



# HISTORIC DISTRICT DESIGN GUIDELINES

**FOR  
BROOKES, RUSSELL, AND WALKER  
HISTORIC DISTRICT  
AND INDIVIDUALLY DESIGNATED SITES**



*Gaithersburg*

A CHARACTER COUNTS! CITY

CITY OF GAITHERSBURG  
31 SOUTH SUMMIT AVENUE  
GAITHERSBURG, MARYLAND 20877

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BROOKES, RUSSELL, AND WALKER  
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Adopted by  
the City of Gaithersburg Historic District Commission  
October 4, 2004

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**H**ISTORY

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# BROOKES, RUSSELL, AND WALKER HISTORIC DISTRICT



The Brookes, Russell, and Walker Historic District has its roots in the earliest days of Gaithersburg's history and has associations with many long-time Gaithersburg families. Its architectural integrity embodies a period of dynamic growth and change for the City, the years 1888 to 1930. In more recent years, as economic changes and new building have again transformed Gaithersburg, this historic district serves as a reminder of the City's origins.

## THE AREA'S EARLY SETTLEMENT

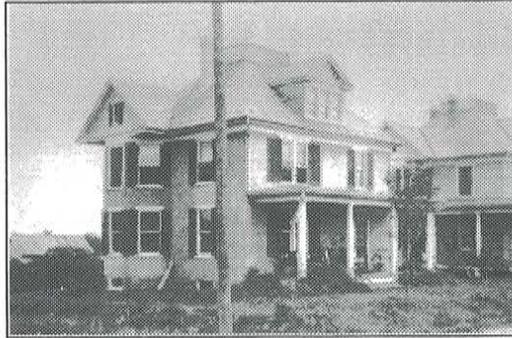
The Brookes, Russell, and Walker Historic District is made up primarily of two subdivisions, Russell and Brookes' Addition, and Walker's Addition to Gaithersburg. Both tracts of land were originally part of Deer Park, an early land patent owned (after the Revolutionary War) by Henry Brookes. The lands passed to heirs of Benjamin Gaither, the City's eponym, through Margaret Brookes Gaither, Henry Brookes' daughter. The families that settled in this area at that time were engaged in agriculture and in service oriented businesses to travelers along the Georgetown-Frederick Road (Maryland Route 355). In the years before the outbreak of the Civil War in 1861, little changed in the area in terms of population or how people made a living as the railroad passed farther north and major economic developments happened elsewhere. Farmers supplied their own needs and, for cash, raised tobacco and corn. The war itself divided the populace and some farmers lost cattle and stores as troops passed through on the Frederick Road. However, after the war ended in 1865, changes came quickly. Local resi-



dents teamed with merchants in Washington, D.C., to promote the building of a railroad line to connect central Montgomery County with the Baltimore and Ohio Railroad farther north. In 1873, the Metropolitan Line began service from Washington, D.C., to Point of Rocks, setting in motion a series of changes that transformed the area, its populace, and the ways they made their living.

Baltimore and Ohio Railroad Station, built in 1884

## THE NEIGHBORHOOD'S FIRST DEVELOPMENT



Troxell House, 30 Walker Avenue, built in 1914

The town of Gaithersburg was incorporated in 1878 and doubled in size through annexations within 10 years. Area farmers converted to raising grains suitable for milling into flour or animal feeds and to dairying for the newly-accessible Washington, D.C., market. The railroad also brought new people into town. Enterprising local residents built businesses to serve each group and take advantage of the new rail connection, offering a hotel for

visitors and providing services to area farmers who brought their produce to the train. While the business center of town moved from Frederick Avenue to Diamond and Summit Avenues, boosters began to promote residential areas of the town as an ideal situation for commuters to Washington, D.C. In these years, two pieces of the old Deer Park tract came into the hands of the men whose names identify the historic district.

In 1876, John Wesley Walker purchased a farm from one of Benjamin Gaither's heirs, and in 1885, Thomas B. Brookes, descendent of Henry Brookes and stepson of James B. Gaither, gained control of another large piece of land. In 1888, Thomas Brookes collaborated with Reister Russell to press City officials to build streets into their newly-annexed lands: Brookes, Russell, and Park Avenues. Lots were platted and sold. Several suburban estates on large lots were built in the 1890s, reflecting the aspirations of town boosters: Dosh House and Moore-Bell

House on Brookes Avenue, and Brewster-Lipscomb House and Little Zoar on Russell Avenue, in addition to the old Epworth Church (see Brookes, Russell, and Walker Historic District Inventory Chart in the Appendix). Development slowed considerably, however, when Brookes and Russell defaulted and the ensuing legal proceedings tied up many of the lots on those streets, in some cases for decades.



Walker Avenue, photo 1912

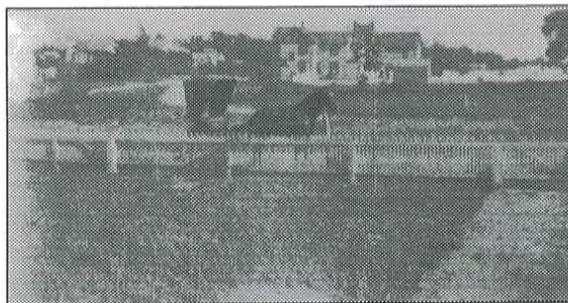
### WALKER AVENUE'S SUCCESS

John Wesley Walker fortuitously chose this time to subdivide his property, creating Walker Avenue in 1904. The street was almost completely built up by 1920, part of

a Gaithersburg building boom supported by the presence of lenders and building contractors. Walker sold lots on either side of the long drive to his house, requiring a 25-foot setback. Prices of the lots ranged from \$10 to \$150. Walker Avenue has the most unified streetscape in the district, having developed continuously with a common setback. With the exception of two prominent estate-style homes, Walker Avenue is characterized by buildings of more modest foursquare, bungalow, and vernacular styles. When electricity first came to Gaithersburg in 1913, Walker Avenue became the first completely electrified residential street in town. Although their styles did not suggest grandiose ambitions, the houses were built using the most up-to-date technologies available, reflecting the prosperity and solidity of the business families that settled there. Rather than attracting outsiders to Gaithersburg, the Walker Avenue development became home for many established Gaithersburg families. Many close neighbors along the street were also close relatives, and many leading citizens, including five mayors, lived there. That “locals” moved onto Walker Avenue, and filled in the lots on Brookes Avenue as they were cleared, shows how the prosperity of Gaithersburg in this period was generated by local businesses, not through importing the well-to-do from Washington, D.C., as some of the town’s original boosters and real estate speculators had envisioned.



