide nostalgia for the early years of the nation and revulsion for Victorian-period excess inspired the use of various Colonial Revival styles. The English-derived Georgian/Federal subtype was by far the most popular and most enduring, lasting from the 1890s into the 1960s. As part of the Colonial Revival, residential architecture revisited the historic colonial-period architecture of different parts of the United States, and created early-twentieth-century revisions far from their historic origins. These styles were rapidly employed on relatively modest houses, and popular magazines and mail-order companies advertised the designs to consumers and developers nationwide. Baltimore contains many examples of the most popular revivalist styles.

CAPE COD STYLE

The Cape Cod house, derived from historic coastal New England dwellings, was a very popular style from the 1920s into the 1960s. Cape Cods are side-gabled, one-and-one-half-story frame dwellings with a steep-pitched roof and usually one, two, or three gabled dormers in front. The style is characterized by symmetry; double-hung wood sash windows with six-over-six lights; wood shingle or clapboard cladding, sometimes with contrasting brick or stone cladding on the front façade; and use of certain characteristics from the Georgian/Federal style, such as dentil cornices; six-over-six windows; sidelights; or small Classical-style entry porches.



Typical Tudor Revival, early 1930s

CHAP Collection



Cape Cod, ca. 1940

CHAP Collection

SPANISH REVIVAL OR MISSION STYLE

The Spanish Revival or Mission style was another manifestation of early twentieth century fascination with the early colonial period. Spanish stylistic influences from California, Florida, and the Southwest made their way to northern suburbs across the country, as Sears-Roebuck and other mail-order house companies included Spanish Revival designs. Key characteristics of Spanish Revival houses include stucco or masonry cladding; broad, horizontal proportions; asymmetry; deep eaves; tiled roofs which are usually low-pitched or hidden by parapets; Mission-style dormers or parapet projections; large, square masonry porch piers; round-arched doors; and multi-light casement windows.



Typical Spanish Revival, ca. 1920

CHAP Collection

CRAFTSMAN, CA. 1905-1930

The Craftsman or Arts and Crafts style popularized by Californian architects Greene and Greene, and Frank Lloyd Wright's Prairie style, were strong influences of the Craftsman style popularized across the country by many publications in the early 1900s. It is characterized by horizontality; a low-pitched gabled roof with exposed rafter ends; a gabled full- or partial-width front porch with thick square or battered piers; use of natural materials like wood shingle and stone or rusticated brick; and multi-light double-hung wood sash windows.

Bungalows are the most common expression of the Craftsman style. While many larger houses and rowhouses employed Craftsman details, a bungalow is a distinct and extremely common type. Bungalows were built in frame, brick, and stone, and are typically one or one-and-one-half stories in height, with a low-pitched front- or side-gabled roof; and a full- or partial-width front porch with square pier supports.



Typical Craftsman, ca. 1920

CHAP Collection

ART DECO, CA. 1924-1940

Art Deco began to make inroads in the cityscape after 1920 as tastes shifted toward a cleaner, less fussy aesthetic. Art Deco appeared in Baltimore during the 1920s, with major early examples including the Baltimore Trust skyscraper (1929), the Montgomery Ward Warehouse (1925), the Hutzler's Tower Building (1931), the Senator Theatre (1939) and the Kresge Building (1936). A more toned-down version of the style, Art Moderne, was a less-expensive "streamline" look employed on a number of commercial and transportation buildings during the 1930s and early 1940s.



Senator Theater, 1939

HABS

MODERN, CA. 1935-1970

International style Modernism began to appear during the 1930s and was first seen on Patterson Park High School (1933) by Wyatt and Nolting. However, Modernism took some time to find general favor in a city characterized by its traditional architecture, and the first significant Modernist buildings did not appear in the downtown district until the 1950s.

Beginning in the late 1940s, Baltimore's first hometown Modernist architect Alexander Cochran is credited with introducing Modernist residential designs to a city that had seen modernism only in an industrial or institutional context before. Modernism was a sleek, elegant style, which eliminated ornamental details and elaborate floor plans. Open, airy interiors were lighted by large windows, and exteriors were asymmetrical but relatively plain. Masonry construction; paired or grouped steel casement windows; glass-block wall sections or windows; and streamlined Art Deco detailing were common.

Other firms, including Peterson and Brickbauer and RTKL Associates designed significant modern buildings during the 1950s and 1960s. The 1960 choice of Mies van der Rohe's design for One Charles Center brought high-end Modernism to the heart of Baltimore. Additional examples of Modernist buildings by other designers rose during the 1960s and 1970s in the Charles Center and Inner Harbor area, including high-rise office, hotel, and apartment towers and the Morris A. Mechanic Theatre (1967), a Brutalist design by John M. Johansen. Modernism was also embraced by Baltimore's several universities and hospitals, which erected a number of new buildings in that style.

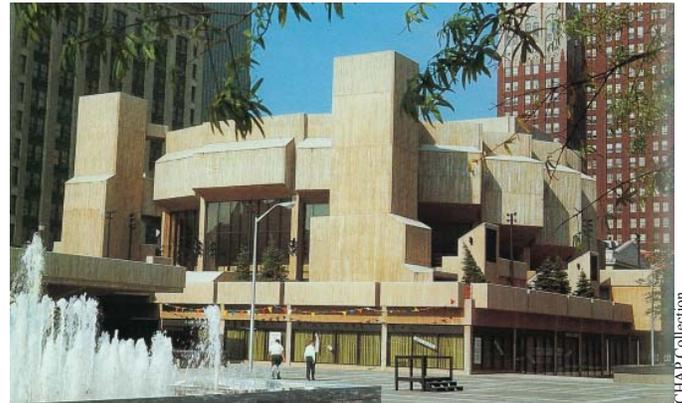
RANCH STYLE AND SPLIT-LEVEL, CA. 1935 TO PRESENT

Perhaps the most common modern house style in the Baltimore area was the ranch. Ranch houses are one story with a low-pitched gabled or hipped roof; horizontal massing; a sprawling footprint; and an asymmetrical appearance. Higher-end examples have deep eaves; cross gables and/or asymmetrical wings; large, blocky chimneys; living rooms with big picture windows or glass walls; and open interior plans. More modest ranch houses have an oblong footprint; high-set windows with horizontal sash or horizontal bands of windows; plain exteriors with minimal detail; and sometimes have front porches or other details borrowed from more



Patterson Park High School, 1933

CHAP



Mechanic Theater, 1967

CHAP Collection



Ranch, 1952

CHAP Collection

POSTMODERN AND CONTEMPORARY, CA. 1964-PRESENT

By the 1960s, architects were realizing that new buildings could be designed to relate to old ones. Hugh Newell Jacobsen's successful Bolton Square townhouse development (1967) formed a pleasing counterpart to the adjacent historic neighborhood, and inspired other developers and architects to draw upon the old in designing the new.

LOOKING AHEAD

In the twenty-first century and beyond, the architects of Baltimore will develop new expression of aesthetics, function, technology, and environment that will take their place among the styles of the past. This rich mixture will reinforce Baltimore's character as a vital urban place that preserves the best work of each generation while welcoming new creative architecture.

2.3 THE BALTIMORE ROWHOUSE

The rowhouse has dominated the Baltimore cityscape since the late eighteenth century, when American merchants attempted to recreate the grand unified terrace houses of London. Philadelphians built scores of Americanized Georgian and Federal rowhouses, and are credited with introducing them to Baltimore. The prevalence of brick rowhouses came about for many reasons: the City's rapid growth necessitated compact development; the ground-rent system made row housing more profitable for landlords and speculators; a 1799 law mandated brick construction in the City; rowhouses cost less to build because of their repeating plan and shared side walls; and local brick was inexpensive and readily available. Most houses were built by masons and craftsmen, who relied heavily on pattern books to guide their own construction. Larger houses had a back alley with a stable, but most dwellings had a small rear yard with a privy.

Among the first speculative Baltimore residential rows was a pair of three-and-one-half-story rowhouse groupings built on facing wharves in 1796 by a pair of four merchants. Other speculators followed suit, and commodious three-bay rowhouses became highly desirable to the merchant class. Smaller, two-bay-wide houses were built for the working classes by other speculators. Early speculative rowhouse groups were small, with three or four houses in a row. By the 1830s, certain speculators had enough capital to build as many as ten attached houses at a time, but by this time, few were building expensive or unified rows, and less expensive middle- and working-class rowhouse developments were typical. Pascault Row (ca. 1819) is a rare example of an early unified speculative grouping that has survived.

The typical early nineteenth-century rowhouse was a two-and-one-half-story, side-gabled brick dwelling, two rooms deep

with a back building and dormered attic. The Edgar Allan Poe House is an example of a modest version, and others can be found in Federal Hill, Fell's Point, and Ridgeley's Delight. Larger houses had an extra story and were three bays wide with fine architectural detail on the facade. After the Washington Monument introduced marble to the City around 1815, even modest rowhouses often had contrasting white marble steps, trim and other embellishments, but most houses were otherwise austere in appearance. By the 1820s, rowhouses in the Greek Revival style featured a raised attic story with shallower roof pitches to allow short attic windows in the front and rear of the top story instead of dormers. Steep gable roofs disappeared. The houses of the Railroad historic district embody this type.

Beginning in the early 1850s, flat-roofed Italianate rowhouses were built in increasing numbers. Larger three-story, three-bay houses now boasted modern conveniences like bathrooms with running water, gas lighting, and central heat. Three-story Italianate houses for the upper and middle class were put up in great volume during the 1860s and 1870s. Developers often planned residential squares to make their houses more valuable, though multiple entrepreneurs built houses near these squares. Larger groups of tiny working-class housing were built in small streets and alleys, and Italianate became the predominant form for such houses. Mt. Vernon contains some of



Broadway, 1840s

HABS

the finest and earliest Italianate houses, and Franklin Square is an example of upscale housing surrounding a square. More modest examples can be found in Barre Circle, Butcher's Hill and Fell's Point, plus countless other neighborhoods.

The 1870s, 1880s, and 1890s saw the rise of other styles. French mansard roofs and High Victorian Gothic details appeared on high-end rowhouses, but larger, middle-class developments turned to the Queen Anne, with turrets, bay windows, and stained glass windows. Mass-produced "artistic" ornamental details such as fretwork, stained glass, newel posts, and ceramic tiles, allowed builders to replicate the latest styles even in middle-class houses. Houses in Madison

Park and Mt. Royal Terrace illustrate the diversity of the late Victorian period. The Queen Anne trend was soon supplanted by the Renaissance Revival style, which created two new “artistic” house types. “Swell-front” rowhouses of yellow brick trimmed in white marble or Romanesque rusticated stone, and “marble houses,” which were at-fronted dwellings of iron-spot brick with marble trim and pressed-metal cornices, were built beginning in the 1890s and proliferated until the 1910s. By now, developers were building several blocks of row housing at a time. The City’s longest continuous row of forty-four marble houses was built in 1912 on Wilkens Avenue in Mill Hill.

Faced with growing competition from detached-home suburbs after 1900, rowhouse builders adapted new features to mimic detached houses. Rowhouse floor plans had evolved by now into a deep, narrow footprint with dark center rooms, but public health ideas of the era were emphasizing the need for ample sunlight and fresh air in buildings. Before 1910, front porches and upstairs bay windows began to appear on otherwise urban rowhouses. Around 1915, a wider, more suburbanized rowhouse form known as the “daylighter” appeared and rapidly took over the market. Daylight houses, two rooms wide and two rooms deep, provided bright and airy interiors; suburban amenities such as small yards, garages, and porches; and convenience to transit and the City. Colonial Revival, Tudor Revival, and Craftsman stylistic details were used on the facades, and post-1940 examples had simplified or minimal Colonial Revival detail. Between 1915 and 1950, thousands were built throughout the City. The Edmondson Avenue corridor in West Baltimore contains excellent examples of the middle-class early twentieth century rowhouse. Duplex houses in areas like Charles Village also adapted some of the same characteristics as freestanding houses.

After World War II, new development strongly favored detached or apartment housing over row housing, and few rowhouse developments were built after 1950. The rowhouse, seen as outmoded and obsolete was not appreciated. Garden apartments and high-rise public housing complexes rapidly replaced thousands of blighted historic rowhouses surrounding the downtown. The eventual failure of these public housing developments cast new light on the desirable scale and street interaction of the rowhouse; consequently, increased appreciation of historic examples led modern designers to reconsider their use. The rowhouse returned in the 1960s as the “town house,” and became a feature of several Modernist and New Urbanist planned communities.



Typical marble steps

CHAP collection, Aubrey Bodine, photographer

Page
intentionally
left
blank.



Chapter 3

UNDERSTANDING HISTORIC PRESERVATION IN BALTIMORE

Historic preservation enhances individual properties, neighborhoods, and the greater community. Protecting and restoring the historic characteristics of buildings and neighborhoods are key strategies in Baltimore City's Comprehensive Master Plan. Well preserved buildings contribute to a neighborhood's appearance and unique identity, while also increasing economic activities. The following provides an explanation of the many benefits of historic preservation, as well as a summary of common preservation issues and problems.

3.1 THE BENEFITS OF HISTORIC PRESERVATION

By identifying and protecting historic neighborhoods and landmarks, the Commission for Historical and Architectural Preservation (CHAP) promotes the unique history and culture of Baltimore for the benefit of its citizens, visitors, and investors. Preservation in Baltimore translates into cost savings through tax incentives and grants for preservation work, and direct reinvestment in the local economy. Preservation does not focus solely on the past, but positively impacts the future of Baltimore. By ensuring that its citizens are good stewards of the City and its heritage, we are preserving the best attributes of the City for the next generation.

The Commission protects and celebrates the history of Baltimore through historic district and landmark designation. Everyone benefits when residents live and work in historic neighborhoods, visitors explore Baltimore's unique history such as by walking in the footsteps of Frederick Douglass, and small business owners open shops in distinctive buildings that reflect the architectural styles of a former century.

PRESERVATION INCENTIVES

Incentives for the Individual

Baltimore offers some of the most significant economic incentives in the nation for undertaking preservation work. To offset the cost of rehabilitation, city, state, federal, and private programs are available to individual property owners and developers:

Baltimore City Property Tax Credit for Historic Restorations

and Rehabilitations provides a ten-year property tax credit for substantial rehabilitation projects, granted on the increased assessment resulting from such improvements. More than 1,200 projects for both income-producing and residential properties have been approved and certified through 2007.

Maryland State Heritage Preservation Tax Credit Program provides owners of residential and income-producing properties with Maryland income tax credits equal to twenty percent (20%) of the qualified capital costs expended in the rehabilitation of a "certified heritage structure."

The *Federal Historic Preservation Tax Incentives Program* is available for rehabilitation work exclusively on income-producing properties, which includes rental residential buildings. The program provides a federal income tax credit equal to twenty percent (20%) of the qualified rehabilitation expenditures.

Historic Preservation Easements, contracted through public and private trusts, can reduce federal income taxes for property owners of eligible historic properties. Under the Federal Historic Preservation Tax Incentive Program, Internal Revenue Code Section 170(h), property owners can formally agree to maintain and preserve forever the architecturally significant features of their properties' exterior in order to be eligible for a reduction in their federal income taxes.

Incentives for the Community

Beyond the individual, preservation provides benefits for the local community. Through local designation, property owners in a historic neighborhood are able to protect their unique community. The many collective benefits include:

- Eligibility for rehabilitation tax incentives;
- Increased property values with no limits on property use or restriction on sales. Throughout Maryland, property values in historic districts have proven to appreciate at a faster rate than the surrounding community;
- Protection from inappropriate exterior alterations and changes;
- Protection from demolition and inappropriate development;
- Expert technical assistance through the Notice to Proceed process;
- A strong sense of community among neighbors who value the distinctive character of their neighborhood; and
- A strong, stabilized community that can promote further investment for small businesses and residential rehabilitation.

Benefits for the Local Economy

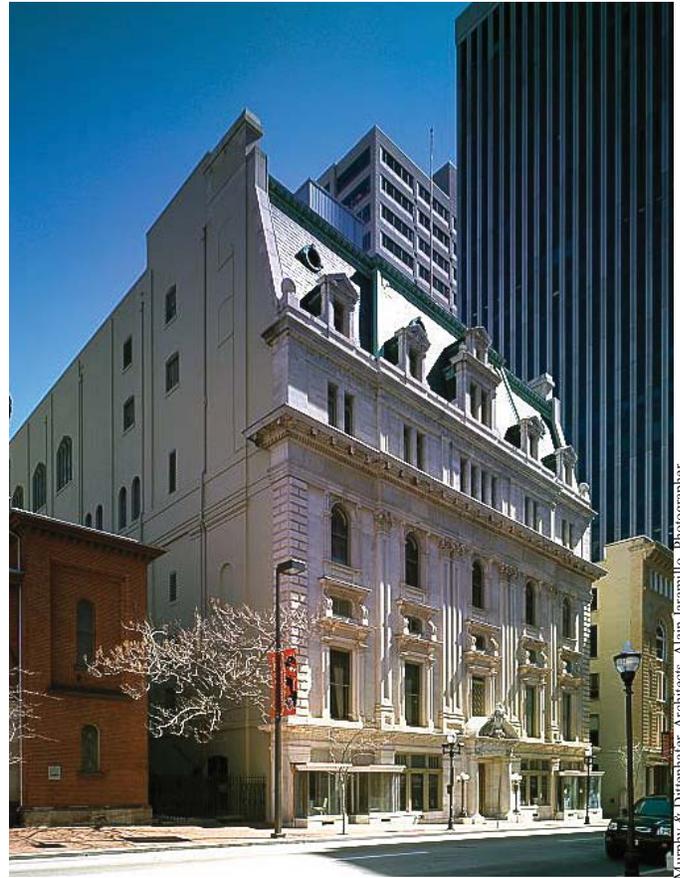
Preservation plays a direct role in boosting job creation and investment in the local economy. The rehabilitation of historic buildings is a highly-skilled, labor intensive process, requiring skilled local contractors and material suppliers.

Historic neighborhoods have existing main streets and historic commercial corridors that are ideal places for small businesses. They provide diversity of space and rent levels not found in other areas of the City. Baltimore Main Street programs, supported by the National Trust for Historic Preservation, help revitalize and promote investment in commercial historic districts.

Historic neighborhoods have become a destination for heritage tourism and a target for economic development. Visitors to historic resources stay longer and spend more money than other visitors. Baltimore has already discovered the benefits of heritage tourism and has designated the Baltimore Heritage Area, which has been implementing interpretive programs such as developing a series of heritage trails.

PRESERVATION BENEFITS THE FUTURE OF BALTIMORE

Preservation benefits the future of Baltimore by conserving its existing resources and protecting its built heritage. Preservation reuses existing infrastructure and buildings, combats sprawl, and sustains existing neighborhoods. Rehabilitation of an existing building is more cost-effective than new construction in the majority of redevelopment situations. Historic urban communities already meet Maryland's Smart Growth goals by having denser residential development,



Tremont Grand / Masonic Temple, 1865

Murphy & Dittenhafer, Architects, Alan Jaramillo, Photographer

3.2 PRESERVATION ISSUES IN LOCAL HISTORIC DISTRICTS

The Commission “enhances and promotes the culture and economy of Baltimore through the preservation of buildings, structures, sites, and neighborhoods, which have aesthetic, historic, and architectural value.” Baltimore City currently faces several challenges to preserving its historic resources. The major preservation concerns identified within Baltimore local historic districts include:

- Inappropriate renovation and new construction,
- Deferred maintenance and neglect, and
- Demolition.

INAPPROPRIATE RENOVATIONS AND NEW CONSTRUCTION

Historic buildings and neighborhoods must evolve to accommodate new uses. Historic buildings require upgrades of heating, cooling, and plumbing systems, which can involve significant work that may need to address new life safety, fire code, energy efficiency, security, or accessibility requirements. Unfortunately, insensitive renovations can cause

major loss of original, character-defining historic features. However, if appropriately designed and executed, renovations can breathe new life into existing historic buildings while preserving their unique qualities.

Most local districts have opportunities for new development. Too often, however, new construction fails to address the historic setting and character of the surrounding neighborhood. Tall buildings may dwarf historic buildings and block important views. Inappropriately designed entrances may disrupt the rhythm of historic streetscapes.

Property owners may inadvertently harm historic resources by making repairs that damage existing materials. In many cases, historic materials that could have been repaired are replaced with lower quality, modern materials that rapidly deteriorate. Over time, these small changes rob a historic resource of its integrity. Examples of inappropriate work include:

- Replacement of original windows and doors with inappropriate modern components that significantly alter the historic façade,
- Application of inappropriate coatings, including paint, stucco, or formstone over existing brick or stone work,
- Repointing masonry joints using damaging techniques or inappropriate new mortar and/or sealant.
- Damaging masonry by cleaning with abrasive methods or harsh chemical cleaners, and
- Replacement or covering of original wood siding with vinyl.

DEFERRED MAINTENANCE AND NEGLECT

Every owner of an historic property must contend with the deterioration of historic materials. In some cases, the repair of deteriorated materials requires specialized contractors and materials that are not available at the local hardware store. Examples include:

- Deterioration of stone, including cracking, discoloration, and loss of detail,
- Staining and soiling of masonry,
- Deteriorated wood elements, particularly those that are not routinely painted,
- Rusting ironwork, including balconies, fences, railings, and window grilles, and
- Failure of building materials which are no longer in use or legally available, such as asbestos cement roofing and siding.

However, many expensive repairs can be prevented with regular maintenance. A lack of routine maintenance, known as



Abandoned rowhouses

deferred maintenance, can exacerbate problems with deteriorated materials that can develop into major damage, which is costly to repair. Deferred maintenance can cause some of the following problems:

- Leaks or dampness from poorly maintained roofs, gutters, downspouts, and site drains,
- Wholesale failure of a major architectural elements, such as porches, balconies, or steps, or
- Insect infestation.