Moore-Bell House,  
24 Brookes Avenue, photo circa 1908



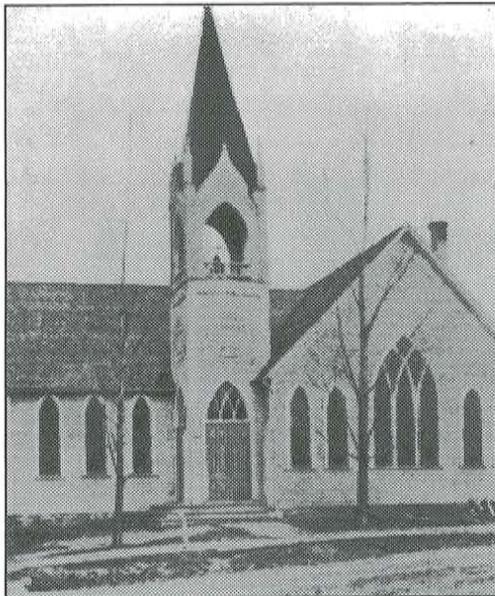
View from the porch of 24 Brookes Avenue,  
photo circa 1896

## HISTORIC DESIGNATION AND SIGNIFICANCE

Once Brookes, Russell, and Walker Avenues were mostly filled in by 1930, little additional change occurred in the neighborhood for many years. Many properties were held by long-term residents, and the Great Depression inhibited further building in the area. While the decades following World War II brought new development and suburbanization to greater Gaithersburg and a few infill houses to Brookes, Russell, and Walker Avenues, these historic streets formed a compact neighborhood that weathered change. The 1970s brought America’s

national bicentennial and an increased awareness of the value of historic neighborhoods. At the same time, demolitions at the commercial fringes of the neighborhood brought development pressures closer. Interested citizens brought concern for the future of Gaithersburg's historic area to the attention of City officials and the public. After a long process, the Brookes, Russell, and Walker Historic District, the City's first historic district, was designated by the Mayor and Council in February, 1987.

Although the area has many associations with individuals and families important in Gaithersburg's history, the architectural integrity of the neighborhood was identified as its primary significance. With the majority of the houses built in a narrow time frame, and little altered, a few distinct styles characterize the district. The following styles were cited in the designation documentation (their descriptions were drawn from "Post Victorian Houses," *Old House Journal*, Jan.-Feb. 1986): Victorian Picturesque styles, including Queen Anne, Eastlake, and Vernacular variations; Colonial Revival styles, some with Classical Revival details; Maryland Foursquare with Victorian, Craftsman, or Colonial Revival details; Vernacular Homestead House style; and Craftsman Cottage or Bungalow. These styles followed national trends for the time period, yet their expression and configuration on these streets embody a history that is uniquely Gaithersburg's.



The Epworth Methodist Episcopal Church on 14 Brookes Avenue, built in 1891

Of special architectural interest is the Epworth Methodist Episcopal Church on Brookes Avenue. A mission of the Rockville church, the congregation had grown enough by 1890 to separate and purchase a lot on the newly-platted Brookes Avenue. The church was built in a Gothic Revival style. Although the Epworth congregation moved to a larger church on Frederick Avenue in 1965, the church has remained in use continuously by various congregations.

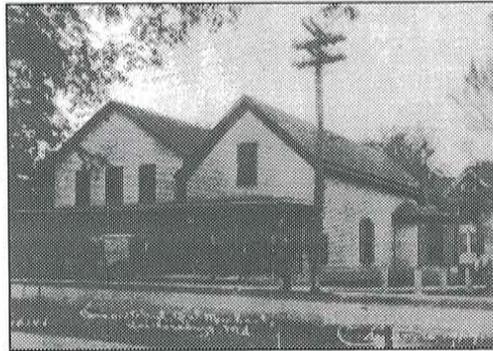
#### Sources:

The principle sources for this narrative were the documentation supporting the designation ordinance for the Brookes, Russell, and Walker Historic District and *Gaithersburg, The Heart of Montgomery County: A History Commemorating Gaithersburg's Charter Centennial*, 1978.

## HISTORIC STRUCTURES BORDERING THE DISTRICT

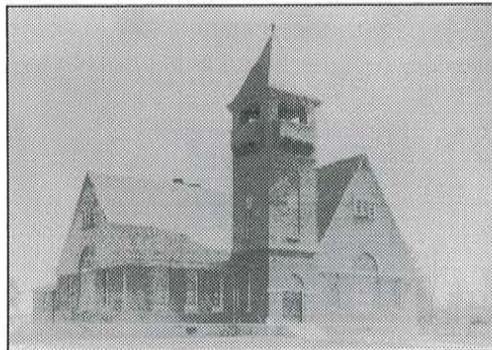
Several non-residential buildings grace the gateways of Brookes and Walker Avenues and contribute to the ambiance of the District even though they are not officially within its boundaries. These structures date from the same period and could very well have been included in the District when it was established in 1987.

At the west end of Brookes Avenue is the Carson Ward Store. Ward opened his dry goods and general merchandise store at 101 North Frederick Avenue around 1890 and the building actually served as the Town Hall in 1912. A library for public use was established on the second story by the Jefferson Literary Club. It also served as the first meeting place of Forest Oak Lodge #123 of the Knights of Pythias, and of the Pentalpha Lodge #194 Masonic Lodge before these organizations acquired quarters. It has been extensively rebuilt and remodeled by the owner, Mattress Discounters, but care was taken to preserve the familiar form and appearance of the building.



Carson Ward's General Store, photo 1919

Grace United Methodist Church stands at the prominent corner of Walker and Frederick Avenues. In 1903, Carson Ward and John Walker sold land for the construction of a new Methodist Episcopal Church South to be located at the corner of John Walker's new avenue and Frederick Avenue. This church would house the growing congregation of the Forest Oak Church, which had been established in the 1860s (the Forest Oak Cemetery still stands on Frederick Avenue). For the laying of the cornerstone in May, 1905, all the stores in Gaithersburg closed. The landmark structure's style is as eclectic as the homes nearby, drawing mainly from the Richardsonian Romanesque style, seen in the rounded arches and the belt courses, with influences from the vocabulary of Queen Anne and Shingle styles. The stained glass windows tell a history of the town through their memorials. Over the years, the congregation has chosen to remodel and add-on rather than move, and a recent exterior rehabilitation has preserved its exterior details for a new generation to appreciate.



Grace United Methodist Church,  
built in 1905

Across from Grace Church is the Evelyn Gaither/Miss Hattie House at 201 North Frederick. It exemplifies a construction style whereby a residential component was on the second story above a business. This arrangement was common to this part of Frederick Avenue which was the commercial center of the town for the last half of the 19th century and into the 20th century. Miss Hattie Snyder bought the property, which she had already been operating as a store in 1910, the year Walker's Addition was platted, and ran a millinery and dress shop in the present building for many years. Later families continued the practice of conducting a business on the first floor and living in the upper story.

The present Administration Building of Asbury Methodist Village, 201 Russell Avenue, was the original building of the home for the aged and orphaned founded by the Baltimore Conference of the Methodist Episcopal Church South. In 1921, the trustees purchased from Walter Magruder 106 acres on the edge of Gaithersburg that had been the farm of John Wesley Walker. Designed by architect Russell Edward Mitchell, the original building is a fine example of Colonial Revival style in its institutional form and was built with its main entrance facing Walker Avenue. When it opened in 1926, the home accommodated 50 residents. The first Superintendent of the Home was Rev. J. J. Ringer, who had been pastor of Grace United Methodist Church and who lived for a time at 16 Walker Avenue. Original plans intended for cottages to be built for those capable of living independently, and a few cottages were built on what is now Russell Avenue; however, this idea was abandoned. Five wings were added over the years to expand capacity and provide for more amenities. During the 1970s, the next major phase of Asbury's expansion took place, with the opening of the Wilson Health Care Center in 1974 and the construction of the first independent-living apartment buildings soon thereafter.



Asbury Methodist Home, built in 1926

Sources:

*Gaithersburg, The Heart of Montgomery County*, 1978;

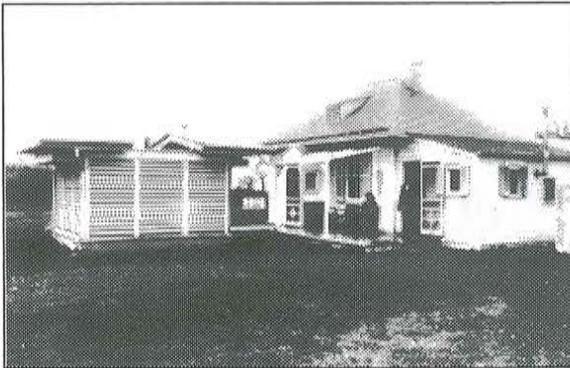
"A Walking Tour of Gaithersburg," Gaithersburg Heritage Alliance, 1987.

## INDIVIDUALLY DESIGNATED HISTORIC SITES IN GAITHERSBURG



The City has designated certain individual sites within its boundaries as significant historic resources; some are listed in the National Register of Historic Places, and one has the coveted designation as a National Historic Landmark. In order to receive an official label as a significant historic resource, the building/resource must go through a rigorous public review process and meet strict criteria as being significant architecturally and/or culturally to the City. The following are sites in the City that (to date) have received this designation.

### **Gaithersburg International Latitude Observatory, 1899** 100 DeSellum Avenue



This was one of a network of six observatories on the same latitude around the world which recorded the changing locations of specific stars to establish the wobble of the Earth's axis. The first observer, Edwin Smith, designed the building with a retractable roof which, when opened, allowed the telescope to be raised.

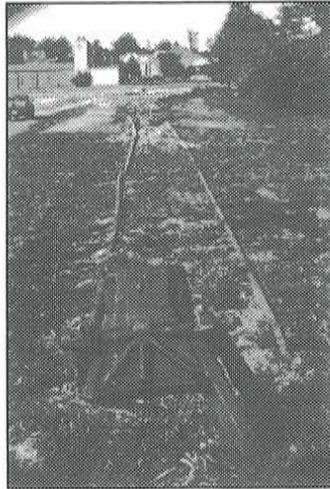
### **Baltimore and Ohio Railroad Station and Freight House, 1888, 1905** 9 South Summit Avenue



Designed by E. F. Baldwin, these buildings are key landmarks of Gaithersburg's railroad history. Built in substantial brick with elaborate details, they embody the prospects of the flourishing new business center growing around the railroad.

**Wye Site, 1888**

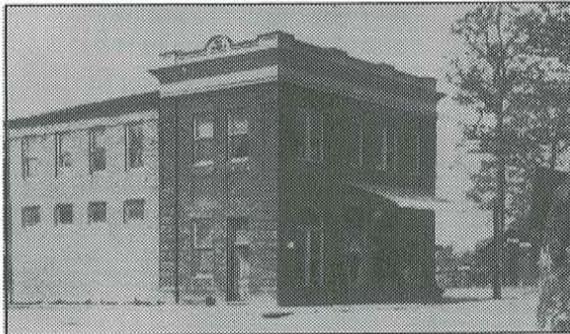
Corner of East Cedar Avenue at Maryland Route 355



Built for steam engines on the B&O Railroad to turn around, the “wye” enhanced both passenger and freight service: Gaithersburg then could serve as the terminus for local service along the Metropolitan Branch. The wye allowed the use of “pusher” locomotives assisting increasingly heavy freight loads up the summit to Gaithersburg.

**Belt Building, 1903**

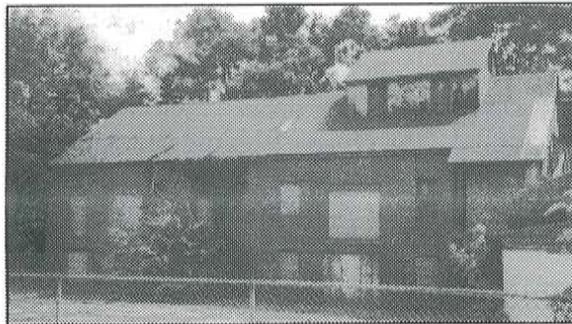
227 East Diamond Avenue



John A. Belt brought his business to town to take advantage of the railroad. By the turn of the century, his emporium was reported to have been one of the largest in Montgomery County. Belt was an active booster and civic leader of Gaithersburg.

**Thomas Cannery, 1918**

3 East Diamond Avenue



The only food cannery in Montgomery County and, for many years, a major employer in Gaithersburg, the Thomas Cannery operated from 1918 to 1962, when it was damaged by fire.