Adjacent parks, squares, and informal green spaces are integral to many neighborhoods. In many cases, small parks and squares are included within historic district boundaries. Failure to maintain adequate lighting or to cut back overgrown vegetation can lead to public safety concerns and loss of community.



Rochambeau, Cathedral Hill, 1904

DEMOLITION

The demolition of historic buildings, especially landmark or cornerstone buildings, can dramatically alter a neighborhood. Empty lots signal the decline of a neighborhood. Demolition can also be caused by long deferred maintenance or outright neglect, which is commonly referred to as demolition-by-neglect. Either way, the demolition of historic buildings destroys the unique character of Baltimore historic districts.

Where a neighborhood has lost its identity, security, and cohesiveness, it may become abandoned. In Baltimore, comprehensive planning strategies are required to revitalize dying or failed communities. Successful revitalization efforts incorporate preservation-based strategies into their overall plans. The historic building stock and streetscape can add to the neighborhood's attractions if coordinated revitalization efforts succeed.



Chapter 4

INTRODUCTION TO PROCEDURES

4.1 BACKGROUND

Article 6 of the Baltimore City Code authorizes the Commission for Historical and Architectural Preservation (CHAP) to designate historic properties and to review alterations to these properties. Baltimore has three sets of historic resource designations:

Historical and Architectural Preservation Districts, also known as local historic districts and CHAP districts, are neighborhoods of particular historical significance and architectural character. Baltimore has more than thirty designated Historical and Architectural Preservation Districts. Some of these are also National Register historic districts. The National Register designation, however, is a separate state and federal designation program. National Register historic districts that are not also Historical and Architectural Preservation Districts are not subject to CHAP review.

The Landmark Lists identify individual historically significant structures, including both exteriors and public interiors. Structures on the Landmarks Lists, known as Baltimore City Landmarks, may or may not be within a local historic district.

The Special Lists identify historically significant structures, including both exteriors and public interiors, for which limited historical review and protection is authorized.

The procedures provide information on designation and review processes. The procedures do not inform applicants about other City processes such as zoning, urban renewal plans, and Planned Unit Developments (PUDs). Property owners are strongly encouraged to consult with staff during the initial planning stages of a project both with respect to review procedures and appropriate treatments. Property owners should also consult the Historic Preservation Design Guidelines, which will be used in evaluating projects.

4.2 THE APPLICATION PROCESS

WHAT TO EXPECT DURING THE NOTICE TO PROCEED APPLICATION PROCESS

Proposed projects are reviewed prior to the issuing of a building permit. The design guidelines are consulted to determine whether to approve or disapprove a project. Property owners are expected to adhere to the guidelines to the maximum extent possible. Applicants will need to clearly explain how their project complies with the recommendations of the Design Guidelines.

WHAT TO EXPECT DURING A PUBLIC HEARING

Public meetings begin at the advertised time and follow the procedures listed below for each project and agenda item. The dates of public hearings are determined at the beginning of each calendar year and may be found on the City website or by calling the office. Meetings are held on a monthly basis, though special meetings may be scheduled. Staff will inform applicants of the date for their public hearing at least fifteen (15) days prior to the hearing.



Commission hearing

PUBLIC HEARING PROCESS

1. Staff presents background information, findings, and recommendations based upon the guidelines
2. The applicant has the opportunity to present and explain how the project complies with the Design Guidelines.
3. Commissioners may ask questions of the applicant.
4. Public testimony is given, and speakers will be advised in advance of time limits that will be uniformly applied.
5. Commissioners may ask questions of those giving public testimony.
6. A Commissioner makes a motion.
 - 6.a Motions are framed within the context of Article 6 of the Baltimore City Code and the Design Guidelines.
 - 6.b All motions should include a finding of fact and reasons why an application is being approved or disapproved.
7. A vote is taken on the motion. The final outcome and vote is reported by the Chair of the Commission.
8. Applicant will be notified by mail regarding next steps and confirming the Commission's action on the application.
9. Staff will issue a Notice to Proceed to the applicant when the Commission gives final approval of the project. After a Notice to Proceed is issued, the applicant may obtain a building permit.



Chapter 5

DESIGNATIONS OF DISTRICTS AND LANDMARKS

5.1 CRITERIA FOR DESIGNATING DISTRICTS AND LANDMARKS

In making recommendations for new districts, landmarks, and interior landmarks, the Commission for Historical and Architectural Preservation (CHAP) will consider the following criteria. The criteria will be applied in relation to the procedures for historic district and landmark designation outlined in this document. In reaching its decisions on designation, the Commission shall clearly state which criteria have been met.

CRITERIA FOR EVALUATION

The quality of significance in Baltimore history, architecture, archeology, engineering, and culture is present in districts, sites, buildings, public interiors, structures, and objects that possess integrity of location, design, setting, materials, workmanship, feeling, and association, and:

1. That are associated with events that have made a significant contribution to the broad patterns of Baltimore history; or
2. That are associated with the lives of persons significant in Baltimore's past; or
3. That embody the distinctive characteristics of a type, period, or method of construction, or that represent the work of a master, or that possess high artistic values, or that represent a significant and distinguishable entity whose components may lack individual distinction; or
4. That have yielded or may be likely to yield information important in Baltimore prehistory or history.

The above criteria mirror the National Register Criteria for Evaluation, which were developed by the National Park Service to determine historic significance in American history and culture. CHAP's criteria will determine historic significance in Baltimore history and culture. [National Register

Bulletin, *How to Apply the National Register Criteria for Evaluation*, National Park Service.]



Mt. Vernon Place

5.2 DESIGNATING A HISTORICAL AND ARCHITECTURAL PRESERVATION DISTRICT

The Mayor and City Council designate Historical and Architectural Preservation Districts by ordinance upon the review and recommendation of CHAP and the Planning Commission. The following three-step process for designating a Historical and Architectural Preservation District is outlined below.

STEP 1: HISTORICAL ASSESSMENT AND PROPERTY OWNER SURVEY

1. As a result of either community meetings or neighborhood plans, community leaders and CHAP staff shall identify historic resources and boundaries of a potential Historical and Architectural Preservation District based upon the criteria for evaluation (see 5.1).

2. The nominating party should consult with the neighborhood association and the City Council representative for the proposed district and send in writing a request for local designation to the CHAP chairman with copies to the Mayor and City Council representative.
3. All property owners within the identified area will be notified by mail. The mailing will ask property owners to express their support or opposition to local district designation.
4. Staff shall also notify the community by posting appropriate signage within the area and providing information for neighborhood newsletters, websites, email, etc.
 - b. If the Planning Commission recommends the designation, an ordinance shall be introduced into City Council, designating the historic district and setting forth its boundaries.
 - c. The Ordinance shall be referred to the City Council's Urban Affairs Committee for consideration.
 - d. Following its public hearing, the Urban Affairs Committee shall report its recommendation to City Council and the Ordinance shall follow their review process.
 - e. Thirty (30) days after the Mayor signs the Ordinance into law, the area will become a Historical and Architectural Preservation District.

STEP 2: ANALYSIS

1. Staff will present a report analyzing the mailing along with boundaries and staff recommendations to the full Commission at a public hearing. The Commission shall determine whether the request for historic district designation is ready for formal consideration at a public hearing.
2. If the Commission determines that the request is ready for consideration, a second mailing shall be sent to property owners, which will inform them of the public hearing when the historic district designation will formally be considered.
3. If the Commission decides the request for designation or proposed boundaries are not ready, it may require further actions before scheduling a subsequent public hearing.
4. Staff shall also notify the community by posting appropriate signage within the area and by providing information for neighborhood newsletters, websites, email, etc.

STEP 3: DESIGNATION

1. A public hearing will be held to consider the proposed historic district designation within thirty (30) days of the mailing referred to above. Members of the public may provide testimony on the proposed designation at the public hearing. The Commission shall vote whether or not to approve the request for designation based upon the criteria for evaluation.
2. If the Commission approves the designation, the request shall be forwarded to the Planning Commission within thirty (30) days.
 - a. If the Planning Commission does not recommend the local historic district designation, the designation process ends.

5.3 DESIGNATING BALTIMORE CITY LANDMARKS AND PUBLIC INTERIOR LANDMARKS

Baltimore exterior and public interior landmarks include properties which have been determined to be of such special historical or architectural significance that they are accorded the same consideration and protection as structures within a Historical and Architectural Preservation District. As with local historic districts, the Mayor and City Council designate structures and interior public spaces to these lists by ordinance. Only interior spaces that are accessible to the public such as hotel lobbies, theaters, civic buildings, among others can be considered for Landmark List: Public Interiors. Landmark designation also provides the opportunity for property owners to receive an historic interpretive marker. The Commission will help provide the text, graphics, layout, production, and financial assistance when available. The procedure for adding properties to both lists is outlined below.

1. The Commission, a property owner, or member of the public may request that a property or interior public space be added to one or both of the landmark lists.
 - a. For Commission initiated requests, documentation supporting the request shall be prepared and a hearing date shall be scheduled.
 - b. Property owners or members of the public must submit letters of request to the Chairman of the Commission with copies provided to the Mayor and the City Council representative in whose district the proposed landmark is located.
2. Documentation supporting a request for landmark designation shall demonstrate how the proposed landmark meets the criteria for evaluation. Staff is available to consult on the form and content of the required documentation.

- a. For property owner or public initiated requests, the applicant shall prepare documentation supporting the request for review by staff.
3. A hearing date shall be scheduled within ninety (90) days of a determination that the required documentation is complete.
4. Upon scheduling a hearing for either landmark list:
 - a. Notification shall be sent no later than thirty (30) days prior to the public hearing to the owner of record as identified in the Real Property File of the Maryland Department of Assessments and Taxation. The notification is to be sent by certified and regular mail;
 - b. The proposal for landmark designation shall be posted on the Department of Planning webpage no less than ten (10) days prior to any public hearing scheduled in association with the request;
 - c. Notification shall be sent to interested parties by first class mail. Interested parties may include but are not limited to:
 - i. The City Council representative for the district where the property is located,
 - ii. Neighborhood Associations, as identified in the Department of Planning Community Association Database, within the neighborhood(s) of the proposed landmark,
 - iii. Baltimore AIA Chapter,
 - iv. Baltimore City historic preservation organizations, and
 - v. Other interested parties as identified by the Community Planner for the planning district within which the proposed landmark is located.
 - d. A sign shall be posted on the structure giving notice of the time and place of the public hearing. All reasonable efforts will be made to obtain the approval of the owner of a property prior to performing the required posting.
5. The request for designation, supporting materials, and a staff report shall be presented at a public hearing at which members of the public may provide testimony. The Commission shall determine whether or not to approve the request for designation based upon the criteria for evaluation.
 - a. For Public Interior Landmarks, staff reports will specify those interior features that are to be considered for designation.
6. A public hearing shall be held to consider the proposed landmark within ninety (90) days of determining that the request for designation is complete.
7. If approval is granted at the public hearing noted above, the request shall be forwarded to the Planning Commission within thirty (30) days.
 - a. Upon Planning Commission recommendation of the designation, a proposed ordinance may be introduced into City Council, designating the structure to a Landmark List.
 - b. The Ordinance shall be referred to the City Council's Urban Affairs Committee for consideration. Signs shall be posted on the property giving notice of the date of a public hearing of the Urban Affairs Committee on the proposed listing and designation.
 - c. Following the public hearing, the Urban Affairs Committee shall report its recommendation to City Council and the Ordinance shall follow the City Council review process.
 - d. Thirty (30) days after the Mayor signs the Ordinance into law, the property shall be added to either or both of the Landmark Lists.



Landmark Ordinance Signing, 2009

5.4 SPECIAL LIST DESIGNATION

CHAP may place properties on one or both Special Lists in order to provide limited protection against modifications that may diminish the property's historic and architectural significance. This limited protection allows for a six-month postponement in the issuance of a permit so that alternatives to the proposed modifications may be sought.

While Landmark designations afford legal authority to approve and disapprove changes to a historic property, the Special Lists provide limited authority. Structures on a Special List are subject to the same review process as Landmarks. However, if CHAP disapproves a plan affecting a structure on a Special List, the issuance of a permit is postponed for as long as six months. The postponement period begins upon notification to the Commissioner of Housing to postpone issuance of the permit. Structures added to a Special List must meet the criteria for evaluation (see 5.1). Buildings on a Special List are not eligible for historic rehabilitation tax credits.

The following procedure is followed when adding a property to the Special Lists:

1. CHAP, a property owner, a member of the public, or a City official may request that a structure be placed on a Special List.
2. A conspicuous sign shall be posted on the property proposed for inclusion on a Special List. The posted sign shall give notice that a public hearing has been scheduled to consider Special List designation for the property and shall state the time and place of the hearing. The public hearing shall be held no sooner than ten (10) days nor later than twenty (20) days from the time the sign is posted. All reasonable efforts will be made to obtain the approval of a property owner prior to performing the required posting. In addition, information will be provided to community organizations and will be posted on the Department of Planning website.
3. From the time notice is posted until a final determination is made, the property is placed on a Special List and is subject to the requirements and procedures of Article 6, Subtitle 4 {"Alterations, etc., to Properties"}.
4. At a public hearing staff shall present a report on the proposed listing. The public may provide testimony. The Commission shall determine whether or not to list the structure on a Special List based upon the criteria for evaluation (see section 5.1).
5. If the Commission approves the listing, the structure shall be immediately be added to a Special List. The Special Lists shall be available for public inspection at the Department of Housing and Community Development, Department of Planning, and the Department of Legislative References.



Sample Landmark plaque

CHAP Collection



Chapter 6

REVIEW PROCEDURES FOR DISTRICTS, LANDMARKS, AND SPECIAL LIST PROPERTIES

The Commission reviews all exterior changes to properties in Historical and Architectural Preservation Districts, properties placed on either the Landmark or Special Lists, and City-owned structures. Each review will apply the Design Guidelines and will be considered on a case by case basis. A property owner must obtain CHAP approval before a building permit is issued. The following outlines the procedures for obtaining approval for proposed minor and major work to listed historic properties.

6.1 ROLE OF NEIGHBORHOOD ASSOCIATIONS

Neighborhood Associations are an important resource within Historical and Architectural Preservation Districts. Some Neighborhood Associations have created Architectural Review Committees (ARCs) that are authorized to act on behalf of the Neighborhood Association. Not all Neighborhood Associations have an ARC, and the role and review procedures of ARCs differ from district to district. Applicants will receive information on the Neighborhood Associations and ARCs for each historic district.

The role of the Neighborhood Association is to provide information and insight on proposed projects from the neighborhood perspective. Staff will notify the neighborhood associations and other interested parties, regarding major projects affecting City Landmarks and City-owned buildings. Neighborhood Associations play an advisory role in the review process by reviewing applications regarding exterior changes and providing written comments. The Neighborhood Association should apply the Design Guidelines to applications it reviews. Representatives of the Neighborhood Association are also encouraged to testify at public hearings.

Neighborhood Association comments are an important part of the review of any application. A public hearing on an application will not be scheduled unless the applicant can present evidence that it has attempted to inform the Neighborhood Association of its project. Comments of the Neighborhood Association will be considered.

6.2 BUILDING PERMITS AND OTHER REGULATIONS

CHAP reviews applications in conjunction with the building permit process of the Permits Section of the Department of Housing and Community Development (HCD). If a building permit application is led prior to historic design review, the application is placed on hold pending completion of the review process. The review process is completed by issuing a Notice to Proceed.

The historic design review process is in addition to other applicable laws and regulations and does diminish the force of urban renewal plans, building codes, zoning codes, etc. It is the applicant's responsibility to contact all appropriate City agencies and comply with all applicable laws, regulations, and codes.

6.3 CRITERIA FOR REVIEW AND APPROVAL

Applicants must comply with the Design Guidelines (Section III) in planning and executing their projects. Design review considers the proposed work, taking into consideration the historical and architectural character of the structure and of the immediate area.

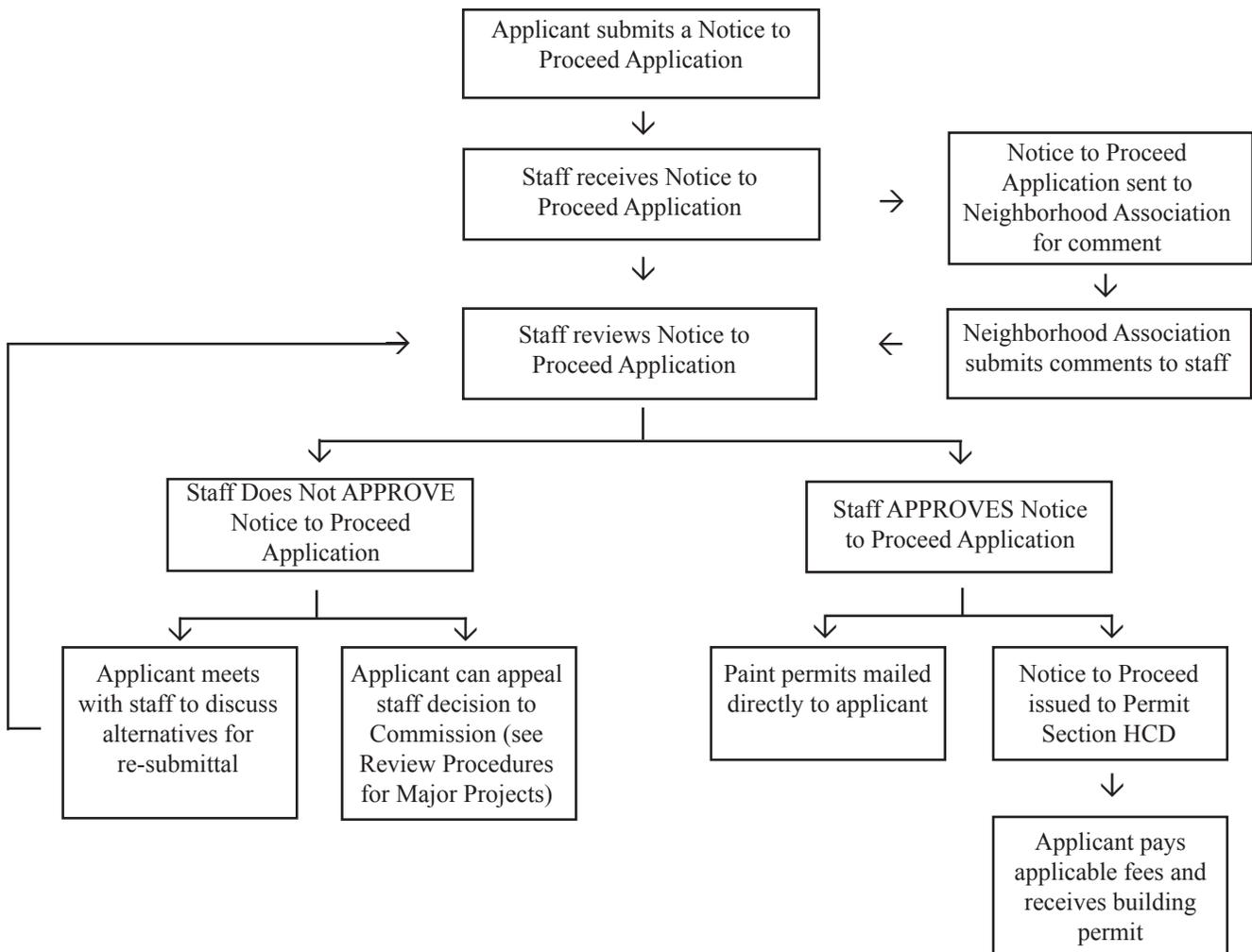
6.4 REVIEW PROCEDURES FOR MINOR PROJECTS

In order to expedite the application process, the Commission has delegated review authority to the Executive Director for cases involving minor work. Minor projects must not significantly change the overall appearance or remove undamaged historic fabric. All minor work must clearly meet the Design Guidelines. Examples of minor work include:

- Removal of insignificant or incompatible minor alterations;
- Roof, cornice, gutter, or downspout work easily seen by the public;
- Construction of insignificant or clearly compatible minor additions or alterations;
- Window replacements that meet the following requirements:
 - On elevations easily seen by the public, window replacements that duplicate the proportion, profile, light configuration, material, and overall appearance of the historic windows;
 - On elevations not easily seen by the public, window replacements that are appropriate in general appearance to the historic windows.
- Door replacements that meet the following requirements:
 - On elevations easily seen by the public, door replacements that are compatible with historic doors;
 - On elevations not easily seen by the public, door replacements that are appropriate in general appearance to the historic doors.
- New window or door openings on elevations not easily seen by the public;
- Removal of non-historic window or door openings and installation of appropriate in-fill;
- Installation of appropriate siding materials, rear decks, roof decks not obtrusive as easily seen by the public, roofing, skylights, air conditioning equipment that is suitably screened or unobtrusive, inconspicuous plumbing and exhaust vents, antennas and satellite dishes, front and rear yard fences, retaining walls, and awnings and canopies;
- New signs appropriate in design, scale, and placement, and consistent with the character of the building and historic district; and
- Unenclosed sidewalk cafes consisting of movable components.