**Exchange Building, 1903**  
124 East Diamond Avenue



Built as a home for Charles and Helen Hogan, this building housed Gaithersburg's telephone switchboard for three decades. Helen Hogan and her daughter-in-law, Lillian Hogan, served as operators.

**Amiss House 1877, 1880s**  
124 Water Street



The older portion of this house was built for Edmund Amiss, who came to Gaithersburg to teach in 1874. In addition to teaching for 25 years, he advocated the construction of new schools and participated in literary and social clubs in town.

**Talbott House, 1921**  
309 North Frederick Avenue



This Craftsman bungalow was among the first houses to be built in the Realty Park subdivision, which represented a significant enlargement of the town's boundaries at the time. It is the town's only brick, hipped-roof bungalow.

**T. I. Fulks House, 1897**  
208 South Frederick Avenue



This elaborate example of Queen Anne architecture was built by Thomas I. Fulks, a Gaithersburg businessman and farmer who was also active in local politics and community affairs.

**I. T. Fulks/William Harding House, 1903**  
20 South Summit Avenue



Built perhaps as part of the neighboring Summit Hotel/school complex, this house was acquired in 1945 by William C. Harding, a watchman for the B&O Railroad.

**Brewster-Lipscomb House, ca. 1890**  
11 Russell Avenue



Built by Robert Brewster of Washington, D.C. as a summer home, this house was soon bought by Lee Lipscomb, author of an 1891 pamphlet extolling the virtues of Gaithersburg as a place to live and work.

## OTHER HISTORIC AREAS



Several other areas of Gaithersburg developed in the same period as the Brookes, Russell, and Walker neighborhood. Many of the same trends fostered the growth of all these historic parts of Gaithersburg, yet each area emerged with its own distinctive character.

The **Olde Towne Central Business District** borders the Brookes, Russell, and Walker Historic District. Its focus is the crossroads of East Diamond and Summit Avenues, with additional blocks on intersecting streets. The commercial heart of historic Gaithersburg, Olde Towne contains several individually-designated historic sites. Many of the older commercial buildings in Olde Towne, such as the B&O Railroad Station, the Belt Building (Summit Station), the First National Bank Building (Christian Science Reading Room), the Thomas Cannery, and Bowman's Mill (Granary Row), have found new uses as the commercial district continues to prosper. Olde Towne also contains historic residential structures, often converted to office use. These are in Vernacular Victorian and Foursquare styles, in both grand and modest scales, showing the area's parallel development with the Brookes, Russell, and Walker District. Characteristic of a business center of this era, the combination of commercial and residential architecture retains a small-town feel and a pedestrian-friendly scale.

Across Frederick Avenue from the Brookes, Russell, and Walker District lies the **Chestnut/Meem Historic District**, the City's second, designated in 1998. Chestnut Street was cut through the farm of Martha Meem to connect the Frederick Road to the Barnesville Road (now West Diamond Avenue). The Meem house (ca. 1879) still faces Chestnut Street. Beginning around 1890, more houses in Victorian styles were built on large lots along Chestnut Street. Later these lots were subdivided and smaller houses were built in Foursquare and Bungalow styles, often to house more generations of the original families. Although the neighborhood filled in still more during the 1950s, it retains the rural character of its original decades.

South of Olde Towne lies **Observatory Heights**, a neighborhood based on large parcels of land sold around 1880 by John T. DeSillum from his Summit Hall Farm. The large Victorian estate style homes that were built on these lots in the 1880s — 14 Cedar Avenue, 10 DeSillum Avenue, and 206 South Frederick Avenue — are some of the oldest in Gaithersburg and illustrate early ambitions for the area, similar to those for the Brookes' and Russell's Addition. The parcels were re-subdivided in subsequent decades, creating DeSillum Avenue, the 200 block of South Summit Avenue, and in 1911, the subdivision officially known as "Observatory Heights" that contained Cedar Avenue and George and James Streets. The

area takes its name from the Gaithersburg Latitude Observatory, a National Historic Landmark at DeSillum Avenue and James Street. As with Walker Avenue, the creation of this new neighborhood was timed to take advantage of the boom that brought more people to Gaithersburg. Like Brookes, Russell, and Walker, the area was built up with Victorian, Vernacular, Foursquare, Colonial Revival, and Bungalow style houses, with expansive rural styles giving way to more modest, suburban ones as the years progressed. Observatory Heights remains a cohesive neighborhood, now somewhat removed from Olde Towne by the busy Frederick Avenue.

The youngest of Gaithersburg's historic neighborhoods, **Realty Park**, lies just to the north of the Brookes, Russell, and Walker District. Platted in 1921, it significantly enlarged the town's boundaries to the north, adding Maryland, Montgomery, Highland, and Oak Avenues. Realty Park's deeds contained a restrictive covenant barring sale to people of color. This fact connects Gaithersburg to larger national trends in the exclusion of minorities at that time. Now connected to the Brookes, Russell, and Walker District and Olde Towne by the extension of Russell Avenue, Realty Park remains distinct. Built up at a later time than the Brookes, Russell, and Walker District and the other historic areas, the neighborhood is dominated by Craftsman houses, such as the Talbott House (an individually-designated site on Frederick Avenue) and later forms of Colonial Revival architecture. A number of houses have built-in garages, reflecting the new expectation that homeowners would also be automobile owners. As a result, Realty Park has a more suburban than rural feel.

**H**OUSE **S**TYLES

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Victorian Picturesque

## HOUSE STYLES



The Brookes, Russell, and Walker District's period of significance, from 1890 to 1930, was the heyday of eclecticism in domestic architecture. The arrival of the railroad in Gaithersburg made a wide array of parts in various styles available to builders of modest houses, which could now present a stylish facade to suit the taste of the owner. The railroad network made possible the shipping of manufactured house parts, such as window sashes and porch columns, and ornaments, such as turned spindles. In some cases, such parts were made locally, based on pattern books. In combination, the structures on Brookes, Russell, and Walker Avenues present a strong visual statement of the age in which the neighborhood developed, yet because of the prevailing eclecticism, few buildings in this historic district are "pure" examples of any style. A close look at the details of the buildings can help to discern which style is dominant in each.

There are two primary ways to identify style: form and ornament. Ornament is what a person sees first and perhaps enjoys the most, but it can distract from what the fundamental form of a building might say about its style or origins. Often in the Brookes, Russell, and Walker District, form and ornament of a single building come from different, but complementary, categories. These next pages briefly describe the basic forms and variety of ornamental styles that appear in the Brookes, Russell, and Walker Historic District.

## VICTORIAN PICTURESQUE

“Victorian Picturesque” or High-Style Victorian — began the tendency to stylistic eclecticism; applied decoration bore little relation to the underlying form.

### FORM

#### Queen Anne

Hipped main roof, with lower, asymmetrical front gable and side gable; Overall irregular shape;  
Partial or wraparound porch; Recessed upper story porch;  
Roof gable overhanging cutaway bay windows.

### ORNAMENTAL DETAILS

#### Queen Anne

Spindlework in porch balustrades, in suspended balustrade from porch ceilings, turned porch supports, lacy brackets;  
Patterned wood shingles; details on gables;  
Simple window and door surrounds;  
Windows often 1/1;  
Most common style in U.S. from 1880-1900.

#### Gothic Revival

Flourished 1840-1880, but appeared later in church architecture, as in old Epworth (now Hosanna Methodist) Church;  
Steeply pitched roof; parapet;  
Lancet (pointed-arch) windows; drip molds over windows.

#### Stick

Less common transitional style from Gothic to Queen Anne in the 1860s and 1870s;  
Multi-textured wall surfaces; roof trusses in gables;  
Horizontal and vertical bands; one-story porches.

#### Free Classic

A transition from waning Queen Anne to Colonial Revival styles, these combine asymmetry with more classical details (see *Colonial Revival*, page 20).

### EXAMPLES

Many characteristic details:  
14 Brookes, 24 Brookes, 7 Russell,  
3 Walker, 6 Walker, 25 Walker

Less characteristic details:  
9 Brookes, 102 Brookes, 9 Russell, 5 Walker



## VERNACULAR

Vernacular, “Homestead,” or Folk Victorian—defined by the presence of decorative detailing on simple folk house forms, less elaborate than high-style houses.

### *FORM*

Common folk forms in district include gable front and wing, two-story side-gabled roof, front gabled roof, two-story pyramidal roof; The last three tend to have symmetrical facades.

### *ORNAMENTAL DETAILS*

Cornice brackets, spindlework (as in Queen Anne), Jigsawn trim common; Windows usually 1/1, sometimes 6/1; Sometimes patterned shingles in small area such as gable.

### *EXAMPLES*

16 Brookes, 104 Brookes  
11 Russell, 104 Russell  
17 Walker, 21 Walker



## **FOURSQUARE**

Foursquare—a common folk form, name refers to basis on four units or rooms per floor.

### *FORM*

Recognizable by its off-center entrance, hipped roof; Usually a full front porch, possibly wrapping to side; Usually a dormer in at least front facade.

### *ORNAMENTAL DETAILS*

Adapts to many styles and levels of decoration; In Brookes-Russell-Walker District we find Foursquares with Folk Victorian, Colonial Revival, and Craftsman details, and combinations of these styles.

### *EXAMPLES*

There are 22 Foursquares in the District.

Folk Victorian:

11 Brookes, 17 Brookes, 7 Walker, 22 Walker

Colonial Revival:

21 Brookes, 11 Walker, 26 Walker, 30 Walker, 105 Russell

Craftsman:

4 Walker, 8 Walker, 23 Walker



## COLONIAL REVIVAL

Colonial Revival—a group of styles that refer loosely to the Colonial and Federal periods.

### *FORM*

Almost always a symmetrical front facade;  
 Pediment may be extended from the front to create an entry porch;  
 Hipped roof, side-gabled roof, gambrel roof all appear in District.

### *ORNAMENTAL DETAILS*

**Georgian and Federal or Adam**  
 Similar in details, Georgian is usually associated with hipped roof versions, Federal with side-gabled versions;  
 Front door accented with elements such as pilasters (columns attached to wall), a pediment, entablature (cornice and frieze boards above door), sidelights, fanlight or transom;  
 Double hung 6/6 or 6/1 windows; shutters;  
 Palladian window may be centered above door;  
 Tuscan (simple) columns;  
 Projecting pediment at entry has curved underside.

### **“Dutch”**

Gambrel roof with full width dormer;  
 Symmetrical facade;  
 Georgian or Federal entry detail.

### *EXAMPLES*

Many characteristic details:  
 7 Brookes, 20 Brookes, 16 Russell, 31 Walker

Less characteristic details:  
 8 Brookes, 22 Brookes, 29 Walker



## **BUNGALOW**

Bungalow — inspired by work of Californian architects, style popularized nationally through pattern books and kits to become most popular for smaller houses from 1905 to 1930.

### ***FORM***

One- to 1-1/2-story; low-pitched side-gabled, front-gabled, or hipped roof;  
Porch, often full;  
Often with gabled or shed dormer(s).

### ***ORNAMENTAL DETAILS***

Craftsman doors and windows with three or four vertical panes, or six panes in two unequally-sized rows in the upper sash of a double hung window;  
Usually unenclosed eaves and exposed rafter ends;  
Triangular knee braces may appear on gable ends;  
Columns, often square, supporting porch roof are often half-height resting on piers that go to the ground (plain or full-height columns also seen).

### ***EXAMPLES***

10 Brookes, 15 Brookes, 15 Walker, 27 Walker

## NON-CONTRIBUTING RESOURCES

The non-contributing resources in the District —houses built after 1930—can also be interesting. Those built in the 1930s are simpler forms from the last phase of the Colonial Revival. Those built in the post-World War II period are minimal interpretations of Colonial Revival themes. Infill houses from the 1990s are revivals of earlier folk forms.

### Sources:

*A Field Guide to American Houses*, Virginia and Lee McAlester, 1984;  
*Old-House Dictionary*, Steven J. Phillips, 1994.

# **D**ESIGN **G**UIDELINES

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## THE IMPORTANCE OF GUIDELINES TO THE DISTRICT'S SUCCESS



In the years since the creation of the Brookes, Russell, Walker Historic District, the area has been affected by changes great and small. New owners have put their own stamp on their homes and their neighborhood. Controversial but successful infill development at Brookes and Russell Avenues changed the landscape and tested the strength of the designation and historic area work permit processes in Gaithersburg. The vigor of the District, and of the processes, has depended on effective implementation of the guidelines for the Historic District. The design guidelines, required by law as part of the preservation process and implemented according to the Secretary of Interior Standards for Rehabilitation, are vital to managing change as the District enters another century. They also protect property owners by making sure that Historic Area Work Permit applications are reviewed in a systematic and equitable manner.