The review procedures for minor projects are outlined below:

1. The applicant shall submit a Notice to Proceed Application for minor projects within a local historic district or for properties listed on one of the Landmark Lists.
2. If the submission is complete including neighborhood comments, staff will review the application. Projects involving Baltimore City Landmarks or properties on the special list that are not within a Historical and Architectural Preservation District do not require Neighborhood Association review.
3. The Neighborhood Association shall have the opportunity to provide comments within fifteen (15) days of receiving a copy of the completed application (excluding neighborhood comments) by the applicant or staff. The applicant may provide written documentation that the Neighborhood Association has received a completed application.
4. Within fifteen (15) days of written confirmation that the Neighborhood Association has been contacted or of receiving neighborhood comments, staff will review the Notice to Proceed Application, including any Neighborhood Association comments.
5. Upon review by staff, the applicant shall be notified of a decision of approval or disapproval.
 - a. Approved applicants shall be issued a Notice to Proceed, which shall be forwarded to the Permits Section. The Permits Section may then issue the building permit to the applicant upon payment of fees. A copy of the Notice to Proceed shall be sent to the neighborhood association.
 - b. When applications are not approved, applicants may meet with staff to discuss alternatives that are in compliance with the Design Guidelines. The applicant may appeal a staff decision by continuing through the procedures outlined in section 6.5 Review Procedures for Major Projects.



Flow Chart, Minor Work

6.5 REVIEW PROCEDURES FOR MAJOR PROJECTS

Major projects may change the overall character, appearance, and integrity of the structure. Substantial building alterations, demolitions, additions, and new construction are considered major projects and are reviewed at a public hearing. Interested parties may make an appointment to review an application in the CHAP of ce. Examples of major work include the following:

- Construction of additions that significantly change the massing, or scale, or appearance of a structure;
- Removal of significant architectural features; and
- Significant changes to the primary shape, roof form, window and door patterns, and exterior materials.

The procedures for reviewing major projects are outlined below:

1. The applicant is encouraged to attend a pre-application review meeting with staff to discuss the proposed project, review process, and submission requirements before submitting a formal application.
2. The applicant shall submit two Notices to Proceed applications with supporting information (see below).
3. Staff shall determine if the Notice to Proceed Application and supporting information is complete (excluding neighborhood comments), and if not staff will notify the applicant and advise them of requirements to complete the application.
4. One copy of the Notice to Proceed Application and supporting material shall be provided to the Neighborhood Association by the applicant or staff. Baltimore City Landmarks or properties on the Special List that are not within a Historical and Architectural Preservation District do not require Neighborhood Association comments.
5. The Neighborhood Association shall be provided the opportunity to review the project. The Neighborhood Association may meet with the applicant and provide written comments.
6. The neighborhood association shall be provided with a maximum of forty-five (45) days after receipt of the completed application (excluding neighborhood comments) to provide written comments to CHAP after which time the applicant will be scheduled for a public hearing.
7. Twenty (20) copies of the application and supporting material must be submitted at least twenty-five (25)

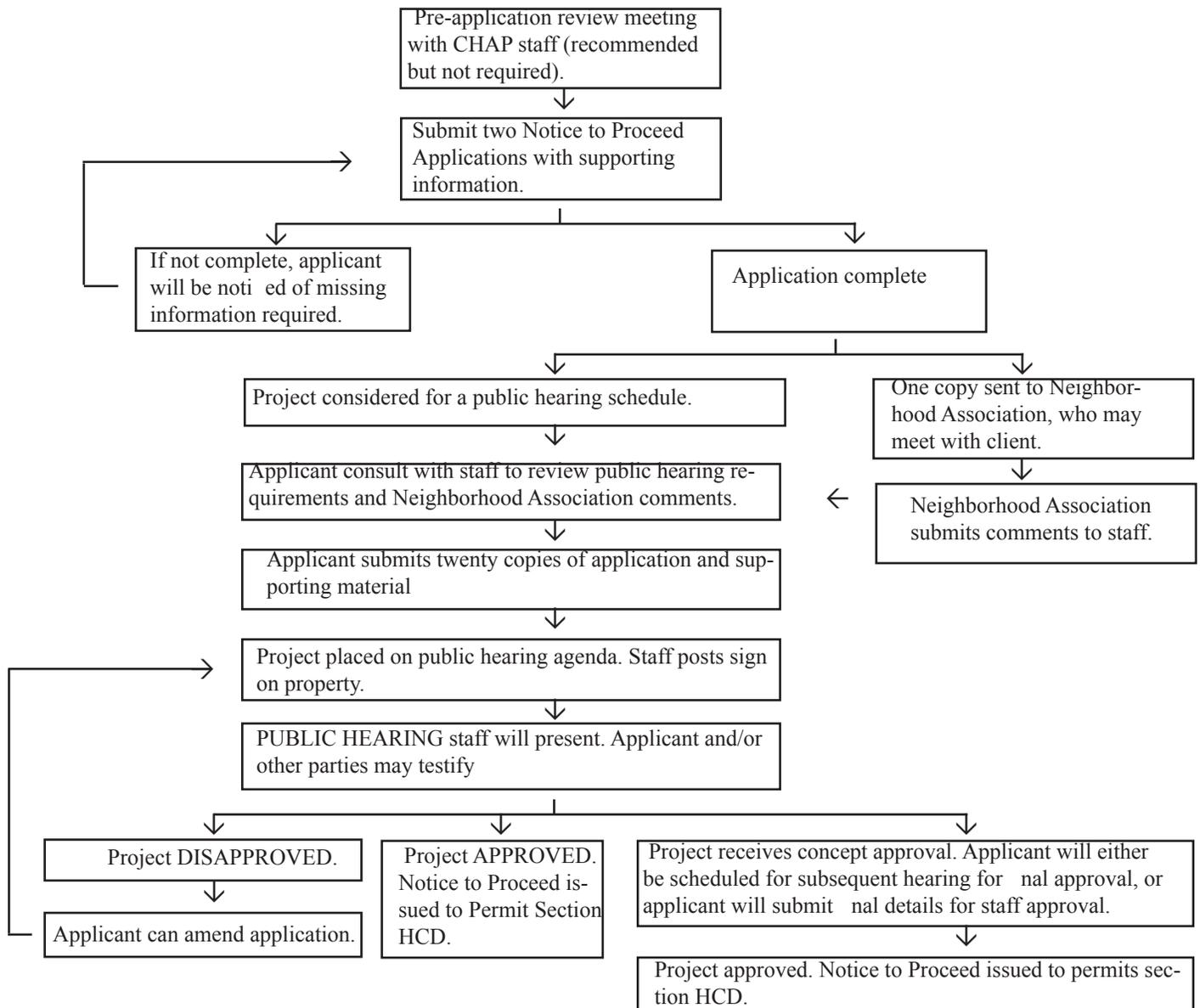
days prior to the public hearing date. If the application is complete, the project shall be scheduled for a public hearing

8. A sign shall be posted on the property noting the date of the public hearing and the nature of the proposed change no sooner than twenty (20) days or no later than ten (10) days prior to the date of the hearing.
9. At the public hearing, staff shall present recommendations with respect to the project. In addition, the applicant may make a presentation, and other interested parties, including Neighborhood Associations, shall have the opportunity to provide public testimony.
10. The Commission shall render a decision on the application at a public hearing.
 - a. If approved, a Notice to Proceed incorporating any conditions or other requirements made by the Commission shall be forwarded to the Permits Section of HCD to be included in the building permit process. A copy of the Notice to Proceed will be sent to the Neighborhood Association.
 - b. If disapproved, the applicant may consult with staff to amend application for review at a subsequent public hearing.
11. Persons aggrieved by a decision of the Commission may seek judicial and appellate review in accordance with the Baltimore City Code.

SUBMITTAL AND PRESENTATION REQUIREMENTS FOR MAJOR PROJECTS

Applicants of major projects seeking concept approval are required to provide the following information:

1. Photographs of current conditions on all sides of the property including neighborhood properties.
2. Historic photographs and images.
3. Professional quality architectural drawings including:
 - a. Vicinity Plan indicating the location of the subject property within the historic district, when applicable, or within the surrounding neighborhood in case of a landmark.
 - b. Site Plan at no less than the scale of 1"=40' with clear indications of existing construction and any construction proposed to be added or removed.



Flow Chart, Major Work

- c. Exterior elevation drawings and roof plans showing all sides of existing and proposed construction at no less than 1/8"=1' scale. Use color to depict the existing and proposed appearance with existing and proposed materials clearly noted. In the case of buildings within historic districts, elevations shall include adjacent structures on neighboring properties.
- 4. For new construction and substantial additions, a massing model at no less than 1"=20' scale illustrating the relationship between existing and proposed.

Applicants that are seeking final approval from CHAP must provide the following:

1. Updated vicinity plan, site plan, elevations, roof plan, and, if required, a scale model.
2. Physical samples and manufacturer's data indicating color and texture of proposed exterior materials and systems.

6.6 REVIEW PROCEDURES FOR CITY-OWNED STRUCTURES

Plans for the reconstruction, alteration, or demolition of any structure which is owned by the Mayor and City Council of Baltimore, shall, prior to City action approving or otherwise authorizing the use of such plans, be referred by the agency having responsibility for the preparation of such plans to the Commission for a report. Such report shall be submitted to the Mayor and to the requesting agency within forty-five (45) days after such referral. If the Commission shall not have made its report to the Mayor within said 45-day period, the Mayor may deem that the Commission does not object to the authorization of such plans.

6.7 DEMOLITION

The demolition of historic structures within a Historical and Architectural Preservation District or of structures listed on either of the Landmark Lists or Special Lists should be avoided. However, unusual circumstances may require the consideration of a proposed demolition. The following criteria and procedures apply to demolition applications.

The first step in the demolition review process is a public hearing to determine if the building contributes to a local historic district or continues to meet standards for designation as a local landmark. At this hearing staff shall present the following:

- The historical or architectural significance of the property;
- The history of all structures on the property including the approximate dates of additions and significant alterations;

- A determination of the historical and architectural significance of a structure's additions, significant alterations, or ancillary buildings; and
- Application of criteria for designation (see 5.1) to the structure in question.

A determination regarding the significance of the structure will be made prior to considering details of the demolition and hardship application, and any projects for new construction on the site. Doing so allows the Commission to determine the importance of the structure solely upon architectural and historical criteria. If a structure does not meet the criteria or contribute to the historic character of a local district, then a Notice to Proceed for demolition shall be issued.

If a structure is determined to contribute to a local district or meets landmark criteria, staff shall schedule a second public hearing. At this hearing, the Commission will review a completed Notice to Proceed Application for demolition. In addition, the applicant must provide the information requested in the hardship and demolition application. This additional information is required to determine whether demolition is necessary to avoid a "substantial hardship" and whether denial of a demolition permit would result in "no reasonable beneficial use" of the historic structure.

The Commission will also determine whether demolition will constitute a "substantial detriment to the public welfare" and demolition will be "without substantial derogation to the intents and purposes of Article 6 of the Baltimore City Code." In making their finding, the Commission may consider the following, among other case specific factors:

- The historic and architectural value and significance, architectural style, general design, arrangement, texture, material, and color of the structure and the immediate neighborhood;
- The location and visibility of the structure to be demolished;
- the structural stability, hazardous conditions, health and public safety issues, and code enforcement history; and
- Previous Commission actions regarding the structure.

A Notice to Proceed for demolition may only be issued if a property has been determined noncontributing to a local district or the Commission determines that a demolition of a contributing structure meets the following requirements of the ordinance:

- The demolition will be without substantial detriment to the public welfare;
- The demolition will be without substantial derogation from the intents and purposes to the CHAP ordinance; and

- The denial of a demolition permit will result in substantial hardship to the applicant.

At the conclusion of the second hearing, the Commission decides upon the demolition application. If it is determined that all three of these factors have been met, they may approve the demolition. A third public hearing may then be scheduled to review plans for any replacement structure. Unless the existing structure is determined to be detrimental to the public safety and welfare, the Notice to Proceed approving demolition shall not be issued until the replacement design is approved and evidence of project financing is in place.

DEMOLITION APPLICATION REQUIREMENTS

The following supporting materials from applicants may be requested:

1. Form of ownership of the property.
2. Cost of the proposed demolition, an estimate of costs.
3. A report from a licensed engineer in the State of Maryland as to the structural soundness of the structure.
4. An estimate of fair market value of the property to be presented through an appraisal by a qualified professional expert in addition to all appraisals obtained within the previous two years by the owner or applicant in connection with the property.
5. An itemized breakdown from a professional experienced in rehabilitation as to the cost of rehabilitation or reuse of the existing structure.
6. Amount paid for the property, the date of purchase, and the party from whom purchased. Remaining balance of any mortgage or financing of the property and annual debt service for the last two years.
7. If the property is income-producing, the annual gross income from the property for the previous two years; the itemized operating and maintenance expenses for the past two years; and depreciation deduction and annual cash flow before and after debt service, if any, during the same period.
8. Price asked and offers received, if any, within the previous two years for the sale of the property, or most recent assessed value of the property and real estate taxes.
9. Proposed new plans for the site.
10. Any other information deemed relevant by the Commission.

6.8 PROJECTS IMPACTING THE SPECIAL LISTS

When a building permit or a demolition permit application is submitted for a property included on a Special List, the application is forwarded to CHAP for review and comment prior to the issuance of the permit. The review procedures for structures on the Special Lists are outlined below.

1. The applicant shall apply for a building permit or demolition permit.
2. The Permits Section shall forward the permit application for review. The applicant will also provide a Notice to Proceed Application. If the application is for minor work, then staff will review the project. If the application is for major work, then staff will schedule the project for a public hearing upon receipt of required materials (see 6.5 Review Procedures for Major Projects).
3. If there is no objection to the application, a Notice to Proceed will be issued and the Commissioner of HCD shall be so notified and the permit may be issued.
4. If there is an objection to the application, the Commissioner of HCD shall be notified that the issuance of a permit is to be delayed for six months from the date of the public hearing in which the application was presented to the Commission.
5. Upon requesting delay of the permit issuance, the Commission has the ability to meet with the applicant and other City agencies, as well as outside organizations interested in the preservation of Baltimore historic structures, to identify potential alternatives.

6.9 ENFORCEMENT

Property owners who receive a Notice to Proceed are responsible to carry out work in accordance with approved plans. Property owners who undertake work without a Notice to Proceed or carry out work at variance are likely to receive a Stop Work Order and a \$500 civil citation which, if unpaid, would become a lien against the property. In addition to the Stop Work Order and citation, in certain cases a \$1000 surcharge will be added to the permit. If litigation should become necessary, owners may be sued civilly or prosecuted criminally. In criminal cases, maximum penalties include fines of up to \$1,000 a day and up to one year of incarceration. Property owners who fail to comply with the Notice to Proceed review process may be reported by calling 311 or logging online at <http://www.baltimorecity.gov/> (click *311 online* and report the violation under *Construction Without a Building Permit*).

Page
intentionally
left
blank.



Chapter 7

INTRODUCTION TO DESIGN GUIDELINES

The Design Guidelines will assist property owners when considering changes to historic structures. Property owners should review them as they plan for needed changes and to consult with staff. Using the guidelines will help preserve the historical and architectural integrity of neighborhoods and structures.

The Design Guidelines are based on the nationally accepted Secretary of the Interior's *Standards for the Treatment of Historic Properties*, established as part of the National Historic Preservation Act of 1966. The *Standards* provide a philosophical framework that promotes responsible preservation practices.

STANDARDS VS. DESIGN GUIDELINES

The Secretary of Interior standards were broadly written so that they can be applied to virtually all types of historic resources, including buildings, landscapes, roadways, structures, and archeological sites. They provide an overarching philosophy or approach to sensible preservation planning and decision making. Design Guidelines, however, provide specific direction on how to treat building and landscape features. The Baltimore City Historic Preservation Design Guidelines are based on the treatment standards for Rehabilitation:

Standard 1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.

Standard 2. The historic character of the property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.

Standard 3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.

Standard 4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.

Standard 5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved.

Standard 6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.

Standard 7. Chemical or physical treatments, such as sand-blasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible.

Standard 8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.

Standard 9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment.

Standard 10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

For a more comprehensive explanation of the Standards, please see The Secretary of the Interior's Standards for the Treatment of Historic Properties, with Guidelines for Preserving, Rehabilitating, Restoring, and Reconstructing Historic Buildings available online at <http://www.nps.gov/history/hps/tps/standards>.

The following Design Guidelines will help enhance, preserve, and protect Baltimore's unique character by respecting the historical significance, integrity, and architecture of each building and its surrounding context. The Design Guidelines encourage rehabilitation and new construction projects within local historic districts to be compatible with the character of their neighborhoods. With a wide array of building types, architectural styles, and open spaces, the unique qualities of each landmark and historic district contribute to Baltimore's rich and diverse urban environment.

These guidelines will assist property owners and designers plan changes to an existing property or design a new property within a local historic district. They will also assist the Commission in reviewing applications for alterations, additions, and new construction projects. In using the guidelines, two broad but related issues will be addressed:

1. How do projects treat historic fabric and building elements?
2. How do proposed projects relate to the historic character of a neighborhood and streetscape?

The historic preservation guidelines are divided into four chapters:

Chapter 8: Guidelines for Historic Buildings

Chapter 9: Guidelines for Landmark Interiors

Chapter 10: Guidelines for Historic Landscapes

Chapter 11: Guidelines for New Construction

Each chapter is divided into specific categories to assist users in identifying the guidelines that are most pertinent to their project. In addition, the National Park Service has prepared a series of Preservation Briefs that provide detailed information on the appropriate treatment of historic building fabric (for more information, please see the appendix).



Patterson Park Pagoda , 1891

CHAP



Chapter 8

DESIGN GUIDELINES FOR HISTORIC BUILDINGS

Baltimore has more than thirty local historic districts and many historically significant neighborhoods. Each historic district and neighborhood has its own distinct character based upon its buildings, uses, and historical development. There are many different sizes, types, and periods of buildings within the wide range of Baltimore historic districts and landmarks. The Design Guidelines are by necessity broad, addressing general issues regardless of historic character; however, they will assist property owners and designers identify issues and craft appropriate maintenance and design solutions for their historic buildings. In addition, the Commission will apply these guidelines strictly or leniently based upon the site conditions and visibility of each project.

8.1 IDENTIFYING AND PRESERVING HISTORIC BUILDING FABRIC

The following principles will help property owners identify historic fabric and preserve their historic structures:

- Identify and assess character-defining features when considering changes to a historic building. Retain character-defining features, such as roof shape, openings for doors and windows, and unique detailing, when repairing, maintaining, or altering a historic building.
- Repair deteriorated historic fabric rather than replace it whenever possible. Do not modify or alter significant architectural features during the repair process.
- Thoroughly consider all alternatives to replacing deteriorated building features. There are a number of recognized preservation repair techniques.
- Replace architectural materials and features that are deteriorated beyond repair with new materials and features that match the original.
- Replace missing architectural features with new features that match the original. Base the fabrication of the new features on matching identical features from the building. Where identical features are not present, base the fabrication on historic drawings, photographic evidence, or comparable examples found on historic buildings in the neighborhood.
- Many changes to a building over time may be historically significant and should not be removed. Intrusive changes that have resulted in harm to historic building fabric or in the loss of historical significance and integrity may be reversed as part of a rehabilitation project.

- Use craftspeople experienced in restoration of historic buildings.



Park Avenue, ca. 1870s

HABS

8.2 MASONRY

Brick and stone masonry comprise the majority of Baltimore historic buildings, defining their style, character, and appearance. Most buildings built before the twentieth century have load-bearing masonry walls, making the maintenance of them critical for structural stability. Many commercial and industrial buildings constructed after the twentieth century have only a thin veneer of masonry supported by an interior steel frame. Maintenance of the masonry veneer is important to prevent rusting of embedded steel.

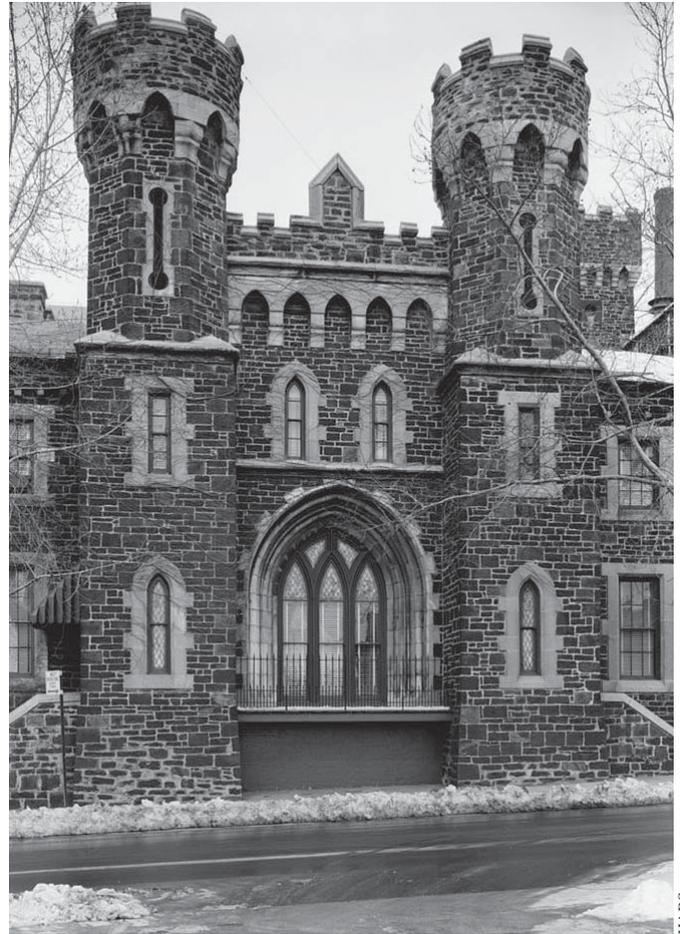
Brick, the most common masonry material in Baltimore, varies considerably in color, texture, and quality, depending upon materials and manufacture. Like a loaf of bread, bricks are baked, creating a hard outer crust that protects a soft interior. Although bricks last a long time, they're still vulnerable to deterioration and will rapidly deteriorate without a hard outer crust.

Baltimore has a variety of stone buildings. The earliest masonry buildings were constructed with a blue-gray gneiss quarried along Jones Falls. Rowhouse steps built with white Cockeysville marble have become a Baltimore icon. Seneca Red sandstone from Frederick became popular for lintels, window sills, and wall caps. Brownstone and granite buildings also became popular in the nineteenth century. In the early twentieth century, Indiana limestone enjoyed popularity for commercial buildings. Natural stone varies in composition and durability. Identifying stone type is essential when considering treatment options. In addition, the twentieth century saw the use of concrete as a prominent building material.

Masonry walls and mortar joints should be carefully inspected for signs of deterioration. Masonry is porous and must be protected from water infiltration by maintaining proper roofing, site drainage, and sound mortar joints. Water infiltration causes damage through cycles of freezing and thawing and by carrying salts into the masonry. Cleaning, repointing, and surface treatments must be undertaken with extreme care to avoid permanent damage.

GENERAL

- Inspect masonry walls for signs of cracking, spalling, open joints, movement, discoloration, and interior dampness. Determine the source of problems.
- Prevent water from entering masonry walls by maintaining roof and site drainage, and sound mortar joints.
- Where serious cracking or deterioration is observed, consult a structural engineer experienced in historic preservation to investigate possible structural issues.
- Do not cut new openings or remove substantial portions of masonry walls.
- In most cases, do not apply waterproofing or other surface coatings over historic masonry. Most coatings pre-



Baltimore City Jail, 1859

vent the masonry materials from breathing and can trap moisture within the wall, which causes cracking, spalling, and movement. See the guidelines for masonry painting below.

- Corroded metal embedded in masonry must be repaired by an experienced contractor in accordance with accepted structural and preservation techniques. When completed, repairs should match the original appearance or the material or surface.

MASONRY CLEANING

- Clean masonry only when heavy soiling causes deterioration.
- Use the gentlest means possible when cleaning, such as a low-pressure water spray (100-400 psi) and natural-bristle brushes. Under-clean rather than over-clean.
- Only use proper commercial masonry cleaning agents. Follow manufacturer's instructions.
- Test cleaning methods in a small area. When possible, allow the test area to weather for several months.
- Do not blast water at high pressure (over 400 psi). Never

Sandblast.

- Repoint first; clean second in order to limit water penetration during the cleaning process.
- Clean masonry when temperatures will remain above fifty degrees Fahrenheit for at least three days after the completion of cleaning.

MORTAR

- Mortar joints deteriorate faster than masonry and must be periodically repointed.
- Repoint deteriorated joints only. The removal of all joints in order to achieve a uniform appearance is discouraged, which often results in damage to historic masonry.
- Remove unsound mortar joints carefully with hand tools that are narrower than the joint. Under special circumstances and careful supervision, use of power tools may be permitted. Require test samples for approval prior to beginning work. Do not damage masonry units.
- Remove unsound mortar to a depth of two-and-one-half times the width of the joint, or to sound mortar, whichever is greater.
- Replacement mortar should be compatible with historic masonry and the original mortar mix. Portland cement mortars are not appropriate for buildings constructed prior to c. 1900. Modern mortar mixtures tend to be harder than historic masonry and mortar, causing cracking of the masonry units. Develop a mortar mixture that uses similar sand and iron-oxide mortar pigments.
- Replacement mortar must match historic mortar joints in color, texture, joint size, profile, and hardness. Do not use synthetic caulking compounds as an alternative to mortar.
- Major repointing projects should be undertaken by a masonry restoration professional. Historic mortar testing can be easily and inexpensively completed by trained material conservators.

BRICK MASONRY

- Repoint open and deteriorated mortar joints in brick masonry to match existing.
- When repairing a section of a brick wall, match the existing brick in color, size, and texture; and the existing wall in pattern and profile. Tuck new brick masonry into existing. Match existing joints in color, texture, joint size, and profile. Require test panels for approval.
- Remove each cracked or spalled brick individually and replace to match existing. Replacement brick must not be stronger than the original brick.

STONE MASONRY

- Inspect for and repair open joints, especially at parapets, cornices, lintels, string courses, and water tables.
- Joints on horizontal surfaces of stone masonry should receive an appropriate sealant. Do not use sealants in joints on vertical surfaces.
- Repair cracked, spalled, and deteriorated stone masonry units through patching, piecing-in, or consolidation methods whenever possible.
- Replace extensive deteriorated or missing features with new stone to match existing stonework in color, size, texture, coursing, and pattern. Require test panels for approval of all types of masonry repairs.
- Only remove or rebuild substantial portions of stone masonry walls for structural integrity reasons.

STUCCO

- Inspect stucco finishes on a regular basis to note cracks, openings, intrusive vegetation, staining, or hollow sounding areas. Inspect for leaking downspouts or gutters.
- Use a stucco mix similar to the original stucco to repair cracks. Do not use sealant to repair cracks in stucco.
- Remove and repair deteriorated areas only.
- Match existing adjacent surfaces in strength, composition, color, texture, and finish. Use an approved test panel to ensure that new work will match existing.
- Install stucco repairs when the temperature will remain above fifty degrees Fahrenheit for a minimum of three days after installation.
- Remove stucco from masonry surfaces where it is historically inappropriate. Before removing stucco, prepare a test panel to make sure that underlying masonry has not been irreversibly damaged.
- Do not paint stucco that has never been painted.
- Do not install modern exterior insulation finish systems (EIFS) as a replacement for stucco.

8.3 WOOD

Wood has been used for structural framing, exterior siding, and details such as porches, shutters, steps, handrails, window hoods, cornices, finials, etc. These features are among the most striking and unique aspects of historic buildings. Wood windows and doors will be treated in separate sections.

Wood has always been painted for protection and has always required regular maintenance. Although wood is durable when well-maintained, it quickly deteriorates when exposed to weather. Architectural details are particularly vulnerable

where they project from exterior walls, have complex designs, or are located in hard to access areas such as the cornice. Unfortunately, deteriorated wood details are often removed rather than repaired or replaced.

- Inspect non-structural wood elements for peeling paint, open joints, water penetration, rot, fungus, and signs of insects or animals. Inspect structural wood elements by carefully examining interior elements associated with the walls, particularly floor and roof framing that may be covered with finishes. Early detection and action can avoid extensive and costly repairs later on.
- Keep painted coatings in good repair to protect wood surfaces from ultraviolet light, moisture, and the elements. Filling, priming, and painting cracks can remedy many problems.
- Reduce wood deterioration by repairing faulty flashing, leaky gutters, and other sources of water penetration. Remove plant material from wood features.
- Repair wood features using recognized wood preservation techniques, such as patching, piecing-in, and consolidation methods.
- Only replace wood features that are deteriorated beyond repair. Replace with exterior grade wood species that match the deteriorated features being replaced.
- Photograph architectural features that are slated for replacement prior to their removal.
- Use historic documentation, physical evidence including comparable examples in the neighborhood, or photographs to accurately replicate missing features. If such documentation is not available, use a contemporary design compatible with the size, scale, and material of the historic building.
- When in kind replacement is not possible, a visually and physically compatible synthetic material may be used. Replicate elements in size, form, shape, texture, and appearance. Provide samples and product literature for approval.
- Do not install insulation within the exterior walls of wood frame construction without a proper vapor barrier at the inside surface. Without a vapor barrier, the insulation will absorb water from warmer, interior spaces, trapping moisture within the walls.
- Install sealant at vertical joints where wood meets a dissimilar material. Do not apply sealant to horizontal wood joints because it will trap moisture and cause deterioration.
- Retain or replace original wood siding in kind. Vinyl, aluminum, or other synthetic siding is not permitted except on elevations that are not visible from a public way.



Typical wood cornice at Italianate rowhouse

John Milner Associates, Inc.

8.4 METALS

Metal can be cast or shaped into a variety of building elements. Before 1850 wrought- and cast-iron were used to produce handrails, balconies, and gates. Mid-nineteenth-century technological breakthroughs in iron production led to the production of metal cornices, roof cresting and finials, window hoods, columns, piers, and storefronts. Early twentieth-century buildings used bronze, aluminum, chrome, and Monel for decorative detailing. Metals used in doors, windows, lighting, and roofing will be dealt with in separate sections.

Metals, inherently durable if properly maintained, weather, oxidize, and corrode if exposed to water. Historic Metal features are frequently neglected, covered up, or removed, particularly at roofs and cornices that are difficult to access. In many cases, covering these features accelerates the damage, causing condensation and corrosion. Inspections of metal elements should identify the type of metal and signs of deterioration such as loose or missing elements, open joints, rust or rust staining, and failed fasteners or soldered joints.

GENERAL

- Retain and repair existing metal features whenever possible. Repair metal surfaces using methods, materials, and techniques appropriate to the specific type of metal.
- Replace only those portions of metal features that exhibit significant deterioration. Replace materials and features in kind, whenever possible.
- When in kind replacement is not possible, a compatible substitute may be used. Replicate existing features in size, form, shape, texture, and appearance. Do not replace deteriorated metal features with materials that do not have the same visual integrity. Proposed synthetic materials must have equal or better durability than the original material. Provide samples and product literature for approval.



Cast iron balconies, Mt. Vernon, ca. 1851

- Replace missing metal features with new elements based on historical, pictorial, or physical evidence. If no such evidence is available, replacement features should be of a compatible new design, rather than a conjectural historical reconstruction. New metal features should be compatible in size, scale, material, and color with the historic building.
- Clean and repair metals requiring a painted finish prior to repainting. Use a paint system appropriate to the specific metal surface.
- Do not apply paint coatings to metals that were historically meant to be exposed, such as copper, bronze, or stainless steel.
- Do not leave metal surfaces that require protection from the elements exposed, such as iron or tin.

CLEANING

- Do not damage the historic color, texture, or patina of metal features when cleaning. Clean metals using the gentlest means possible. Prepare a test panel to determine appropriate methods and potential adverse effects from cleaning.
- Do not use blasting methods to clean soft metals, such as tin, lead, copper, and zinc. Clean these soft metals using appropriate cleaning agents for the specific type of existing metal.
- Remove corrosion or paint build-up on hard metals, such as cast iron, wrought iron, and steel, using a wire brush and appropriate paint stripper. Low pressure grit blasting may be used if the metal elements can be taken to a shop for repairs.

8.5 DOORS

Doors and doorways are among the most visible character-defining features of a historic building. Significant features of

doors and doorways include materials, shape, panel arrangement, shutters, moldings, hoods, fanlights, and sidelights. Many original doors are characteristic of a period or regional building style and are examples of exceptional craftsmanship or design. Replacing doors is generally unacceptable.

Doors are most commonly damaged from constant use. Over time, small problems, such as sticking doors, missing fasteners, broken glass, or worn finishes, can lead to more serious deterioration. Wood and metal doors are vulnerable to moisture and de-icing salts which accelerate wood rot and corrosion. Maintenance of entrances includes regular cleaning, rust removal, limited paint removal, glass repairs, and the application of protective coatings.

GENERAL

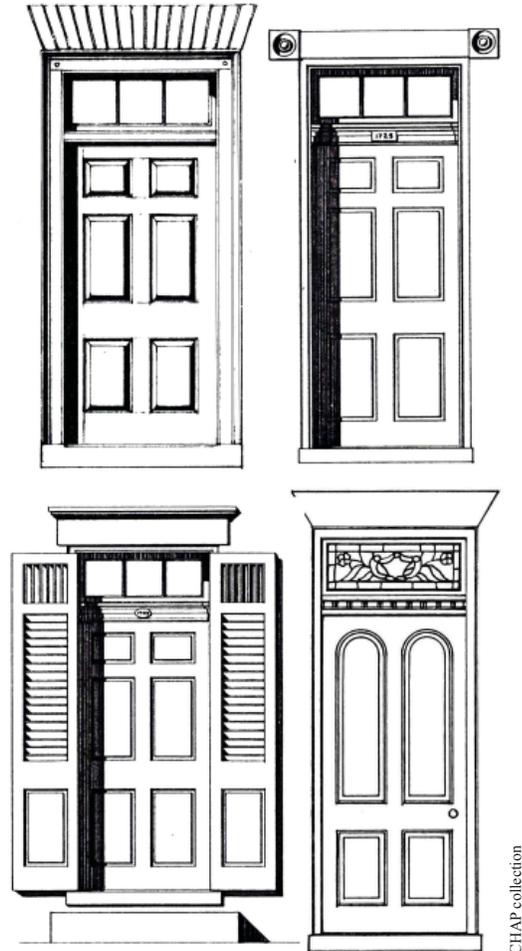
- Preserve, repair, and maintain historic doors and doorway features that contribute to the building's architectural character, such as hardware, fanlights, sidelights, pilasters, entablatures, columns, balustrades, and stairs.
- Do not paint door hardware.
- Storm doors must match the shape of the opening, have a narrow-frame design that enables the inner door to be seen, and have a finish that matches the inner door. Reproductive coatings on storm doors are not allowed.
- Do not remove historic doorway elements or add elements, such as at vestibules.
- Do not create new entrances on primary facades. Locate new openings on walls that will result in the minimal loss of historic materials and features. Design new openings to be compatible in size, scale, shape, proportion, material, and massing with the existing building features.
- Use historical documentation when reconstructing a missing door feature. If there is not sufficient evidence available, a new design must be compatible with the architectural character of the building.
- Do not fill in historic door openings. This destroys the rhythm and balance of the building, as well as historic materials.

DOOR REPLACEMENT

- Never replace a door if repair and maintenance can improve its performance and preserve its physical and historical integrity.
- Use only doors that duplicate the design, proportion, arrangement of paneling, and glazing of the original.
- Replace non-original, non-historic doors with new doors that are appropriate to the period and style of the building.
- Do not use steel-covered hollow core doors in historic

doorways. Steel doors have a poor finished appearance and often do not come in sizes and styles that are appropriate for historic buildings.

- Maintain the original shape and size of the historic doorway. Do not decrease the size of the doorway opening by partially filling it in to allow for stock replacements.
- Do not replace historic double-leaf doors with a single door.



Typical rowhouse door styles

8.6 WINDOWS

Like doors, windows are one of the most noticeable features of a building, contributing to a building's sense of massing, proportion, and rhythm. Details, such as size and shape of window panes, depth and width of frames, and color and type of glazing, dramatically affect a building's appearance. There are a wide variety of historic window types including double-hung, fixed, awning, and casement windows.

Historically, windows have been the sole means for providing air and light into living spaces. For centuries, builders and

glass makers worked to increase the size of window panes (sometimes called lights). Expense and technology necessitated that most windows were built with multiple panes supported by wood or metal dividers called muntins. These muntins were mounted into sashes and hung on multiple tracks to allow the windows to be opened. Today, the existence of electric lights and air conditioning makes it difficult to imagine the importance of windows in earlier centuries. Until the mid-twentieth century, the need for light and air strongly influenced building forms and window placement.

Historic windows should not be replaced unless they are deteriorated beyond repair. When properly maintained, windows can last indefinitely. Historic windows are designed with component parts that can be disassembled and individually repaired unlike contemporary replacement windows, which are a single unit. Historic windows are usually better constructed than contemporary windows which have a limited lifespan.

The replacement of historic windows is often advocated to improve energy efficiency or to fulfill sustainability goals. Most heat loss occurs around a leaky window frame or sash rather than through the glazing. This can be addressed through simple weatherization techniques, such as installing weatherstripping or exterior or interior storm windows, which greatly increase energy efficiency at a substantially lower cost than wholesale window replacement.

GENERAL

- Do not alter the size, location or shape of historic windows or window openings.
- In most cases, do not create new window openings or permanently block existing window openings on principal elevations.
- When required, locate new window openings on a secondary elevation that cannot be seen from a public right-of-way. Design newly installed windows to be compatible with historic windows and the overall character of the building.
- Do not install new interior floors or suspended ceilings that block the glazed area of historic windows. If such an approach is required, design new floors and ceilings with setbacks that do not directly obstruct the window.
- Do not cover historic window frames, sills or trim with metal or vinyl siding materials.
- Do not cover or paint the glass in windows, transoms, or sidelights.
- Do not alter the window sash or frame to accommodate an air conditioning unit.
- Use physical, photographic or historical evidence to reconstruct missing window elements, such as architraves,



Redwood Street, ca. 1904

hoodmolds, sash, sills, and interior or exterior shutters and blinds. Reconstruct elements with materials to match the original or, if that is not possible, with a compatible substitute material.

WINDOW REPAIR

- Repair deteriorated window components whenever possible. Do not replace historic windows unless they are deteriorated beyond repair.
- Perform routine window maintenance, including repainting (interior and exterior), installing new glazing putty, weather-stripping, and repairing sash, frame, and hardware.
- Repair wood windows by patching, splicing, consolidating, and reinforcing existing materials. Deteriorated wood sills can be repaired using epoxy consolidants and wood fillers. Repairs may include in kind replacement of parts that are extensively deteriorated or are missing. Damage to one component of a historic window does not require the removal of the entire window. Most millwork firms can duplicate parts for window repairs. Consult a window repair specialist prior to commencing a repair project.

- Repair metal windows by removing light rust with the gentlest mechanical or chemical methods possible. Do not attempt to burn off rust with a propane torch or similar method, which can distort the metal and result in broken glass. Bent or bowed metal sections should be taken to a professional metal fabricator's shop for repairs.
- If the window sash or frame must be disassembled for repair, consult an experienced window specialist to avoid damaging the window.
- Remove excessive layers of paint to improve window operation and restore original detailing. Safe and effective methods for removing paint from windows include chemical stripping and scraping. Heat producing tools may cause serious damage and should only be used by experienced professionals.
- Substitute materials or parts must match the visual appearance of the existing window and must not be physically or chemically incompatible.

WINDOW REPLACEMENT

- If window replacement is thought to be necessary, obtain the input of a professional experienced in historic preservation. Windows that appear to be in poor condition may be repairable.
- Where windows are deteriorated beyond repair, replacement windows shall match the historic windows in size, type, configuration, material, form, appearance, and detail. Do not reduce the size or change the shape of historic window openings. Insulated glass and undetectable Low-E coatings may generally be incorporated into the window design.
- Where sash are deteriorated beyond repair, repair the frames and install new sash within them.
- Where both window sash and frames are being replaced, pre-manufactured windows of the required size and configuration may be permitted. Match size, type, configuration, material, form, and overall appearance of original windows including frames, sash, and muntins. While simulated divided light (SDL) muntins (also known as grilles) are allowed, Snap-on muntins in lieu of true divided lights are not acceptable.
- CHAP may apply strict or lenient standards based upon site conditions.

8.7 ROOFING AND ROOF DRAINAGE SYSTEMS

The roof is among the most critical elements of a building. The roof, composed of framing, sheathing, flashing, and roofing materials, and the roof drainage elements, including drains, downspouts, gutters, and boots, must be considered as

one system. Providing a weather-tight roof and properly functioning drainage system should be addressed before any other concern. In many cases a roof's shape, height, configuration, materials, and decorative elements help define the architectural style of a building.

Baltimore buildings display many different roof types. Many rowhouses and commercial buildings have shed or slanted-roofs, typically covered with inexpensive, asphalt-saturated roofing. Late-nineteenth-century buildings have elaborate features such as mansards, cupolas, dormers, finials, cresting, and decorated cornices, with complicated valleys and flashings. Slate, terracotta, and metal roofing, including sheet and corrugated iron, galvanized metal, tinplate, copper, lead, and zinc, were all popular.

If roofing is not properly maintained, damage that occurs to concealed roof and wall structures may go unnoticed for years. As a result of water infiltration, wood members will rot (especially at bearing points), metal elements will rust and expand, and masonry will deteriorate and crack. By the time these conditions become apparent, the required repairs will be much more costly than proper maintenance would have been.

Whenever possible, traditional materials should be used for historic roof repairs. Introducing contemporary materials may trigger new problems and alter the building's character. Traditional roofing materials have a long life that makes them more economical over the long term. For instance, a slate roof may last more than a hundred years and a metal roof for sixty years. The average asphalt shingle roof, by contrast, lasts about twenty years.

GENERAL GUIDELINES

- Preserve roofs and roof elements that are significant to a building's historic character, including form, shape, materials, and decorative features such as gables, finials, towers, turrets, dormers, and chimneys.
- Only remove roof elements that are not historic.
- Severely deteriorated roof features should be replaced to match existing features in size, form, shape, color, and materials identical to the originals.
- Leave historically-exposed rafter ends and eaves open and uncovered.

ROOF REPLACEMENT

- Replace historic roofing materials with materials that match the existing roofing whenever possible.
- When replacing roofing, remove all existing roofing material and inspect and repair roofing substrates, such as wood and felt.
- During roof replacement, protect adjacent historic

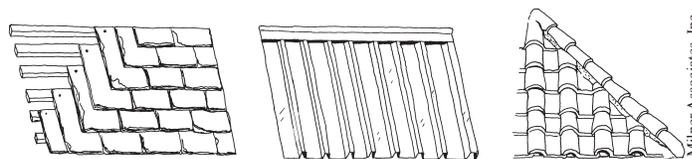


John Milner Associates, Inc.

Roofs define architectural style

features such as parapets, cornices, windows, trim, and chimneys from damage during construction.

- Replace historic metal roofs in kind. Paintterne metal roofing to prevent corrosion. Copper roofs may be left unpainted.
- Replacement metal roofing must match the original layout, configuration, and appearance of the seams and trim.
- When in kind replacement is not feasible, install substitute materials that are visually, physically, and chemically compatible with the historic roof materials. New materials must match historic materials in color, texture, size, shape, profile, and general appearance.
- Flat or gently sloping roofs not visible from the ground may be replaced with appropriate contemporary roofing systems.



John Milner Associates, Inc.