These guidelines incorporate nearly fifteen years' experience with a living neighborhood as well as addressing the challenges posed by newly-available materials and technologies. By assuring that any changes will be appropriate, the architectural integrity of the historic Brookes, Russell, and Walker neighborhood will be preserved as a physical manifestation of an important chapter in the history of Gaithersburg.

## STREETSCAPE ELEMENTS



Streetscapes are the interface between the public and private space along a road, street or avenue. Sometimes there is clear demarcation between public and private, other times the spaces are combined as one. The Brookes, Russell, and Walker streetscapes differ slightly, but for the most part, they combine public and private space. There are few fences or hedges that serve as barriers between public spaces (streets and sidewalks) and the front yards. Most of the plantings are for shade or accent rather than to screen or block views. The following guidelines for trees and fences/hedges intend to maintain this established streetscape pattern with the following general goals:

- ◆ The streetscapes should remain open with canopy trees or understory trees placed randomly along the space.
- ◆ The planting of large deciduous trees is encouraged.
- ◆ Any hedges or large massing of plant material should not block or screen views along the streetscape and adjacent side yards.
- ◆ Long term care of the trees in the streetscape is an important part of maintaining the overall feeling of the neighborhood.

### TREES AND SHRUBS

Trees and shrubs play a major part in defining the neighborhood. There are a number of trees of notable size, and the loss of any major tree will have a strong visual impact and will affect light, space enclosure and view sheds of the neighborhood.

- ◆ Chapter 21, Section 21-10 of the City Code requires a tree permit for the removal of any tree more than two (2) inches in diameter measured four (4) inches above ground level. A Historic Area Work Permit is also required.
- ◆ Such a permit may be issued without a hearing in the case of dead or hazardous trees when the application is accompanied by a statement from a licensed arborist. In the case where a tree is uprooted or breaks off near the ground, the debris can be removed without a permit, but the property owner should notify the City so the tree inventory can be maintained.

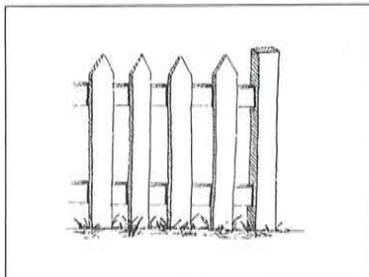
- ◆ Applications for the removal of living trees will be considered based on several criteria. These are: impact on streetscape, impact on neighbor(s), age/size of tree, health of tree, species rarity, specimen value, applicant's need/reason for removal, property or neighbor's need for removal, and/or association with a landscape plan.
- ◆ Removal of a significant tree, as identified by a qualified arborist, may require a replacement tree of at least two (2) inches in diameter measured four (4) inches above ground level.
- ◆ Property owners are encouraged to develop and follow a planting plan for their properties, taking into account the long-term growth of the trees and shrubs. Plantings should highlight and accent the house, not screen or hide it. Ideally, native material should be selected, and, if possible, match the period and character of the house and neighborhood. Summer cooling and winter wind-breaks are desirable planting goals. The planting of new trees should continue the cycle of growth and replacement.

Suggested plant list: See Appendix.

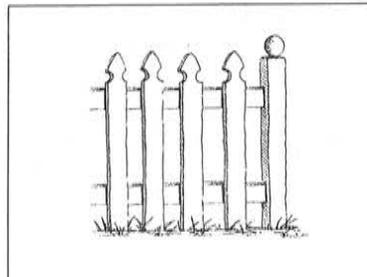
## FENCES AND HEDGES

Historic photos of this District show an openness to the streetscape, not rigid structure or containment. Light and transparent fences bounded side yards and confined animals. Over time, a few hedges and fences were added to front yards before the establishment of guidelines for the District. However, these are exceptions and the overall absence of front yard containment continues the historic openness of the streetscape and contributes to the safety of modern pedestrians in the neighborhood.

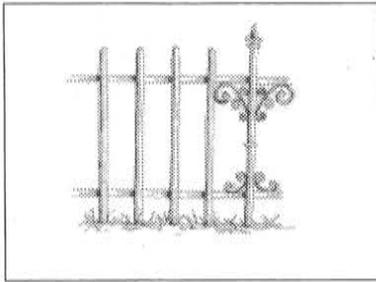
- ◆ The erection of any fence or hedge in the City of Gaithersburg requires a fence permit from Planning and Code Administration (Section 24-167(1)) and a Historic Area Work Permit for historically designated sites.
- ◆ The fence style should be appropriate for the architectural style and scale of the house. Fences should be simple wooden pickets or wrought iron of simple design if visible from the street; or for rear yards only, post and wire, board-abutting-board, open three-rail fence, or open board-on-board.