Typical traditional roofing materials: slate, metal, terracotta

ROOF MAINTENANCE AND REPAIR

- Inspect roofs on an annual basis to ensure all roof surfaces, flashing, gutters, and downspouts are water-tight and draining properly. Clean gutters, flashing, and downspouts every spring and fall at minimum to remove

leaves and debris. Check that flashing is intact at parapets, chimneys, dormers, and projections as well as along valleys created by intersecting slopes.

- Selectively repair deteriorated sections of historic roofing material rather than completely replacing the roof, whenever possible.
- Repair leaking roofs as soon as possible. Install temporary repairs until permanent repairs can be made. If repairs are not made quickly, adjacent building materials will rapidly deteriorate.

ROOF RECONSTRUCTION

- Reconstruct missing roof features using physical and/or historical documentation. Without sufficient evidence, design new roofs to be compatible with the architectural character of the building.
- Document any existing historic roof feature that is slated for replacement or reconstruction with photographs prior to the removal of any historic fabric.

CHIMNEYS

- Hire a professional experienced in historic masonry and chimney structures when undertaking chimney repair or replacement.
- Retain ornamental brickwork, corbelling, and other decorative features during chimney repair (see the masonry section in this document).
- Cap unused historic chimneys with an appropriate material, such as flagstone or terracotta, to keep water out. The capping material should not be visible from the ground.
- Immediately address any signs of chimney movement, cracking, or leaning as it can lead to serious structural and life safety problems. If a chimney appears unstable,



Example of chimney deterioration

John Milner Associates, Inc.

consult a structural engineer to determine an appropriate treatment. Replace chimneys that are unstable and cannot be repaired

- If chimney replacement is required, document the chimney with photographs before dismantling it. Dismantle and salvage existing materials if possible. Reconstruct the chimney to match the original.
- Where chimney caps are a visible design detail, replace the historic materials to match existing.



Gutters full of leaves and debris

John Milner Associates, Inc.

GUTTERS AND DOWNSPOUTS

- Trim overhanging tree branches where they touch roofs and gutters.
- Replace missing downspouts as quickly as possible to avoid damage to walls, trim, foundations, and interiors.
- New gutters and downspouts, when required, must match existing historic gutters and downspouts in profile, color, and finish.
- Preserve and retain historic building details when installing replacement gutters.
- In most cases do not install new gutters and downspouts on buildings that have retained internal drainage systems. Repair and maintain the internal drainage systems.
- New gutters and downspouts may be installed on existing buildings where they have not existed historically when the gutters and downspouts will prevent damage to other historic building features such as masonry walls and trim. Select gutter and downspout styles, materials, and layouts that are appropriate to the character of the roof edge, cornice, or trim and minimize the visual change. Half-round gutters and downspouts are generally preferred. K gutters may be used in appropriate residential applications.



Damage caused by missing downspouts

- If built-in box gutters are to be replaced by hanging gutters, the box gutters must be roofed over and the hanging gutters attached to the fascia board at the eaves of the roof.
- Never install vinyl gutters and downspouts, which have a short life expectancy.
- Install a sufficient number of hangers to attach the gutters and downspouts securely to the roof and wall. Gutter or downspout guards may reduce the collection of organic matter in gutters and downspouts.
- Install underground drainage systems, grading, splash blocks, diverters, and/or French drains under downspouts to carry water away from the building foundation and limit soil erosion.

ROOFTOP ADDITIONS, DECKS, AND ACCESSORIES

- In most cases, rooftop additions, decks, and terraces easily seen by the public at the front of the building are not permitted in a historic district. Rooftop additions, decks, and terraces visible from a rear secondary street or alley may be approved.
- Where permitted, rooftop additions must be appropriate to the scale and character of the historic building, using matching or complementary materials, forms, and detailing. New work must not damage or visually obscure historic building fabric.

- Install skylights that are flush with the roof plane (not the “bubble” type) with frames that match the color of the roof material. Avoid locating skylights on primary roof elevations.
- Do not install new dormers on primary elevations. If installed on secondary elevations, design new dormers to a scale that preserves the dominant form of the original roof.
- Modern rooftop elements, such as mechanical units, ducts, solar panels, antennae, satellite dishes, and vents should not be easily seen by the public.
- Paint roof vents to match the color of the historic roofing material.

8.8 PAINT AND COLOR

Paint protects buildings from the elements and adds color and character. A good coat of paint, well bonded to the substrate, preserves wood, iron, and similar materials. Soft brick was sometimes painted to improve its appearance and durability, and to provide space for advertising. Painted signs were a common sight on the sides of brick buildings in commercial areas during the late nineteenth and early twentieth centuries.

Historically, most wooden surfaces were painted to protect them from weathering. Stain and clear coats were used only sparingly, primarily for interior surfaces. Until the Arts and Crafts movement of the early twentieth century, the grain of soft woods such as pine was not considered to be aesthetically pleasing.

In the past, buildings were painted with a limited palette of colors because natural pigments were expensive. Public taste also dictated that buildings be painted in a manner that complemented the streetscape. Even during the Victorian period, when decoration became bold and complex, building exteriors were generally painted in a few muted tones.

GENERAL

- Hardware should not be painted.
- When appropriate, paint gutters, downspouts, metal frames for doors, storm windows and windows, roof-vent assemblies, and fire escapes to match the wall, trim, or roof color of a building as appropriate. Paint non-historic items with the least conspicuous color to reduce their visibility.
- Do not paint any building element if historical evidence shows that it was never painted.
- Prepare all building substrates properly and apply a compatible paint coating system following manufacturers’ application instructions. Generally, a primer coat and two finish coats are recommended.

- Paint will fail if applied to building surfaces that are wet, dirty, have peeling paint, or are improperly prepared.

PAINT REMOVAL AND CLEANING

- Remove deteriorated paint down to the next sound layer before applying new paint.
- Do not remove sound, well-adhered paint. Gently clean dirty surfaces and lightly sand, if required, prior to re-painting.
- Before exposing painted masonry surfaces, make sure that the underlying masonry is not deteriorated and does not require a painted coating.
- Use the gentlest means possible to strip paint. Hand scraping and hand sanding in conjunction with chemical strippers is recommended. A number of commercial paint stripping agents are available of varying strengths and purposes. Select the agent most appropriate to the materials and conditions in the building. Follow manufacturer's instructions.
- Evaluate paint stripping methods and potential adverse effects by completing small test areas prior to stripping paint. Test panels will be required for large scale and special paint removal projects.
- Use of heat producing tools is not recommended and should only be used by experienced professionals.
- Do not use propane or butane torches, sandblasting, waterblasting, or mechanical sanders to remove deteriorated paint from historic buildings. These methods can significantly damage historic building surfaces.
- Lead paint is a common hazard associated with historic buildings. The removal, handling, and disposal of any lead paint must comply with all local, state, and federal laws.
- Reapply an appropriate paint or other coating system to previously painted surfaces after cleaning. Failure to do so will result in deterioration. Confirm compatibility of paint to substrate.

MASONRY PAINTING

Masonry that has never historically been painted should not be painted. Repaint previously painted masonry to match the existing color or choose a new, historically appropriate color. Where appropriate, coat soft and damaged (sandblasted) brick with a masonry paint to prevent deterioration. Use masonry paints specifically designed for such conditions.

When undertaking a masonry painting project, use a paint that is specifically developed for masonry surfaces. This will help to ensure it will form a strong bond. Follow manufacturer's instructions for preparation and application.

WOOD PAINTING

- Paint wood surfaces on the exteriors of historic buildings unless there is clear evidence that the wood was not painted.
- Do not strip historically-painted architectural features to bare wood leaving it in an unfinished state.
- Clear finishes and stains are not appropriate for wood surfaces that were historically painted.
- Coat all surfaces of wood repairs, including those that will be concealed, with primer. Painting surfaces to be concealed is called "back-priming" and helps combat deterioration caused by moisture absorption and warping over time.

PAINT COLORS

- Use stylistically and historically appropriate paint colors whenever possible. Use historic photographs, books, and the color palettes of paint manufacturers to help guide paint color selection.
- When possible, undertake professional paint color analysis to determine historic paint colors. Paint analysis will be required for major projects and for complete paint removal projects in order to preserve the documentary record.
- Choose one or two paint colors for most buildings, particularly residential structures. Three or more colors may be appropriate for buildings with more complicated details, such as Queen Anne style buildings.
- Building style, period of construction, materials, and setting contribute to the appropriate choice of paint colors. Select paint colors that are appropriate for the time period in which the building was constructed.

Federal & Greek Revival (ca. 1780-c. 1850):

Neutral, muted body colors to imitate stone, such as white, cream, straw, or pale gray. Similar muted, non-contrasting colors on wood trim. Green on window shutters. Stucco surfaces were often painted with joints or scored to mimic masonry.

Gothic Revival, Italianate & Second Empire (ca. 1840-1870):

Pale earth tones for body, such as pale gray, pale brown, and light red-brown. Similar muted colors on wood trim, typically painted several shades darker than the body. Window shutters typically dark green.

High Victorian Gothic & Queen Anne (ca. 1870-1890):

Vibrant colors for the body, including greens, oranges, and tertiary colors, such as russet, citrine, and olive. Trim colors were a greater contrast, typically painted darker

than the body. Deeper colors emphasized mass and variety for the body. Two- and three-toned trim colors created depth and relief.

Shingle (ca. 1880-1900):

Deep natural red, brown, and green tones for body and trim. Wood siding and shingles may have been stained rather than painted.

Colonial Revival (ca. 1890-1960):

Light pastel colors for the body, including white, and light blue, gray, and yellow, typically with white trim and green shutters.

Craftsman (ca. 1900-1950):

Dark, natural red, brown, and green shades for body with contrasting dark trim.

8.9 LIGHTING

Gas lighting was common in Baltimore from the early nineteenth-century until the advent of electrical systems in the early twentieth century. Historically, exterior light fixtures were more common on more elaborate residences and public buildings. Today, homeowners in historic buildings require enhanced lighting. Improving light levels requires selection and placement of appropriate light fixtures fitted with suitable light sources.

- Preserve, protect, and retain historic light fixtures. Original light fixtures can be upgraded, rewired, and refinished for continued use.
- In most cases do not install light fixtures on historic buildings where fixtures were not historically present. Where exceptions are made, select locations that will provide light to the needed area while not negatively impacting the façade of the building.
- Select fixtures that are compatible with the period and design of the building and will not rust and stain the building. Select fixtures that are appropriately scaled to the specific mounting location.
- Do not damage historic building fabric when installing new light fixtures. Install light fixtures in a manner that allows them to be removed with little or no damage to the building.
- Accent lighting should be appropriate to the character of the historic building and should be designed to highlight architectural features in an understated manner. Accent lighting must be the minimum size possible and placed in non-visible locations.
- Where improved light levels are required, lighting shall be designed to evenly illuminate the façade without creating distorting shadows, spilling onto adjacent property,



Peabody Bookstore/Cafe, 1845

Murphy & Diddenhaber, Architect

or shining directly outwards. Do not use colored light sources which alter the color of the building. Minimize the size of new light fixtures and place in non-visible locations wherever possible.

- For energy conservation, install the lowest light levels required and use energy efficient light sources.

8.10 SIGNAGE AND AWNINGS

The quality of signage and awnings can have a great impact on the character of a historic neighborhood. Poorly designed signs and awnings can detract from the character of a commercial area. Conversely, well-designed signage and awnings can dramatically improve a historic business area with only a small investment. Property owners in historic neighborhoods must follow existing Baltimore City sign and awning codes within the zoning ordinance and any pertinent urban renewal plan as well as the following guidelines:

- Signs on commercial buildings should respect the existing architectural features and be compatible in scale, color, material, and design with the building. Generally, neon and flashing signs are discouraged.
- Preserve historic signs and awnings that remain on historic buildings, including signs painted on the walls in commercial areas. Historic signs are a legacy of the past

and provide interest to the streetscape.

- The design, size, materials, and placement of new signs and awnings should respect the architectural style and original fabric of the historic building. The scale, color, material, ornamentation, and lettering styles of signs and awnings should complement the building. Place signs on areas of the building that were historically intended to receive signage, such as large plate glass windows, transoms, awnings, broad plain fascias in a storefront cornice, blank wall areas above a storefront cornice, spandrels, and other flat, unadorned surfaces of the facade. Signs flush with the building's façade are preferred.
- Do not install signs or awnings in a style pre-dating the construction period of the facade. For example, Victorian storefronts should not be adorned with "colonialized" signs.
- Do not cover, or obscure, architectural details when installing new signage and awnings.
- Keep signage simple and easy to read. Orient storefront signage and awnings to the pedestrian. Avoid logos. Signs and awnings should not generally project more than three to four feet from the façade.
- Concealed, indirect lighting is preferred for signage in the historic areas. Internally lit signs are generally inappropriate in an historic context. Signs that flash, move, or have inappropriately scaled graphics should not be permitted.
- New signs painted on existing brick surfaces may be permitted. Painted signage is more appropriate on buildings with minimal architectural detailing. Select locations that do not obscure or detract from the historic architecture of the building. The blank sidewalls of buildings are particularly good locations for painted signage.
- Do not install roof-top signs, billboards, and large projecting signs at upper story levels of historic buildings.
- Temporary signs will be approved with time limits.



Awnings in historic Baltimore, c. 1940.

Library of Congress

8.11 MECHANICAL, ELECTRICAL, AND PLUMBING SYSTEMS

Modern mechanical, electrical, and plumbing systems make modern life extremely comfortable. Upgrading mechanical, electrical, and plumbing systems makes historic buildings safe, livable, and attractive to tenants or clients. Sensitive systems upgrades retain important elements of earlier systems and preserve historic fabric, while providing modern comforts.

- Provide adequate ventilation in attics, crawlspaces, and basements to avoid deterioration of systems from excessive moisture.
- Install new mechanical, electrical, and plumbing systems that minimally alter exterior elevations and that do not destroy or obscure historic fabric. Provide adequate structural support for new systems.
- Do not cut through existing masonry walls to install new systems or system upgrades.
- If required, install air conditioning units where they will not obscure or damage historic features through excessive moisture.
- Install new systems at window openings in a manner that protects existing sash and frames. Only install systems through existing window openings when all other viable options would result in damage to historic fabric.
- Do not install suspended acoustical ceilings when this obscures the upper portions of windows.

8.12 ACCESSIBILITY

Making buildings and sites accessible to individuals with physical disabilities is important and can be a challenge in some historic contexts. Most building codes provide allowance for addressing accessibility in creative ways.

- Provide barrier-free access at historic buildings and sites to the highest degree possible while preserving historic features and fabric.
- Design barrier-free access as required by the Americans with Disabilities Act and state and local codes.
- Design barrier-free access to be compatible with the historic character of the building in materials, proportions, and detailing.
- Do not damage or remove historic fabric when designing and installing new barrier-free solutions.
- Appropriate landscaping may be used to screen ramps, elevators, or other elements related to barrier-free access.



Access Ramp

8.13 SUSTAINABILITY

Rehabilitation of historic structures is a sustainable building practice that reduces consumption of building resources and production of construction waste. Rehabilitation can also be highly energy efficient, reducing the use of non-renewable energy. Sustainable building practices in historic rehabilitation projects and in new construction are encouraged provided that the guidelines are followed in addition to the following:

- Preserve important historic materials and features of both the building and its associated landscape.
- Retain elements of the original energy efficient design, including porches, recessed entryways, operable windows, and louvered blinds.
- Compare the building's energy performance to itself, not to a new facility.
- Consider the life-cycle value of historic materials compared to new materials. Historic materials are often easily repaired, while many new materials and components must be replaced in entirety.
- Selectively replace non-historic building elements with new energy efficient, water saving, or recycled/recyclable materials that are compatible with the remaining historic fabric.
- Integrate renewable energy sources, such as wind or solar power, where possible.
- Evaluate life-cycle costs against gains in building performance.
- See the appendices for more information on sustainability and historic resources.

8.14 ALTERATIONS AND ADDITIONS

As owners, occupants, and uses change, buildings must accommodate new needs. Adaptive reuse is important for historic neighborhoods undergoing growth or revitalization. Adaptive reuse may include major alterations or new additions to meet changing needs. Inappropriate alterations and additions can diminish the integrity of a historic building; however, carefully designed alterations and additions that are sensitive to historic character and building fabric are encouraged. Please consult the Design Guidelines for New Construction, located in a subsequent section of this document, in addition to the following:

- Retain historic character defining features when planning alterations and additions to a historic building.
- Design alterations and additions to be compatible and sympathetic to the character of the historic building.
- Design additions to be compatible with the existing historic structure in massing, height, form, and scale. Place additions on a secondary elevation.
- An addition may be contemporary in design, or it may replicate the historic character of the main building. Where an addition replicates the historic character of the main building, create subtle differences to clearly distinguish it as a later structure.
- Avoid incompatible architectural features in new additions, such as bay windows, when they are inconsistent with the character of the historic building.
- Document existing historic conditions in drawings and photographs before beginning any alterations and additions.



Addition to the Peabody Elderhostel, 1840

Murphy & Diddemater, Architects, John Allen, Photographer



Chapter 9

DESIGN GUIDELINES FOR INTERIOR LANDMARKS

Architectural interiors offer a rich history of a building over time. Pristine, unaltered interiors may reveal an aesthetic of a certain era or owner. Interiors that have been altered by each succeeding generation provide a history of change and technological improvements. Unfortunately, interiors that have been heavily renovated are often stripped of all their previous history. Historic public interior guidelines help property owners formulate preservation plans for the rehabilitation, preservation, and continued use of historic public interiors and assist in determining the appropriateness of such plans. These guidelines apply to permanent and temporary construction projects for landmark interiors, as well as rehabilitation or new construction projects that may impact them.

The following design guidelines for interior landmarks provide information on general considerations, distinctive interior architectural features, distinctive interior materials and finishes, paint and color, and new construction and archeology within interior

9.1 GENERAL CONSIDERATIONS

The following general considerations will assist property owners and designers when planning alterations to a landmark interior:

Identify and assess character-defining interior architectural features. Wherever possible, retain character-defining features of interior spaces including floor plan, ceiling height, and distinctive features, materials, and finishes.

Examples of distinctive materials include wood, iron, aluminum, cast iron, marble, terra cotta, tile, stucco, plaster, and brick.

Examples of important historic finishes include decorative wood flooring, carpeting, wallpaper, paint, plaster, and other applied ornament.

Examples of significant architectural features include cornices, brackets, railings, columns, interior shutters, baseboards, moldings, window and door moldings, stairs and walls, fixed furniture, light fixtures, and hardware.

- Avoid the removal or alteration of any historic interior feature whenever possible.
- Repair deteriorated interior architectural features, wherever possible. Do not alter significant interior architectural features during the repair process.

- Replace interior architectural materials and features that are deteriorated beyond repair with new materials and features that match the original in design, color, texture, and other visual qualities. The use of materials that were unavailable when the building was constructed is discouraged.
- Replace missing architectural features based on accurate duplication of features, substantiated by historical, physical, or pictorial evidence rather than on conjecture.
- Historic interiors should be recognized as products of their own time. Alterations that have no historical basis and seek to create an earlier, historic appearance are discouraged.
- Previous changes to an interior that have acquired historic significance in their own right should be recognized and respected. Intrusive changes that have resulted in harm to historic building fabric or in the loss of historical significance and integrity may be reversed as part of a rehabilitation project.

9.2 DISTINCTIVE INTERIOR FEATURES

Important interior public spaces, such as lobbies, reception and entrance halls, parlors, theaters, auditoriums, and significant industrial or commercial spaces, are distinguished by their character-defining features. The following addresses the preservation of key interior features that are often damaged during rehabilitation work.

OVERALL PLAN, PROPORTIONS, AND CONFIGURATION

- Retain and preserve interior spaces, including size, configuration, proportion, and relationship of rooms and corridors, that are important in defining the historic interior.
- Do not subdivide character-defining interior spaces either vertically, through the insertion of new partitions, or horizontally, through the insertion of new floors or mezzanines. The addition of interior partitions may be considered if they do not damage or destroy structural systems or obscure or damage character-defining spaces, features, or finishes.
- Non-historic partitions installed during earlier renovations may be removed in order to restore the room to its original proportions and size.
- Do not cut through floors and ceilings where this work would damage character-defining interior spaces.
- Install new stairways, floor elevations, fire escapes, and other code required elements in a manner which does not diminish the integrity of the interior.

VERTICAL CIRCULATION

- Retain and preserve character-defining stairs and elevators in their historic configuration and location. The installation of alternative fire suppression systems, such as sprinklers or fire-rated glass enclosures, may permit the retention of historic stairs.
- Retain the original material and architectural features of stairs, such as steps, hand rails, balusters, columns, brackets, and decorative materials, wherever possible. If these materials must be replaced, the new materials should match the old as closely as possible.
- Retain and preserve existing historic elevator cabs and other character-defining elements, such as call buttons or floor indicators, whenever possible. Original cabs can often be upgraded with new elevator systems in order to meet current building codes.
- If required by building code, place new stairs and elevators in secondary spaces or service areas.

CEILINGS

- Retain and preserve the original ceiling height, materials, and ornament, whenever possible. Deteriorated ceiling materials should be replaced with new material that matches the old in composition, size, shape, color, texture.
- Do not install suspended ceilings below ornamental ceilings or in spaces where high ceilings define interior character.
- If suspended ceilings are installed in secondary spaces,

design new ceiling soffits to be well set back from the windows so the suspended ceiling is not visible from the exterior.



Sitting room of Mount Clare, 1753

HAAS

WINDOWS AND DOORS

- Retain and repair existing window and door elements and openings, including window sash, transoms, glass, lintels, sills, frames, molding, doors, and all hardware, whenever possible. Do not introduce new window or door openings into the principal room elevations or alter window or door openings to fit new stock windows and doors.
- For fire rating purposes, building officials may allow the retention of original doors and glazing if equivalent levels of protections are offered through alternate methods such as sprinklers.
- If new sash and doors must be used, these should duplicate the size, material, design, and hardware of the older existing ones. Do not use Plexiglas where there is no historic precedent.
- Storm windows and doors (while normally installed to the exterior) may be installed on the interior if they are visually unobtrusive, do not damage existing frames, and can be removed in the future. Storm windows should match the interior trim color. Mill finished aluminum and vinyl frames can be painted. Stark white aluminum finishes are discouraged because the intense artificial color does not dull with age. Some manufacturers produce an off-white finish, which is more acceptable.

RAILINGS

- Do not remove historic railings at balconies or other locations. Railings are important elements of the design and character within a structure.
- Do not replace railings with new railings of an inappropriate design or material.

STRUCTURAL SYSTEMS

- Weakened, damaged, or inadequate structural members and systems should be promptly stabilized, repaired, or reinforced.
- When addressing structural problems to an historic interior, a structural engineer's report may be requested.

MECHANICAL, ELECTRICAL, AND PLUMBING SYSTEMS

- Retain and preserve visible character-defining mechanical, electrical, and plumbing system elements, such as heat registers, vents, fans, radiators, switch plates, light fixtures, and plumbing fixtures, where possible.
- New interior light fixtures should be an appropriate size and placed in an appropriate location. Avoid selecting oversized fixtures.
- Install new mechanical, electrical, and plumbing systems in a way that does not alter, damage, or destroy character-defining spaces, features, and finishes. Locate new bathrooms or equipment rooms in secondary spaces or service areas. Install ducts, pipes, wiring, and security and telecommunications cables as inconspicuously as possible utilizing secondary spaces, attics, basements, and existing closets.



Hippodrome Theater, 1913

HB, Murphy & Dittmeier, SMG, Architects, Alain Jaramillo, Photographer

- Avoid furring-out exterior walls to add insulation and suspending new ceilings to hide ductwork.

9.3 DISTINCTIVE INTERIOR MATERIALS AND FINISHES

GENERAL

- Protect and maintain distinctive interior materials and finishes, including masonry, wood, architectural metals, and plaster, with appropriate maintenance treatments such as cleaning, rust removal, limited paint removal, and re-application of protective coating systems. See Additional Resources for relevant publications on proper preservation treatments.
- Preserve and restore historic finishes such as painting, staining, gilding, graining, and other decorative finishes whenever possible.
- Retain the original color and texture of interior materials and finishes (including early signage or artwork) whenever possible.
- Do not remove undamaged historic interior materials.

CLEANING

- Clean masonry, wood, architectural metals, and plaster only when necessary to halt deterioration or to remove graffiti and stains. Indiscriminate removal of paint may cause damage.
- Clean architectural metals such as bronze, cast iron, steel, pressed sheet-metal, aluminum, and zinc with an appropriate method. Do not alter the color, texture and tone of the metal.
- Use the gentlest methods possible when cleaning the surface of interior materials and finishes. Cleaning methods that will damage the historic building materials are not allowed.
- Evaluate cleaning methods in a small test area first in order to observe any potential adverse effects.

MASONRY, WOOD, AND ARCHITECTURAL METALS

Please see relevant sections on masonry, wood, and architectural metals in section 5.1 Historic Preservation Guidelines for Historic Building for treatment of these materials.

PLASTER

- Stabilize loose or bulging plaster, particularly at ceilings and surfaces with ornamental plasterwork.
- Repair plaster with a plaster mixture that matches the original mix in composition, appearance, and texture as closely as possible.

- Do not remove plaster to expose bare masonry walls unless there is a documented historical precedent.

9.4 PAINT AND COLOR

- A professional paint analysis of historic interior finishes is encouraged prior to undertaking rehabilitation work, whenever possible.
- Remove paint and other clear finishes using the gentlest method possible. Avoid the use of strong chemical and mechanical paint stripping methods, which may damage historic materials, harm adjacent materials, and require special ventilation. Remove lead-based paints in accordance with building code guidelines.
- Repaint or re finish interior surfaces with a compatible paint or other coating system.
- Repaint with colors and sheen levels that are appropriate to the historic interior. Paint colors must be submitted for approval.
- Interior lighting strongly affects the perception of colors. Finalize interior paint colors after establishing the type, location, and intensity of interior lighting. If possible, final paint color selection should be done after lighting has been installed.
- Do not remove paint or other finishes from architectural features that were never intended to be uncoated.
- Repainting with the same color as existing color is considered maintenance and does not require a Notice to Proceed.

9.5 ARCHEOLOGICAL FEATURES

Excavations that occur within interior spaces or as part of adjacent new construction may impact potential archeological resources. Archeological resources are most likely to be located under basement and kitchen floors. When undertaking excavation within a landmark interior, follow the general guidelines below:

- Make every reasonable effort to protect and preserve archeological resources affected by or adjacent to any project.
- Leave known archeological resources intact.
- Minimize ground disturbance to reduce the possibility of destroying unknown archeological resources. When ground disturbance is necessary, hire a qualified archeologist to monitor and document the excavation.



Chapter 10

DESIGN GUIDELINES FOR HISTORIC LANDSCAPES

In addition to historic buildings, proposed changes to all visible elements of historic landscapes, including streetscapes that are located within local districts and all public parks, as well as those spaces designated as a Baltimore City Landmark are reviewed. These landscapes are as integral to Baltimore's historic character as its buildings. Historic landscapes vary from urban streetscapes near the City center to the parks, plazas, and gardens nestled within the City grid; from natural forested areas to gravestone studded cemeteries; from fenced yards of rowhouse districts to pastoral suburban neighborhoods at the City's outer edges. These settings weave together Baltimore's historic fabric.

The Design Guidelines for historic landscapes are divided into three sections. The first section deals with landscape features that are important to recognize and protect (such as views, fences, and trees). The second section considers specific types of landscapes (such as streetscapes, parks, and natural areas). The third section includes general management guidelines that apply to all landscapes.

10.1 LANDSCAPE TYPES

The following section describes special considerations for specific landscape types found in Baltimore City.

STREETSCAPES

The streetscape is the predominant organizing element of most neighborhoods and is defined by the space between the buildings lining the public ways. Buildings are often the dominant streetscape features, defining spaces, creating rhythms, and adding textures through their form, massing, materials, and architectural features. Private yards, when they are present, also contribute to the spatial character of the streetscape. The streetscape is itself comprised of various elements that combine to give it character: streets and alleys, sidewalks, monuments and public art, and small-scale features such as street furniture, lighting, fences, and walls.

- Preserve all streetscape elements located within the cross-section between the buildings including the road width, grade, crown, swale, curb, tree lawn, sidewalk, and setbacks.
- Preserve the form, scale, and massing of building facades that line the public way.
- Maintain designed views of monuments and public art.
- Preserve historic site furnishings and accessories, including street signs.

- Preserve the shared open space visible from the public way created by contiguous private yards and their respective building setbacks.
- Preserve the materials and architectural features of historic building facades associated with the streetscape.
- Retain the organization, pattern, and rhythm of building entrances along the sidewalk.
- Support ground level building uses and configurations that contribute to the vitality of the street-level community life.
- Retain historic vehicular and pedestrian circulation patterns wherever possible.
- Protect and encourage street tree plantings where their health can be sustained and where there is historic precedent.

PUBLIC PARKS

Designated public parks within Baltimore City include large, designed areas, such as Druid Hill; institutional open spaces, such as St. Mary's Park in Seton Hill; military sites or civic monuments, such as Fort McHenry and Mount Vernon Place; and open green spaces of varying scales incorporated within the City grid, from the expansive Union Square and Riverside Park to the pocket parks within Old West Baltimore.

- Preserve landscape features that are critical to park identity and form. Consider how site context has influenced the existence and design of the park.
- Preserve and protect significant views in, out, and through public parks. Park views enhance the value of surrounding properties. Open views within parks offer relief from the activity of the urban environment. Consider the impact on views when siting new – or removing existing – plantings or structures.
- Maintain existing walkways within parks in good repair. Consider the impact on historic circulation patterns when creating new – or removing existing – trails, paths, and walkways.
- Preserve and maintain significant historic accessory structures, such as pavilions and fountains, that are often focal points within the landscape.
- Site and design necessary new accessory structures, such as restroom facilities, to be as unobtrusive as possible.
- Consider impacts to existing historic spatial organization and landscape setting when planning new additions to public parks. Parks are often targeted for the installation of new monuments, memorials, markers and public art.
- Monitor the condition of trees within parks to track potential encroachment of disease and pests.
- Remove diseased or dead trees and replace with tree cultivars that will thrive in the site's particular conditions.

CEMETERIES

In Baltimore, early graveyards were clusters of small plots and headstones located close to a house of worship. By the mid-nineteenth-century, cemeteries were designed as large expanses with notable sculptures and picturesque plantings that also served as popular destinations for passive recreation. Today, Baltimore historic cemeteries, such as Greenmount Cemetery, provide valuable green space in dense urban communities. Grave markers are also valuable records of historical demographics and artistic expression. The abundance of small-scale masonry elements makes material conservation a primary concern of cemetery preservation.

- Preserve, protect, and maintain existing historic cemetery landscape features, including fences, gates, walkways, ornamental trees and shrubs, monuments, memorials, and grave markers.
- Stabilize leaning or loose grave markers and headstones. Keep perimeter walls or fences secure and in good condition. Control weeds and overgrown shrubs.
- Avoid the use of fertilizers, biocides, and landscape equipment that can damage monuments, markers, and headstones.



Druid Hill Park

CHAP Collection

- Before treating masonry, identify materials and document their condition.
- Repair cracked or broken masonry and treat corroding metal anchors and fences. Avoid the use of hard mortars on weathered masonry.
- When vandalism occurs, store broken materials on-site in a secure location until restoration is possible.
- Evaluate the need for cleaning grave markers. Light soiling and biological growth may be acceptable. Some surfaces may be too delicate to clean. Removal of overgrown vegetation may effectively stop some forms of soiling.
- When cleaning is necessary, use the gentlest means possible. Low-pressure water washing can be effective. Consult a masonry conservator before using any chemical cleaners. Do not use any household cleaners, such as bleach, on grave markers.

ECOLOGICALLY SENSITIVE AREAS

Several Baltimore historic districts include areas that are considered ecologically sensitive, such as Gwynn's Falls in Dickeyville and the forested edge of Leakin Park in Franklinton. Stream corridors and forested areas are significant resources, particularly in a dense urban context. These areas provide habitat, slow and filter stormwater, purify air, mitigate temperatures, and contribute aesthetically to the environment.

- Preserve, protect, and maintain landforms, trees, and other plantings using ecologically approved methods.
- Regulate adjacent development to minimize impacts on ecologically sensitive areas.
- Maintain no-mow zones along stream corridors.
- Design new development within or near sensitive areas to avoid negative environmental impacts. When avoidance is impossible, enhance ecologically sensitive areas and

mitigate negative environmental impacts.

- Encourage tree plantings, especially within City parks and stream buffer zones.
- Maintain recreational trails in ecologically sensitive areas to promote public interest and to discourage pedestrian traffic off the trail.

ARCHEOLOGICAL RESOURCES

Archeological resources represent a wealth of historical information; disturbing them does irreversible damage to the City's archeological record and to its heritage. Every reasonable effort must be made to identify, protect, and preserve archeological significant resources. Work involving subsurface disturbance within historic districts and on the grounds of City landmark structures may require an archeological assessment report which shall include an inspection of the area proposed for subsurface disturbance, as well as a site map depicting the location of archeological sensitivity. The applicant may be required to submit an archeological survey by a professional archeologist whose qualifications meet the Secretary of the Interior Standards in the field of archeology.

- Leave known archeological resources intact, whenever possible.
- Avoid introducing heavy machinery or equipment into areas where their presence may disturb archeological resources, whenever possible.
- Avoid installing any materials, underground utilities, and other modern features that disturb archeological resources, whenever possible.
- Some of the most likely places to find artifacts on residential properties are privies, trash pits, and wells/cisterns, which can be located away from standing structures. Commercial or industrial and/or engineering structures, roads and railroads can also have significant archeological deposits.

10.2 LANDSCAPE FEATURES

Landscape features, ranging from large-scale patterns to small-scale elements, contribute greatly to historic places. Maintaining historic landscape features ensures the preservation of public spaces that are both functional and aesthetically pleasing. To determine the integrity of existing features within a historic district, consult documentary evidence such as historic photographs and maps. The preservation and repair of historic landscape features are always preferable to their replacement. When replacement is unavoidable, the design of new features should be compatible with the historic context but discernible as new.



Cylburn Formal Gardens

CHAP Collection

SITE CONTEXT

It is important to understand the site, including natural and man-made features, in relation to the immediate area and region. Topography and proximity to natural features often determined settlement patterns. Businesses and warehouses clustered at the harbor edge while mill villages stretched along streams. Important landforms to consider are natural features such as hills, valleys, streams, rivers, and forests, as well as man-made forms such as embankments, cuts, and configurations of buildings and streets.

- Identify, retain, and preserve historic spatial organization and land patterns as they have evolved over time.
- Preserve and protect character-defining natural and man-made landforms.
- Maintain the existing topography around historic buildings if possible. Avoid altering the topography adjacent to historic buildings when constructing new buildings.
- Retain open spaces, such as large, sloped lawns adjacent to historic buildings. Open spaces are integral to site planning and are often recreational resources as well.
- Site and design new work to minimize the impact upon the historic site. If possible, new work should enhance the land patterns, spatial organization, and character-defining landforms of the existing landscape.

VIEWS

Views to, from, or within historic districts contribute greatly to their character and are considered a significant resource. Important views include streetscapes framed by rows of trees, vistas across open lawns of a park, or the prospect of the Inner Harbor visible from a high point of elevation. Some views are the result of a natural topography, others are intentionally designed.

- Maintain historic views to and from buildings, particularly views of the facades of these buildings.
- New construction should not obstruct views determined to be significant resources within historic districts.
- Remove intrusions into historic views or screen them with tree and shrub plantings.
- Locate mechanical equipment, storage, and trash receptacles from view by placing them behind existing buildings or by screening them with historically compatible plantings, walls or fences.



Federal Hill as seen in 2006

STREETS, ALLEYS, AND PARKING

Street networks define how buildings and properties are configured. The Baltimore hierarchy of streets ranges from busy regional arterials to quiet neighborhood streets and service-related alleys. The character and uses of each type of street within a neighborhood may be different. When undertaking any new construction or site improvement, assess the potential impact upon the character of individual streets and alleys.

- Retain historic street and alley alignments, widths, and configurations.
- Retain existing property lines, block patterns, and setbacks.
- Preserve historic street paving materials where they still exist even if the paving materials have been covered by later paving.
- Retain historic curbing wherever possible. Where replacement curbing is necessary, use salvaged or historically compatible materials. If replacing historic materials is determined not to be feasible, use a substitute that duplicates the durability, color, texture, and visual appearance of the original.
- Assess the potential impact of all street construction projects, including underground utility repairs, on adjacent historic landscapes and structures and implement protective measures.
- Many historic neighborhoods were not originally designed to accommodate automobiles, so the addition of driveways and large parking areas can detract from a neighborhood's historic character. Parking addition plans should undergo comprehensive neighborhood planning review.
- Design new parking areas to be as unobtrusive as possible. In general, locate parking areas behind buildings, with access from alleys or secondary streets rather than from a principal street.
- Screen new, visible parking areas with shrub plantings, walls, or fences three to four feet high. This will mitigate the intrusion on the view while still providing security.
- Where new parking structures are required, their design should respond to the scale, texture, and rhythm of the associated historic district. Incorporate retail and other active ground level uses into the design when parking structures are located in a commercial area.
- New off-street parking should not be allowed to disrupt the continuity of front yards along a streetscape.

SIDEWALKS AND WALKWAYS

- Pedestrian sidewalks and walkways are significant features of historic neighborhoods that contribute to their overall character as well as to the safety and enjoyment of residents and visitors.
- Preserve sidewalk and walkway alignment, widths, and configuration within historic districts.
- Preserve historic paving materials where they still exist. Historic paving materials are not always brick or stone, and it should not be assumed that a concrete surface is not historic.
- Maintain existing sidewalks to prevent unsafe conditions such as tripping hazards. Repair minor cracking, heaving, or settlement by lifting and relaying paving materials on a new base of sand and gravel.
- Avoid the application of excessive de-icing salts on historic paving. Use alternative deicing materials such as sand, cat litter, or non-salt chemical deicers, such as calcium magnesium acetate.
- If the integrity of a historic masonry paving material fails, the preferred strategy is to document, remove, salvage, and re-lay the historic masonry paving materials in their original pattern and configuration.
- New or replacement paving, including accessibility



Homeland sidewalks

features, should be consistent with the character and appearance of existing historic paving.

- It may be appropriate to alter existing historic sidewalks to accommodate new street trees or the expansion of the root zone for an existing tree.
- The addition of sidewalks and walkways within a historic district may be desirable to enhance pedestrian access and safety. New sidewalks and walkways should be compatible with the existing pedestrian circulation patterns.

ACCESSORY STRUCTURES

- Accessory structures include garages, sheds, and other outbuildings associated with a primary building. Many historic neighborhoods had carriage houses and sheds served by rear alleys. Historic accessory structures are often significant in their own right due to their siting, scale, design, materials, detailing or function.
- Preserve and maintain existing historic accessory structures and outbuildings where they remain.
- Repair deteriorated accessory buildings and their distinctive features using the materials that match existing. Where replacement materials are proposed, new materials must match existing in durability, texture, and color.
- Replace accessory structures only if they are beyond repair. Reconstruct missing accessory structures only where there is sufficient historical documentation. Replacement accessory structures should be of similar siting, scale, proportion, materials, and color to the original.
- Design new accessory structures to complement the scale, form, orientation, materials, and details of the primary building and other historic structures on the property. Locate new garages, sheds, and other accessory structures in rear yard areas where they are less visible.
- Do not add new accessory structures that convey a false sense of historical development. New features should not

be confused with historic elements.

MONUMENTS AND PUBLIC ART

Baltimore, known as the Monumental City, has a rich history of public art. Markers, monuments, and sculpture serve a wide variety of purposes, including honoring military heroes or events, remembering significant historical events, recognizing the contributions of individuals or groups, as well as enhancing public spaces. The preservation of public art shows the City's appreciation of its history and investment in its public landscapes.

- Preserve, protect, and maintain existing monuments and public art.
- Monuments and public art require special maintenance procedures. Regularly inspect monuments and public art for signs of deterioration. Always use the gentlest techniques possible for cleaning and repairs. Document how maintenance treatments weather. Consult a sculpture conservator when there are questions about treatment or unusual conditions.
- Maintain protective coatings, such as annual applications of paste wax for bronze and copper sculpture.
- On monuments and public art constructed of metal, remove graffiti as soon as possible. Use paint strippers and solvents that are recommended for the particular coating to be removed and the metal substrate to be treated. Follow manufacturer's instructions for all cleaning products.
- On monuments and public art constructed of masonry, do not use solvents or other chemical cleaners without proven past experience in their use on similar substrates and coatings.
- Maintain sound joints between masonry elements.
- Do not use a pressure washer to clean historic monuments and public art constructed of masonry.
- Site new monuments and public art to complement the existing site design. New monuments and public art should not disrupt the existing scale, landforms, or patterns of spatial organization.
- Art installed on or near historic buildings should not irreversibly alter the historic character of the building itself.

TREES AND OTHER PLANTINGS

Trees and other plantings have a measurable positive impact on the urban environment. Baltimore streets were ornamented with trees as early as the eighteenth century and thousands of trees were planted in the nineteenth century as part of the early parks system. The spaces available for plant materials vary among districts. Many of Baltimore's rowhouse neighborhoods have narrow sidewalks with little or no space for vegetation. The downtown grid is enhanced by formal, central

open spaces. Neighborhoods further away from the City center have small front yards and separations between buildings that may contain plantings. At the outer edges of the City, neighborhoods had still larger lawns, and even more space for trees, shrubs and perennial plantings. The preservation, maintenance, and establishment of trees and plantings should be a high priority.

- Preserve, protect, and maintain healthy trees in yards and along streetscapes.
- Consult with organizations such as the Baltimore Notable Trees Project, which inventories the City's largest and most historic trees, to increase awareness and protection of extraordinary trees.
- Prune or remove and replace trees if they threaten public safety, property, or utilities.
- Replace dead or diseased shrubs or trees with like species, unless the original species is now considered invasive or unsuitable for the site. New cultivars of street tree species often have similar traits but greater resistance to disease and higher tolerance for urban conditions than older cultivars.
- Under and near utility lines, choose tree cultivars with a maximum height at maturity of twenty- ve feet.
- Trees may be added to any streetscape where there is space to sustain healthy growth and where they would not be in con ict with signi cant historic precedents.
- When planning park, yard or streetscape improvements, identify historic precedents for plantings. Consult historic photographs and general historic plant lists to determine compatible plant materials. Select tree and plant locations, sizes and species in keeping with these precedents.
- Some vines, if allowed to grow directly on stone, brick and wooden walls, may trap moisture and accelerate deterioration of the wall through disruptive clinging roots. If vines are desired, train vines onto trellises or other climbing structures.

LIGHTING

Site lighting provides nighttime orientation and enhances security. Lighting can also be used to identify district and park gateways, pedestrian walkways, and other key landscape features.

- Preserve and maintain surviving historic light fixtures.
- When installing new light fixtures, choose fixtures that complement the existing street furniture, buildings, and landscape in scale, finish, and style. Historic photographs can help inform the choice of new light fixtures. New light fixtures are available that reproduce a range of historic styles. Contemporary light fixtures may also be



Battle Monument, 1815

HABS

appropriate in some locations. If chosen, contemporary light fixtures should be simple, durable, and understated.