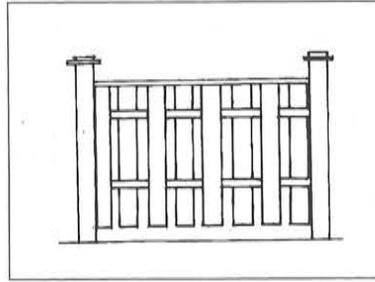
Wooden pickets



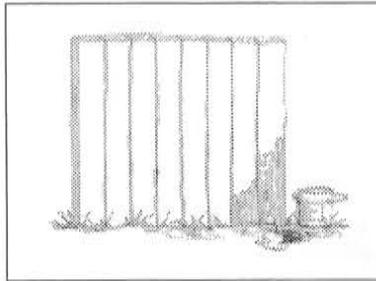
Wooden pickets with finials



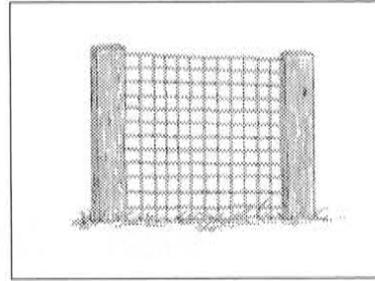
Wrought iron



Open board on board



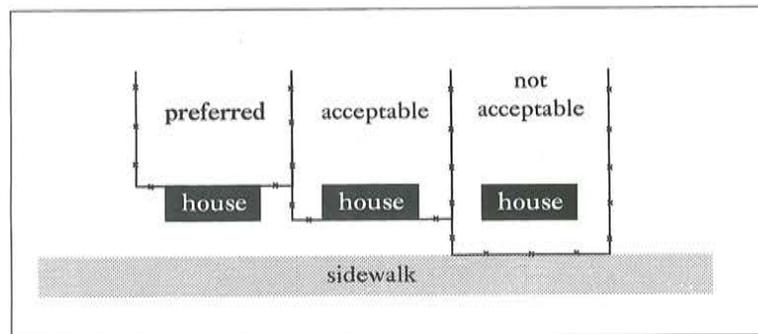
Board-abutting-board



Post and wire mesh

- ◆ Masonry walls, split-rail, chain-link or barbed-wire fences are not permitted.
- ◆ The fence should be constructed so that posts and/or framework are inside the fence. On open fence styles, wire can be placed inside to contain animals.
- ◆ Hedge plant material should be selected with a long-term view to meet the same height and maintenance requirements as fences: consider dwarf varieties and avoid using trees (such as hemlocks). Further, hedges need not be evergreen, but can add fall or spring color to the landscape, and berry-bearing hedges will attract birds. (The Appendix includes a list of suggested hedge plants. The list also identifies invasive plants that are sometimes used but are not recommended for this geographic area.)
- ◆ Pickets or other wood fences facing the street or having sides visible from the street shall be stained or painted. They need not be white, but color can accent the historic structure or the landscaping. Wooden fences along rear property lines or side property lines not visible from the street need not be stained or painted.
- ◆ Maximum height of fences and hedges are as follows: facing the street—3 feet, side yards—3 to 6 feet, rear yards—up to 6 feet. Exceptions will be considered on a case-by-case basis for reasons of topography, etc. These must comply with Section 24-167 of the City Code.

- ◆ Corner lots provide a design challenge as the side and rear yards also front the streetscape. City Code (Sec. 24-167(4)) states that no fence or shrubbery shall be higher than three (3) feet from a distance of 25 feet from the intersection of the front and side street. Within the Historic District, applications for such lots shall be considered with a view to balancing the privacy needs of the property owner and the overall streetscape through a design that preserves openness and safety by choice of materials, setbacks, etc.
- ◆ Fence or hedge placement begins at the front or rear corner of the house and extends to the rear.



- ◆ On Brookes and Walker Avenues, a fence or hedge that encloses the front yard will be approved **ONLY** with historical documentation showing a prior placement in the requested location. Along Russell Avenue, where frontages and setbacks vary and the street is curved, the streetscape does not have the same linear regularity of Brookes and Walker. Here, front yard fencing or hedges will be considered on a case-by-case basis with an emphasis on historical justification. A minimum five (5)-foot setback from the curb or sidewalk will be required in any such exceptional cases to allow for pedestrian safety and rubbish and snow removal. Exceptions to the guidelines for the placement of fences will be approved **only** in rare cases.
- ◆ Fencing shall not be considered a yard ornament.

Reference:

- Gaithersburg City Code*, Chapter 24, Section 24-167, *Fences, Walls, and Hedges. Respectful Rehabilitation: Answers to your Questions on Historic Buildings.*  
National Historical Trust, Washington, D.C.
- Freeman, John Crosby. "Fences and Gates for Post-Victorian Houses,"  
*Old House Journal*, March, 1986.
- Labine, Clem. "The Disappearing Wood Fence," *Old House Journal*,  
June, 1983.
- Poore, Jonathan. "The Best Way to Build a Fence," *Old House Journal*,  
June, 1983.

## **DRIVEWAYS, ALLEYS, AND WALKWAYS**

Street widths are very important to any neighborhood, not only visually, but for traffic control. The streets date back to the very earliest days of the neighborhood and have an interesting history. In order to preserve the residential character, the following are recommended:

- ◆ Street and alley widths should not be expanded past their current sizes.
- ◆ Curb and gutter surfaces are normally concrete. Brick and stone are also acceptable. The surfaces should be consistent on each street. Mixing of materials is not acceptable.
- ◆ Driveway surfaces should harmonize and blend into the overall neighborhood landscape. Acceptable surfaces, listed in order of preference, include tar and chip (gravel on asphalt), gravel (3/4 inch or smaller), brick, or concrete/brick tire lines in grass. Changes to driveway materials should be avoided, unless changes would present a historically accurate appearance.
- ◆ Any new or replacement public sidewalks should be consistent with the historic materials for the area.
- ◆ Lead walks from public sidewalks or driveways should be constructed of concrete, brick, or tar and chip. Slate/flagstone are acceptable, but not preferred.

## **RETAINING WALLS**

Low retaining walls were added along Walker Avenue when the street was widened, and a few appear along Russell and Brookes Avenues.

- ◆ Barring projects that affect the entire streetscape, new retaining walls will not be encouraged.
- ◆ Where safety or erosion prevention requires a retaining wall visible from the public way, natural materials such as stone or brick should be used so the new feature will blend into the landscape.

## EXTERIOR LIGHTING

Lighting has as much impact on the historic character of a community as its built and natural environment have. When used effectively it can have a positive effect.

### Style and size of fixture

- ◆ When visible from the public way, lighting and the fixtures that provide the light source should be appropriate to the age, style, and scale of the house or outbuilding.
- ◆ They should be appropriate to the residential character of the neighborhood.
- ◆ Utilitarian fixtures should be painted the predominant color of the building so that they do not interfere with the prominent visual components of the facade.
- ◆ Decorative fixtures should be sympathetic to the style of the building.
- ◆ Light fixtures should not be used to create a false sense of age.
- ◆ New privately owned pole lighting in front yards will not be permitted.
- ◆ Avoid placement of fixtures in a manner that would obscure or destroy historic fabric or details.

### Light direction and intensity

- ◆ Historic lighting colors and intensities are preferred.
- ◆ Bright lighting, such as spots that concentrate on facades or are designed to illuminate specific areas to a high level, should be avoided.
- ◆ Lighting should be used to enhance rather than wash out architectural details. Indirect or soft lights are better than direct and harsh or glaring lights.
- ◆ Lower levels of lighting are more appropriate than higher ones. Nighttime lighting for safety and security should not produce glare or misdirected light.
- ◆ Motion-sensitive and timed lighting should be used when possible to reduce the amount of time that brighter security lighting is in use.