- Select finishes that are understated and work with the colors of adjacent street furniture, buildings, and paving. Dark colors are generally preferable.
- Provide the minimal street lighting levels necessary for public safety while avoiding light pollution. Direct lighting downwards to the ground and away from surrounding properties. Lamps should be shielded from direct view.
- On residential streets, install pedestrian-scale light fixtures (approximately nine feet high).



Chapter 11

DESIGN GUIDELINES FOR NEW CONSTRUCTION

The character of historic districts relies heavily on the visual continuity established by the rhythm and repetition of similarly-designed buildings. New construction can play an important role in contributing to that rhythm. The design of new buildings in historic districts should be consistent with the site design, scale, form, features, and detailing established by surrounding structures. In addition, new buildings should contribute to the pedestrian-oriented character of the neighborhood. For new construction projects, property owners and designers should comply with the guidelines outlined below. Applicants within the Mount Vernon local historic district should apply the *Baltimore City's Mount Vernon Historic District Design Guidelines for New Construction*, referenced in the appendices, instead of the following guidelines for new construction.

11.1 GUIDING PRINCIPLES FOR NEW DESIGN

Baltimore has a long tradition of distinctive high-quality architectural design. New projects should respect the City's architectural traditions while relating to the present and future. Nothing, however, can replace design excellence, which cannot be achieved through regulation. A design team experienced in historic preservation will bring careful thought, sensibility, flexibility, and high quality to new construction projects within a historic district. Design excellence cannot be achieved by simple application of a formula but by creative response to contemporary requirements and the historic context.

- Avoid demolishing historic buildings, structures, and landscapes when designing new construction projects.
- Identify the character-defining features of the surrounding historic buildings and streetscape. Design new buildings to visually relate to the historic environment. Respect the established design precedent in the immediate area.
- Contemporary architectural design that reflects its current time, place, use, and culture is accepted, provided that the design is compatible with the character of the historic district.
- Radically contrasting building designs are discouraged within local historic districts.
- New buildings that are similar to existing historic buildings in materials, form, massing, and architectural features are accepted.

Note: CHAP interprets Standard 9 in such a way that new work may be subtly different from the old, allowing for new additions and buildings to replicate historic architectural details.

11.2 SITE DESIGN

By recognizing and reinforcing neighborhood character, new construction projects can contribute positively to historic districts. Important site design elements for new construction include setbacks, building orientation, and the patterns of yards, site features, and landscaping.

- Retain established property line patterns, street and alley widths, setbacks, primary and secondary building orientation, and landscape elements.



Frederick Douglass - Isaac Myers Museum, Fells Point

Ziger/Snead LLP, Architect, Alain Jaramillo, Photographer

- Incorporate character-defining site design features of the historic district into the design of new construction projects.
- In areas with varied setbacks, the setback for new construction should be within ten percent (10%) of those of neighboring buildings. Variations to these setback guidelines may be warranted in some cases, but decisions should be carefully considered with respect to their impact on the overall streetscape.
- The spaces between buildings help define the historic character of the neighborhood. Design new construction to follow the existing pattern of building widths and spacing between buildings.
- Primary buildings should have a similar orientation and relationship to the street as the existing buildings. Primary entrances and facades should be located, oriented, and sequenced to be consistent with the pattern of entrances and facades in the neighborhood.
- Locate and orient secondary structures, such as garages, sheds, or rear buildings, in a similar manner as existing secondary structures.
- New construction projects should reinforce existing patterns of open space and enclosure created by existing vehicular and pedestrian circulation routes, fences, walls, yards, courtyards, gardens, and landscaping.
- New construction at corners or abutting public spaces require special consideration in the design of entrances and multiple, publicly visible facades.

11.3 SCALE AND FORM

The scale and form of new construction determines the size, shape, and volume of the overall building envelope. The scale of new buildings establishes the relative size of the new building in relationship to its neighbors. Within the building design itself, the relative size of major architectural features, such as windows, doors, and roof elements, determines whether the building has a monumental or human scale. The form of a new building is shaped by its height, width, massing, proportions, and roof lines.

- The scale and form of new buildings must be compatible with the height and depth of surrounding buildings. Where there is variation of building height within the immediate neighborhood, the new building should generally relate to the predominant pattern.
- New buildings must complement the massing of surrounding buildings, including the proportion of solid surfaces (walls) to voids (window and door openings.) Respect the characteristic rhythm (fenestration, bays, rooflines, etc.) of existing buildings.

- Design the new building to be proportional to surrounding buildings. Consider important building proportions such as floor-to-floor heights, the size and placement of windows and doors, the scale of articulated elements such as porches, overhanging cornices, and bay windows.
- Floor-to-floor heights in new construction should be within ten percent (10%) of the floor-to-floor heights of adjacent historic buildings.
- Design rooflines to be compatible with those found on surrounding buildings.



Ford Coplan Macht, Inc., Architect, Ron Solomon, Photographer

Phillips Seafood Headquarters, Locust Point

11.4 BUILDING FEATURES

Building features such as entrances, bay windows, garages, and roofs add visual interest and break up the building mass. The location, size, and style of these building features help define the character of the surrounding neighborhood. New buildings that respect the prevailing architectural features of the surrounding buildings will enhance the character of the neighborhood.

BUILDING ENTRANCES

- Design building entrances to enhance the connection between the street and the building interior.
- Respect the existing pattern of building entrances when locating new entrances.
- Design new storefront entrances that are compatible with surrounding commercial buildings.
- Design new porches and stoops that are compatible with the form, scale, and detailing of these features on surrounding buildings. In districts where traditional historic porch columns are prevalent, new columns should be constructed to be compatible with historic types.

BAY WINDOWS

- Design new bay windows to be compatible with the length, height, and style of bay windows on surrounding buildings.
- Do not design new bay windows in neighborhoods where there is no historic precedent.

GARAGES

- Design and place garage entrances and doors to be compatible with surrounding buildings.
- Do not place garage entrances on front facades where there is no historic precedent.

ROOFS

- Design new roofs to complement the orientation, pitch, complexity, and scale of roofs on surrounding buildings.
- Locate and screen rooftop features to minimize their visibility from the street.
- Design cornices to be compatible with the height, scale, and articulation of existing cornice lines on surrounding buildings.

11.5 MATERIALS AND DETAILING

Architectural materials and detailing provide visual interest, texture, and quality to the building façade. Using compatible materials and building details in new construction will promote continuity within the existing historic neighborhood.

DOORS AND WINDOWS

- Design doors and windows to be compatible with the placement, scale, type, and operation of doors and window and their openings in surrounding buildings.
- Design doors and windows to be compatible with the architectural character of the new facade and the surrounding buildings.

MATERIALS

- Choose building materials that are compatible with the color, size, texture, scale, and quality of building materials used in surrounding buildings. Where a particular material is dominant within an area, utilize that material in the new design.
- Cover and finish exterior walls with quality materials that are compatible with surrounding buildings. Traditional materials existing within the historic district, such as wood, brick, and stone, are preferred.

Page
intentionally
left
blank.



Appendix A

FREQUENTLY ASKED QUESTIONS

What is CHAP? Who are the Commissioners? Who are the Commission's staff members?

The Commission for Historical and Architectural Preservation (CHAP) is an independent commission appointed by the Mayor. The mission is to enhance and promote the culture and economy of Baltimore through the preservation of buildings, structures, sites, and neighborhoods that have aesthetic, historic and architectural value.

The Commission consists of thirteen (13) commissioners. Eleven commissioners are appointed by the Mayor based on their affiliation with Baltimore-based preservation, civic and professional organizations, ownership of business or property, and for their expert knowledge of history or preservation. The final two commissioners include one City Councilmember and the Commissioner of Housing and Community Development.

Staff members serve in the Division of Historical and Architectural Preservation within the Department of Planning and must meet qualifications that include professional historic preservation planning standards. In addition, the Director of Planning may be called upon to staff special projects and provide information.

Please see <http://www.ci.baltimore.md.us/government/historic/contact.php> for a current list of commissioners and staff.

What falls under the jurisdiction of CHAP review?

All proposed exterior alterations of designated structures, including buildings and landscape elements within Historical and Architectural Preservation Districts, Baltimore City Landmarks, and Special List structures. In addition, alterations to City-owned properties, including outdoor sculpture and monuments, as well as interiors that have been designated are also reviewed.

What is a Historical and Architectural Preservation District? A Baltimore City Landmark?

A Historical and Architectural Preservation District, also known as a CHAP district or local historic district, is an area identified by City ordinance as having historical, cultural,

educational, or architectural value and designated in accordance with the City ordinance.

A Baltimore City Landmark is an individual structure or property that has been deemed by City ordinance to have historical, cultural, educational, or architectural value. A landmark may include exterior structures as well as public interiors.

Why is it important to designate and protect Baltimore's historic resources?

The identification and protection of historic neighborhoods and landmarks promote the unique history and culture of Baltimore for the benefit of its citizens, visitors, and investors. The benefits of preservation translate into cost savings through tax incentives and grants for preservation work, and direct reinvestment in the local economy. Preservation does not focus solely on the past, but positively impacts the future of Baltimore. By ensuring that its citizens are good stewards of the City and its heritage, we are preserving the finest attributes of the City for the next generation.

What are the benefits of CHAP designation?

Local designation promotes rehabilitation efforts within communities, provides eligibility for tax credits and incentives, gives distinction to neighborhoods, provides protection from demolition and inappropriate development, and offers access to expert technical assistance from CHAP.

Will designation affect property taxes?

Designation will not increase property taxes, nor will it reduce them.

How do I find out if my property is already located in a Historical and Architectural Preservation District?

Property owners can find out if their property is part of a Historical and Architectural Preservation District by either 1) reviewing the historic district maps available online at <http://www.ci.baltimore.md.us/government/historic/maps.php> or 2) refer to the City's imap available online at <http://maps.baltimorecity.gov/imap/> or 3) by calling 410.396.4866.

What is a Notice to Proceed? Is a Notice to Proceed the same as a building permit?

A Notice to Proceed is the legal document that is issued by CHAP and accompanies the Baltimore City building permit process for proposed alterations to a designated structure. A Notice to Proceed is different from a building permit but is a required part of the building permit process when designated structures are involved. Building permits are ultimately issued by the Permit Section of the Department of Housing and Community Development (HCD).

What is required of property owners once their property has been designated?

A property owner must file a Notice to Proceed Application with CHAP as part of the building permit process when proposing to alter a designated structure.

When is a building permit required and for what kind of work?

Generally, minor repairs do not require building permits. Most exterior modifications and improvements require review and approval by CHAP. Renovations, modifications, and reconstructions always require building permits.

What is the process for obtaining CHAP approval of alterations?

For minor projects that comply with the Design Guidelines, the Commission offers an expedited review process at the staff level. Minor work involves repair of existing historic building fabric, including painting and small-scale alterations that do not change the overall appearance and integrity of a structure. The Notice to Proceed Application with appropriate supporting documentation is reviewed at the staff level without a public hearing.

For major projects, the Notice to Proceed Application with appropriate supporting documentation is submitted to staff but is reviewed at a public hearing by the full Commission. Major work includes more than the routine maintenance and repair of existing historic fabric, which may change the character, appearance, and integrity of the structure. Substantial building alterations, demolitions, additions, and new construction are all considered major work.

If the work is not visible from the street, do I still need a Notice to Proceed?

Work on designated structures that is not visible from the street still requires a Notice to Proceed. Most work that is not visible from the street can be reviewed at the staff level and does not require full Commission approval.

How long does it take to get a Notice to Proceed?

Generally, minor projects are reviewed within twenty-one (21) days. For major projects, staff will work with the applicant to

schedule the item on a monthly public hearing. Major projects may require more than one public hearing to consider conceptual and final plans.

How does CHAP evaluate proposed changes to historic structures or new construction?

The Design Guidelines are used to evaluate proposed changes to designated structures and new construction affecting designated resources.

What happens if the property owner fails to comply with the review process?

Baltimore City may restrain or enjoin the work, and the property owner may be subject to a fine up to \$1,000 a day.

What if I need a zoning variance or change as well as a Notice to Proceed? Which do I seek first?

Where zoning variances are required for a project, the zoning section of the building permit application should be approved prior to CHAP review. It is the applicant's responsibility to contact all appropriate City agencies and comply with all applicable laws, regulations, and codes.



Appendix B

DEFINITIONS

BALTIMORE CITY TERMINOLOGY

Alteration: Any physical change to an existing structure or building; generally excludes maintenance work that repairs existing elements or repaints existing elements in the same color.

Baltimore City Landmark: An individual structure that has been deemed to have historical, cultural, educational, or architectural value, and may include exterior as well as interior structures.

Building Permit: Issued by the Permit Section of the Department of Housing and Community Development (HCD). For designated structures, CHAP reviews applications in conjunction with the building permit process and issues a Notice to Proceed.

Contributing Structure: A structure or portion thereof that contributes to the historic significance of a larger historic resource, such as an individual residence within a historic district or an outbuilding located within a designated property.

Days: A period of time equaling 24-hours and for purposes of this document means calendar days, including Saturdays, Sundays, and holidays.

Demolition: The removal of all or a significant portion of any landmark or structure in a historic district. Partial demolition will substantially diminish the historic character of a structure. Partial demolitions that are proposed as part of a proposed addition shall be evaluated for their historic significance prior to review of plans for a proposed addition.

Demolition by Neglect: The willful neglect in the maintenance or repair of a structure, resulting in any of the following conditions: (1) the deterioration of any architectural feature so as to create or permit the creation of a hazardous or unsafe condition; (2) the deterioration of walls or other vertical supports; (3) the deterioration of roofs or other horizontal members; (4) the deterioration of chimneys; (5) the deterioration or crumbling of plaster or mortar; or (6) the ineffective waterproofing of walls, roofs, and foundations, including broken windows and doors.

Exterior Structure: The exterior of any structure.

Historical and Architectural Preservation District: An area designated in accordance with the City ordinance as a Historical and Architectural Preservation District. Also known as a CHAP District or Local Historic District.

Historical Documentation: A detailed record - in the form of a report, measured drawings, archival photographs or other written document - of the history and significance of a property, based on research of historical documents as well as physical investigation of existing structures.

In kind Replacement: The repair of an existing element or feature using new components that match the original in form, finish, materials, and installation techniques; often indicated by the directive "match existing."

Interior Architectural Feature: The architectural style, design, general arrangement and components of an interior, including the kind, color, and texture of the building material and the type and style of windows, doors, lights, signs, plaques, decorative finishes, murals, art work, floor plan, and other fixtures appurtenant to the interior.

Interior Structure: The interior of a structure that is customarily open or accessible to the public.

Landmark List: Either or both of the following: (1) the Landmark List: Exteriors; and (2) the Landmark List: Public Interiors.

Major Project: Work on a structure that may change the significant character, appearance, and integrity of the structure. Substantial building alterations, demolitions, additions, and new construction are considered major projects.

Minor Project: Work on a structure that does not change the overall appearance and integrity of a structure.

National Register of Historic Places: The Nation's official list of cultural resources worthy of preservation because of their national significance. Authorized under the National Historic Preservation Act of 1966, the National Register is part of a national program to coordinate and support public and private efforts to identify, evaluate, and protect our historic and archeological resources. Properties listed in the Register include districts, sites, buildings, structures, and objects that are significant in American history, architecture, archeology, engineering, and culture. The National Register is administered by the National Park Service, which is part of the U.S. Department of the Interior.

Neighborhood Association: The established community group recognized by the Planning Department as the representative Neighborhood Association in that area.

Notice to Proceed: Formal notice issued by CHAP upon approval of the Notice to Proceed Application, which is then forwarded to the Permit Section of the Department of Housing and Community Development (HCD), which may then issue the building permit to the applicant.

Public Interior Landmark: An interior space accessible to the public that has been designated, which has historic, cultural, educational, and/or architectural value, the preservation of which is deemed to be for the educational, cultural, economic, and general welfare of the inhabitants of Baltimore City.

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

Significant Interior Feature: A feature that contributes to the landmark character of an interior.

Special List: Either or both of the following: (1) the Special List: Exteriors; and (2) the Special List: Public Interiors.

Streetscape: The space between the buildings lining the public ways that comprise various elements such as streets and alleys, sidewalks, monuments and public art, and small-scale features such as curbs, paving, street furniture, lighting, fences, walls, and landscaping.

Sustainability: The goal of providing for the needs of the present without depleting resources or harming natural cycles for future generations. Structure: Any creation of man or nature.

Zoning Variance: A one-time modification of an existing zoning law as it applies to a particular property.

Zoning Change: Permanent alteration of an existing zoning law that becomes part of the Baltimore City Code.

ARCHITECTURAL TERMINOLOGY

Awning window: A window in which the opening sash is hinged at the top; when the window is open, the bottom of the sash projects out at an angle.

Baluster: One of several small columns or rods that support a railing or balustrade.

Balustrade: A railing with upper and lower rails, balusters, and pedestals.

Casement window: A window with one or more sashes that are hinged on one side so that the sash opens by swinging in or out; the most common type of window in North America until the early eighteenth century.

Character-defining Feature: A prominent or distinctive aspect, quality, or physical component of a property that contributes significantly to its historic character.

Cornice: The projecting moldings forming the top band of an entablature, wall, or other element. The architectural details that decorate a roofline.

Cresting: Decoration in the form of a series of ornate pointed shapes located at the top of a parapet or roof ridge.

Cupola: A small structure projecting above a roof that provides ventilation or is used as a lookout, especially with a hemispherical roof on a circular or polygonal drum.

Dormer: A small structure that projects from a sloping roof with a window in the down slope end; used to light an attic space and to provide headroom; may have a gabled, shed, or other shaped roof.

Double-hung window: A window with two sashes that slide past each other vertically; typically hung with cord, pulley, and counterweights on each side.

Eave: The projection of a roof beyond the wall; most often used to refer to the edge and underside of a roof.

Entablature: In classical architecture, the entire band of horizontal elements above the column capitals; from bottom to top, the entablature is composed of the architrave, frieze, and cornice.

Fanlight: A window in the arched opening over an entry door.

Fascia: A flat, wide, horizontal band on a wall surface, especially the bands of an architrave.

Fenestration: The arrangement of windows in a building façade.

Finial: A pointed ornament typically used at the peak of a roof.

Fixed window: Any type of window held in a frame or sash that does not open.

Flashing: Sheet metal or other flexible material formed to prevent water from entering a building or structure at joints or intersections, such as where a roof intersects a wall or chimney.

Gable roof: A pitched roof with two inclined planes that meet at a peak in the center and terminate at a vertical grade.

Glazing: The clear or translucent material, usually glass, through which light passes into a building.

Mansard: A two-pitched roof with a steep lower slope that rises from all of the formal facades of a building, hipped when used on a detached building.

Low Pressure Wash: A cleaning method using water that does not damage historic material, typically defined as ranging from 100 to 400 psi as registered on cleaning equipment fitted with an adjustable pressure gauge.

Massing: The overall composition of the exterior of the major volumes of a building.

Proportion: The relationship of the size, shape, and location of one building element to all the other elements; each architectural style typically has its own rules of proportion.

Reflective Glazing: Window glass which has been coated on the outside with a transparent metallic coating to reflect a significant fraction of the light and radiant heat which strikes it.

Sash: The part of a window frame that holds the glazing, especially when movable.

Sidelight: A narrow window adjacent to a door or wider window that is the same height as the door or window; most often one of a pair flanking an entrance door.

Turret: A small, projecting tower at the corner of a building, or above the roof; typically circular or octagonal in plan.

Vertical Circulation: Term used to describe any method of moving from one floor to another within a building, may include stairs, elevators, or escalators.

APPENDIX B NOTES

Definitions were provided by the following references:

Baltimore City Code, Article 6, "Historical and Architectural Preservation," Baltimore: Baltimore City Department of Legislative Reference, 2008.

Dictionary of Building Preservation. Ed. by Ward Bucher. New York: John Wiley & Sons, 1996.

Dictionary of Architecture & Construction. Second Edition. Ed. by Cyril M. Harris. New York: McGraw Hill, 1993.

Weeks, K.D., and Anne E. Grimmer. 1995. *The Secretary of the Interior's Standards for the Treatment of Historic Properties: With Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings.* Department of the Interior, Washington, D.C.



Appendix C

A LIST OF HISTORIC PRESERVATION DOCUMENTS

The following documents help guide Historic Preservation activities in Baltimore. These documents are available on the Baltimore City website <http://www.baltimorecity.gov/government/historic/> or at the CHAP office. For more information, please contact 410-396- 7526.

1. Baltimore City Preservation Ordinance (Article 6 of the Baltimore City Code);
2. Baltimore City Historic Districts;
3. Baltimore City Landmark List;
4. Baltimore City's Mount Vernon Historic District Design Guidelines for New Construction;
5. Notice to Proceed Application;
6. Property Tax Credit Application for Historic Restorations and Rehabilitations; and
7. Commission Rules of Procedure



Appendix D

REFERENCES AND CITATIONS

- Baltimore City Planning Commission (BCPC)
2006 Live, Earn, Play, Learn: City of Baltimore Comprehensive Master Plan 2007-2012. Baltimore City Planning Commission, Baltimore, MD.
- Brooks, Neal A. and Eric G. Rockel
1979 A History of Baltimore County. Friends of Towson Library, Towson, MD.
- Ching, Francis D.
1996 A Visual Dictionary of Architecture, New York, 1996.
- Dorsey, John, and James D. Dilts
1997 A Guide to Baltimore Architecture. Third edition. Tidewater Press, Centreville, MD.
- Ernstein, Julie H.
1992 Historic Land Use and Cultural Development of 1601-1611 Thames Street: Block 1827 (Lots 61, 62, and 63) of the Fell's Point National Historic District, Baltimore, Maryland. Report to Constellation Real Estate from the Baltimore Center for Urban Archeology. On file at the Enoch Pratt Free Library and Federated Environmental Associates, Inc., Baltimore.
- The Evening Sun
1939 Mayor Launches Slum Demolition. 1 May. Baltimore, MD. Clipping on file, Housing-Baltimore vertical files, Enoch Pratt Free Library Maryland Room.
- Farnham, Katherine L., Douglas C. McVarish, Elizabeth A. Comer, Kerri Culhane, Lynn D. Jones, Brian M. Lione, and Donna J. Seifert, Ph.D. (Farnham et al.)
2003 Historic Architectural Significance and Effects Evaluations for the Proposed Baltimore-Washington MAGLEV Project: Washington, D.C.; Prince George's County, Anne Arundel County, Baltimore County, and Baltimore, Maryland. Prepared for KCI Technologies, Hunt Valley, MD, and Maryland Transit Administration, Baltimore, MD.
- Greene, Suzanne Ellery
1980 Baltimore: An Illustrated History. Windsor Publications, Woodland Hills, CA.
- Harwood, Herbert H., Jr.
1979 Impossible Challenge: The Baltimore and Ohio Railroad in Maryland. Barnard, Roberts & Co., Baltimore.
- Hayward, Mary Ellen
1981 Urban Vernacular Architecture in Nineteenth-Century Baltimore. Winterthur Portfolio, 16:1 (Spring), 33-63.
1982 Rowhouse: A Baltimore Style of Living. 3 Centuries of Maryland Architecture. Papers of the 11th Annual Conference of the Maryland Historical Trust, Nov. 6-8 1981. Annapolis, MD.
- Hayward, Mary Ellen, and Charles Belfoure
1999 The Baltimore Rowhouse. Princeton Architectural Press, New York.
- Hayward, Mary Ellen, and Frank R. Shivers, Jr., eds.
2004 The Architecture of Baltimore: An Illustrated History. Johns Hopkins University Press, Baltimore, MD.
- KCI Technologies, Inc. (KCI)
1999 Suburbanization Historic Context and Survey Methodology, I-495/I-95 Capital Beltway Corridor Transportation Study, Montgomery and Prince George's Counties, Maryland. Volume I. Prepared for Maryland Department of Transportation, State Highways Administration.
- Kotarba, Kathleen, and W. Edward Leon, eds.
2002 Baltimore City's Designated Landmark List 2002. Commission for Historical and Architectural Preservation, Baltimore, MD.
- Mason, Randall
2005 Economics and Historic Preservation: A Guide and Review of the Literature. Discussion paper prepared for the Brookings Institution Metropolitan Policy Program. The Brookings Institution,

- Washington, D.C.
- McAlester, Virginia, and Lee McAlester
1995 *A Field Guide to American Houses*. Albert A. Knopf, New York, NY.
- Olson, Sherry H.
1980 *Baltimore: The Building of an American City*. Johns Hopkins University Press, Baltimore, MD.
- Phillips, Christopher
1997 *Freedom's Port: The African American Community of Baltimore, 1790-1860*. University of Illinois Press, Chicago, IL.
- Power, Garrett
1994 *Parceling Out Land in Baltimore*. Maryland Historical Society, Baltimore. Reprinted from *Maryland Historical Magazine* 87 (1992): 453-66, and 88 (1993):151-180.
- Rukert, Norman G.
1976 *The Fells Point Story*. Bodine & Associates, Baltimore, MD.
- Ryon, Roderick N.
1993 *West Baltimore Neighborhoods: Sketches of Their History 1840-1969*. Author, Baltimore, MD.
- Rypkema, Donovan D.
1999 *The Value of Historic Preservation*. Preservation Maryland, Baltimore, MD.
- Scharf, Thomas J.
1967 *History of Maryland: from the earliest period to the present day*. Volume I. Reprint of 1879 edition. New forward by Morris L. Radoff. Tradition Press, Hatboro, PA.
- Shivers, Natalie W.
1981 *Those Old Placid Rows: The Aesthetic and Development of the Baltimore Rowhouse*. Maclay & Associates, Baltimore, MD.
- Shoken, Fred
2004 National Register nomination for Old West Baltimore: Harlem Park/Upton/Sandtown/Druid Heights/Madison Park. Baltimore, MD.
- Smith, Sandra M.
1998 Edmondson Village: "Change and Continuity." Paper prepared for The Modern City class at University of Baltimore. On file, University of Baltimore Archives Special Collections, Baltimore, MD.
- Society for Industrial Archeology (SIA)
1995 *Baltimore: Industrial Gateway on the Chesapeake Bay*. The Benjamin Latrobe, Jr. Chapter of the Society for Industrial Archeology. Edited by Dennis M. Zembala. The Baltimore Museum of Industry, Baltimore, MD.
- The Sun
1939a *Floor Plans Reveal Types of Slum Clearance Housing*. 26 February. Baltimore, MD. Clipping on file, Housing-Baltimore vertical files, Enoch Pratt Free Library Maryland Room.
- The Sun
1939b [Progress in] *Slum Section H: Housing Authority Taking Title as Rapidly as Possible*. 15 March. Baltimore, MD. Clipping on file, Housing-Baltimore vertical files, Enoch Pratt Free Library Maryland Room.
- Weeks, K.D., and Anne E. Grimmer
1995 *The Secretary of the Interior's Standards for the Treatment of Historic Properties: With Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*. Department of the Interior, Washington, D.C.
- Weissman, Peggy B.
1988 *Baltimore Rowhouse Historic Context: 1815-1870 Period*. Typed manuscript prepared for Maryland Historical Trust, Crownsville, MD. On file at Maryland Historical Trust Library, Crownsville, MD.
- Wesler, Kit W., Dennis J. Pogue, Aileen F. Button, Gordon J. Fine, Patricia A. Sternheimer, and E. Glyn Furgurson (Wesler et al.)
1981 *The M/DOT Archaeological Resources Survey, Volume 3: Piedmont*. Maryland Historical Trust Manuscript Series, Number 7. Maryland Department of Transportation and Maryland Board of Public Works, Crownsville, MD.
- Williams, Carroll E.
1949 *New Homes for 72,000*. The Sun, 11 September, Baltimore, MD.

CHAPTER 1 CITATIONS:

The Beginning: Baltimore Town in the Eighteenth Century

Early Settlement

Page 1, Paragraph beginning "English settlement in the Baltimore area began...": N.A. Brooks and E.G. Rockel 1979, *A History of Baltimore County* (Towson, MD: Friends of Towson Library):5; J.H. Ernstein 1992, *Historic Land Use and Cultural Development of 1601-1611 Thames*

Street: Block 1827 (Lots 61, 62, and 63) of the Fell's Point National Historic District, Baltimore, Maryland (Report to Constellation Real Estate from the Baltimore Center for Urban Archeology, On file at the Enoch Pratt Free Library and Federated Environmental Associates, Inc., Baltimore):15; S.H. Olson 1980, Baltimore: The Building of an American City (Baltimore: Johns Hopkins University Press):2; C. Phillips 1997, Freedom's Port: The African American Community of Baltimore, 1790-1860 (Chicago: University of Illinois Press):8-9; G. Power 1994, Parceling Out Land in Baltimore (Baltimore: Maryland Historical Society, Reprinted from Maryland Historical Magazine 87 (1992): 453-66):453.

Page 1, Paragraph beginning "In 1729 the Maryland General Assembly permitted...": Ernstein 1992:15; Olson 1980:7-9; 12-13; N.G. Rukert 1976, The Fells Point Story (Baltimore: Bodine & Associates):11.

From Village to City

Page 1, Paragraph beginning "Baltimore Town grew slowly at first...": S.E. Greene 1980, Baltimore: An Illustrated History (Woodland Hills, CA: Windsor Publications):10-11; M.E. Hayward and F.R. Shivers 2004, The Architecture of Baltimore: An Illustrated History (Baltimore: Johns Hopkins University Press):154; Olson 1980:10-13; Phillips 1997:8-10.

Page 1, Paragraph beginning "Around 1761 Edward Fell, son of immigrant William Fell...": Greene 1980:24; Hayward and Shivers 2004:7; Power 1994:162; T.J. Scharf 1967, History of Maryland: from the earliest period to the present day, Volume I (Reprint of 1879 edition, New forward by Morris L. Radoff, Hatboro, PA: Tradition Press):59.

Page 1, Paragraph beginning "Following the Revolution, Baltimore became known...": Olson 1980:19-20; Phillips 1997:13.

Page 2, Paragraph beginning "By 1796, Baltimore had transformed into a rugged...": Baltimore City Planning Commission (BCPC) 2006, Live, Earn, Play, Learn: City of Baltimore Comprehensive Master Plan 2007-2012 (Baltimore: Baltimore City Planning Commission):29; Olson 1980:20-23, 36.

Growth and Expansion: Baltimore in the Nineteenth Century

Urban Planning

Page 2, Paragraph beginning "Within the first two decades of the nineteenth century...": BCPC 2006:29-30; Olson 1980:56-57; N.W. Shivers 1981, Those Old Placid Rows: The Aesthetic and Development of the Baltimore Rowhouse (Baltimore: Maclay & Associates):15-16.

Page 2, Paragraph beginning "Nineteenth century Baltimore adorned itself...": J. Dorsey and J.D. Dilts 1997, A Guide to Baltimore Architecture, Third ed. (Centreville, MD: Tidewater Press):7; Hayward and Shivers 2004:99-101; K. Kotarba and W.E. Leon 2002, Baltimore City's Designated Landmark List 2002, (Baltimore: Commission for Historical and Architectural Preservation); P.B. Weissman 1988, Baltimore Rowhouse Historic Context: 1815-1870 Period, (Typed manuscript prepared for Maryland Historical Trust, Crownsville, MD, On file at Maryland Historical Trust Library, Crownsville, MD):3-4.

Industrialization

Page 2, Paragraph beginning "The introduction of steam power transformed...": BCPC 2006:30; Society for Industrial Archeology (SIA) 1995, Baltimore: Industrial Gateway on the Chesapeake Bay, The Benjamin Latrobe, Jr. Chapter of the Society for Industrial Archeology, Edited by Dennis M. Zembala (Baltimore: The Baltimore Museum of Industry):103; Greene 1980: 74,146-148; K.W. Wesler et al. 1981, The M/DOT Archaeological Resources Survey, Volume 3: Piedmont, Maryland Historical Trust Manuscript Series, Number 7 (Crownsville, MD: Maryland Department of Transportation and Maryland Board of Public Works):110.

Page 2, Paragraph beginning "Baltimore harnessed the opportunities...": H.H. Harwood 1979, Impossible Challenge: The Baltimore and Ohio Railroad in Maryland (Baltimore: Barnard, Roberts & Co.):201; Wesler et al. 1981:109-110.

The Urban Population

Page 2, Paragraph beginning "Baltimore's industrial expansion relied...": Greene 1980:94-97, 148-152; Hayward and Shivers 2004:152; Olson 1980:276-277; Phillips 1997:104-105, 153-155.

Page 2, Paragraph beginning "As a port city, Baltimore attracted European immigrants...": Greene 1980:9, 152; Olson 1980:91,118-119.

Rising from the Ashes: Baltimore in the Twentieth Century

The Great Fire

Page 3, Paragraph beginning "In February 1904, much of the Baltimore downtown...": BCPC 2006:39-40.

Page 3, Paragraph beginning "In 1918, Baltimore City's last major annexation...": BCPC 2006:41; Greene 1980:184-186; Hayward and Shivers 2004:233-236, 245-246.

Suburbanization

Page 3, Paragraph beginning "Baltimore's suburban development began...": Hayward and Shivers 2004:229-232; KCI Technologies, Inc. (KCI) 1999, Suburbanization

Historic Context and Survey Methodology, I-495/I-95 Capital Beltway Corridor Transportation Study, Montgomery and Prince George's Counties, Maryland, Volume I. (Prepared for Maryland Department of Transportation, State Highways Administration): B-4, B-5; Wesler et al. 1981:112.

Page 3, Paragraph beginning "After World War II, builders scrambled to develop...": KCI 1999: B-9; R.N. Ryon 1993, West Baltimore Neighborhoods: Sketches of Their History 1840-1969 (Baltimore: Author):158; C.E. Williams 1949, New Homes for 72,000, The Sun (Baltimore: 11 September).

Urban Decline

Page 4, Paragraph beginning "The suburban middle class exodus...": Sun 1939a, Floor Plans Reveal Types of Slum Clearance Housing (Clipping on file, Housing-Baltimore vertical files, Enoch Pratt Free Library Maryland Room. Baltimore: 26 February); Sun 1939b, [Progress in] Slum Section H: Housing Authority Taking Title as Rapidly as Possible. (Clipping on file, Housing-Baltimore vertical files, Enoch Pratt Free Library Maryland Room, 15 March); Evening Sun 1939, Mayor Launches Slum Demolition, (Clipping on file, Housing-Baltimore vertical files, Enoch Pratt Free Library Maryland Room, 1 May); Hayward and Shivers 2004:236; Farnham et al. 2003, Historic Architectural Significance and Effects Evaluations for the Proposed Baltimore-Washington MAGLEV Project: Washington, D.C.; Prince George's County, Anne Arundel County, Baltimore County, and Baltimore, Maryland (Prepared for KCI Technologies, Hunt Valley, MD, and Maryland Transit Administration, Baltimore, MD):175; Greene 1980:204; M.R. Hayward and C. Belfoure 1999, The Baltimore Rowhouse (New York: Princeton Architectural Press):1-2.

Urban Revitalization

Page 4, Paragraph beginning "Beginning in the 1950s, Baltimore strove to revive...": BCPC 2006:45-47; Greene 1980:206-210; Hayward and Shivers 2004:278-294.

CHAPTER 2 CITATIONS

Georgian, ca. 1752-1800

Page 7, paragraph beginning "The Georgian style arrived from England...": M.E. Hayward and F.R. Shivers 2004, The Architecture of Baltimore: An Illustrated History (Baltimore: Johns Hopkins University Press):6-16, 22-26.

Federal, ca. 1789-1819

Page 8, paragraph beginning "Before 1800, a new style known as Federal...": Hayward and Shivers 2004:27-65.

Greek Revival, ca. 1829-1850

Page 8, paragraph beginning "The Greek Revival, a veneration of ancient Greek...": Hayward and Shivers 2004:98-114.

Gothic Revival, ca. 1830-1860

Page 8, paragraph beginning "During the 1830s, the Gothic Revival style...": Hayward and Shivers 2004:98-114.

Italianate, ca. 1845-1890

Page 9, paragraph beginning "The Italianate style was inspired by Italian villas...": Hayward and Shivers 2004:127-142.

French Second Empire, ca. 1870s

Page 9, paragraph beginning "The French Second Empire's most marked characteristics...": Hayward and Shivers 2004:184-193.

High Victorian Gothic, ca. 1870-1890

Page 9, paragraph beginning "High Victorian Gothic, inspired by the writings of British critic...": K. Kotarba and W.E. Leon 2002, Baltimore City's Designated Landmark List 2002 (Baltimore: Commission for Historical and Architectural Preservation):82.

Beaux-Arts and Renaissance Revival, ca. 1890-1930

Page 10, paragraph beginning "By the time of the 1904 fire, Beaux-Arts Neoclassicism...": Hayward and Shivers 2004:225-243.

Modern, ca. 1935-1970

Page 13, paragraph beginning "International style Modernism began to appear during the 1930s...": Hayward and Shivers 2004:261-301.

Page 13, paragraph beginning "Other firms, including Peterson and Brickbauer...": Hayward and Shivers 2004:261-301.

Postmodernism, ca. 1964-Present

Page 14, paragraph beginning "By the 1960s, architects were realizing...": Hayward and Shivers 2004:295-305.

Page 14, Paragraph beginning "The typical early nineteenth-century rowhouse...": M.E. Hayward 1981, Urban Vernacular Architecture in Nineteenth-Century Baltimore (Winterthur Portfolio, 16:1 (Spring), 33-63):47-53; M.E. Hayward and C. Belfoure 1999, The Baltimore Rowhouse (New York: Princeton Architectural Press):15-27; M.E. Hayward and F.R. Shivers 2004, The Architecture of Baltimore: An Illustrated History (Baltimore: Johns Hopkins University Press, 2004):56-59; N.W. Shivers 1981, Those Old Placid Rows: The Aesthetic and Development of the Baltimore Rowhouse (Baltimore: Maclay

& Associates):8-15, 27.

Page 14, Paragraph beginning “Beginning in the early 1850s, flat-roofed Italianate rowhouses...”: M.E. Hayward 1982, *Rowhouse: A Baltimore Style of Living in 3 Centuries of Maryland Architecture* (Annapolis, MD: Papers of the 11th Annual Conference of the Maryland Historical Trust, Nov. 6-8): 72-75; Hayward and Shivers 2004:192-194.

Page 14, Paragraph beginning “The 1870s, 1880s, and 1890s saw the rise of other styles...”: Hayward 1982:76; Hayward and Belfoure 1999:88-89.

Page 15, Paragraph beginning “Faced with growing competition...”: Hayward 1982:76-79; Hayward and Belfoure 1999:104-105, 130-133; Hayward and Shivers 2004: 257-260.

Page 15, Paragraph beginning “After World War II, new development...”: Hayward and Belfoure 1999:1-3; Hayward and Shivers 2004:278-279, 295-305.

APPENDIX B NOTES

Definitions were provided by the following references:

Baltimore City Code, Article 6, “Historical and Architectural Preservation,” Baltimore: Baltimore City Department of Legislative Reference, 2008.

Dictionary of Building Preservation. Ed. by Ward Bucher. New York: John Wiley & Sons, 1996.

Dictionary of Architecture & Construction. Second Edition. Ed. by Cyril M. Harris. New York: McGraw Hill, 1993.

Weeks, K.D., and Anne E. Grimmer. 1995. *The Secretary of the Interior’s Standards for the Treatment of Historic Properties: With Guidelines for Preserving, Rehabilitating, Restoring and Reconstructing Historic Buildings*. Department of the Interior, Washington, D.C.



Appendix E

LIST OF NATIONAL PARK SERVICE PRESERVATION BRIEFS

The National Park Service Preservation Briefs detail appropriate treatments for a variety of historic building materials and assemblies. The following Preservation Briefs are available free online at <http://www.nps.gov/history/hps/tps/briefs/presbhom.htm> or can be purchased from the U.S. Government Printing Office (<http://bookstore.gpo.gov/>).

- 01: Assessing Cleaning and Water-Repellent Treatments for Historic Masonry Buildings
- 02: Repointing Mortar Joints in Historic Masonry Buildings
- 03: Conserving Energy in Historic Buildings
- 04: Roofing for Historic Buildings
- 05: The Preservation of Historic Adobe Buildings
- 06: Dangers of Abrasive Cleaning to Historic Buildings
- 07: The Preservation of Historic Glazed Architectural Terra-Cotta
- 08: Aluminum and Vinyl Siding on Historic Buildings: The Appropriateness of Substitute Materials for Resurfacing Historic Wood Frame Buildings
- 09: The Repair of Historic Wooden Windows
- 10: Exterior Paint Problems on Historic Woodwork
- 11: Rehabilitating Historic Storefronts
- 12: The Preservation of Historic Pigmented Structural Glass (Vitrolite and Carrara Glass)
- 13: The Repair and Thermal Upgrading of Historic Steel Windows
- 14: New Exterior Additions to Historic Buildings: Preservation Concerns
- 15: Preservation of Historic Concrete
- 16: The Use of Substitute Materials on Historic Building Exteriors
- 17: Architectural Character - Identifying the Visual Aspects of Historic Buildings

- 18: Rehabilitating Interiors in Historic Buildings - Identifying Character-Defining Elements
- 19: The Repair and Replacement of Historic Wooden Shingle Roofs
- 20: The Preservation of Historic Barns
- 21: Repairing Historic Flat Plaster - Walls and Ceilings
- 22: The Preservation and Repair of Historic Stucco
- 23: Preserving Historic Ornamental Plaster
- 24: Heating, Ventilating, and Cooling Historic Buildings: Problems and Recommended Approaches
- 25: The Preservation of Historic Signs
- 26: The Preservation and Repair of Historic Log Buildings
- 27: The Maintenance and Repair of Architectural Cast Iron
- 28: Painting Historic Interiors
- 29: The Repair, Replacement, and Maintenance of Historic Slate Roofs
- 30: The Preservation and Repair of Historic Clay Tile Roofs
- 31: Mothballing Historic Buildings
- 32: Making Historic Properties Accessible
- 33: The Preservation and Repair of Historic Stained and Leaded Glass
- 34: Applied Decoration for Historic Interiors: Preserving Historic Composition Ornament
- 35: Understanding Old Buildings: The Process of Architectural Investigation
- 36: Protecting Cultural Landscapes: Planning, Treatment and Management of Historic Landscapes
- 37: Appropriate Methods of Reducing Lead-Paint Hazards in Historic Housing
- 38: Removing Graffiti from Historic Masonry
- 39: Holding the Line: Controlling Unwanted Moisture in Historic Buildings
- 40: Preserving Historic Ceramic Tile Floors
- 41: The Seismic Retrofit of Historic Buildings: Keeping Preservation in the Forefront
- 42: The Maintenance, Repair and Replacement of Historic Cast Stone
- 43: The Preparation and Use of Historic Structure Reports
- 44: The Use of Awnings on Historic Buildings: Repair, Replacement and New Design
- 45: Preserving Historic Wooden Porches
- 46: The Preservation and Reuse of Historic Gas Stations
- 47: Maintaining the Exterior of Small and Medium Size Historic Buildings



**SHEILA DIXON,
MAYOR**

**THOMAS J. STOSUR,
DIRECTOR**

**417 EAST FAYETTE STREET
8TH FLOOR
BALTIMORE, MARYLAND 21202**