## STREET LIGHTING

- ◆ Street lighting design should be implemented in conjunction with street tree planting.
- ◆ Pedestrian-level lighting on poles was not used historically in the Brookes, Russell, and Walker neighborhood. Because it would change the character of the neighborhood from rural/suburban to urban, the use of such lighting would not be encouraged and, at a minimum, would have to be considered carefully as part of an overall intentional recasting of the character of the neighborhood.
- ◆ Street lighting should use the lowest possible light levels to meet the minimum requirements for pedestrian and vehicular safety. Overhead lighting should not use “cobra head” or similar fixtures. Select a fixture suitable in style for historic districts.

## HOUSE DESIGN ELEMENTS



Gaithersburg's historic homes are noted for their simple, solid lines representing a conservative, semi-rural past. The larger homes on Russell and Brookes Avenues demonstrate that the neighborhood was first intended to be a prestigious area of grand homes. Those grander houses share many design elements with the more modest but still substantial dwellings that came later throughout the district but especially on Walker Avenue.

- ◆ New, additional, or replacement construction work on existing houses should be compatible with the historical design elements (as outlined in the "House Styles" section of these guidelines).
- ◆ Contributing resources are encouraged to restore original features when possible and sufficiently well-documented. Although many of the houses are eclectic in their decorative details and this eclecticism should be preserved, intentional mixing of style elements or addition of new style elements is discouraged.
- ◆ Property owners are encouraged to document the design elements of their properties with photographs or slides, drawings (if they feel capable of this), and written descriptions. They should do so particularly before making any change.

### Reference:

Preservation Brief 17: "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character."  
National Park Service, Department of the Interior, Washington, D.C.

Note: This brief also contains a checklist and questionnaire.  
Section "House Styles" in this book.

## MATERIALS

A historic home is a “living” example of the past. It can offer the public a view of the styles and materials from an age of quality and craftsmanship. These homes serve as an inspiration to future generations to strive for beauty and quality.

- ◆ The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
- ◆ 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, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
- ◆ If a material is developed in the future that can provide an appearance that is historic, it may be used on a case-by-case basis.

### Reference:

Preservation Brief 16: “The Use of Substitute Materials on Historic Building Exteriors.”

Preservation Brief 17: “Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.” National Park Service, Department of the Interior, Washington, D.C.

Note: This brief also contains a checklist and questionnaire.

## PAINTING

The choice of color is traditionally not reviewed in the City’s historic areas.

- ◆ Color selection is the property owner’s choice. Historic accuracy is encouraged.
- ◆ All trim, including porch railings and floors, should be stained or painted.
- ◆ The original color and texture of masonry surfaces should be maintained.

### Reference:

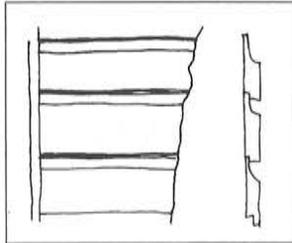
Preservation Brief 10: “Exterior Paint Problems on Historic Woodwork.” National Park Service, Department of the Interior, Washington, D.C.

Preservation Brief 17: “Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.” National Park Service, Department of the Interior, Washington, D.C.

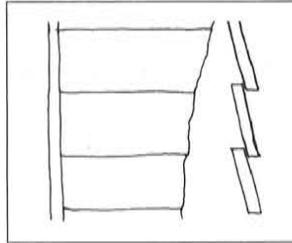
Note: This brief also contains a checklist and questionnaire.

## SIDING

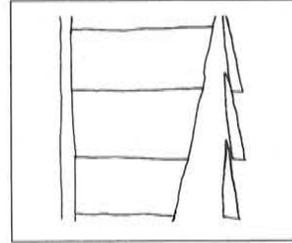
- ◆ Original siding is predominantly wood in the German, lap, or beveled lap styles. Many of the older homes have been covered over with synthetic siding.



German siding



Lap siding



Beveled lap siding

- ◆ It is strongly encouraged to remove synthetic siding and restore the original.
- ◆ Synthetic siding, such as aluminum, vinyl, and others, is not acceptable because these materials are visually incompatible with original District materials and can negatively affect original features such as windows and trim.
- ◆ Stucco and the “pebbledash” variation are either painted or left in the natural color tones. Stucco should be repaired with a stucco mixture duplicating the original as closely as possible.
- ◆ If a material is developed in the future that can provide an appearance that is historic, it may be used on a case-by-case basis.

### Reference:

Preservation Brief 8: “Aluminum and Vinyl Siding on Historic Buildings.”

National Park Service, Department of the Interior, Washington, D.C.

Preservation Brief 17: “Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character.” National Park Service, Department of the Interior, Washington, D.C.

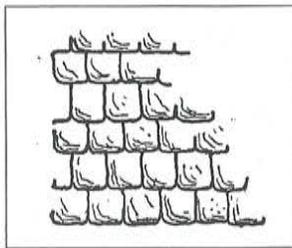
Note: This brief also contains a checklist and questionnaire.

Maryland Historic Preservation Commission’s handbook: “Siding”

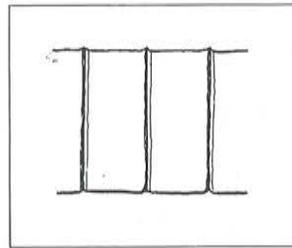
## ROOFING

In the Brookes, Russell, and Walker District there are few examples of original roofing materials remaining. These were of pressed or standing seam tin, wood shake shingles, slate or patterned composition. Care should be exercised prior to replacing these with modern materials.

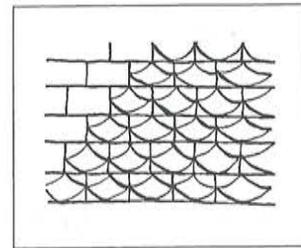
- ◆ Original materials should be retained/matched/restored, if possible.
- ◆ The size, shape, and texture of the original materials should be matched, if possible.



Slate



Standing seam tin



Pressed tin shingles

### Reference:

Preservation Brief 4: "Roofing for Historic Buildings." National Park Service, Department of the Interior, Washington, D.C.

Preservation Brief 17: "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character." National Park Service, Department of the Interior, Washington, D.C.

Note: This brief also contains a checklist and questionnaire.

## RAIN GUTTERS/DOWNSPOUTS

- ◆ Half-round metal gutters are preferred as they are historically in keeping with the District. The gutters should harmonize and blend in with the house colors.
- ◆ Hoses or other types of downspout extensions should be discreetly placed in the yard and should not interfere with the ambience of the historic neighborhood.
- ◆ Gutters should be well maintained. Proper maintenance of gutters and downspouts is of vital importance to preserving a historic house.

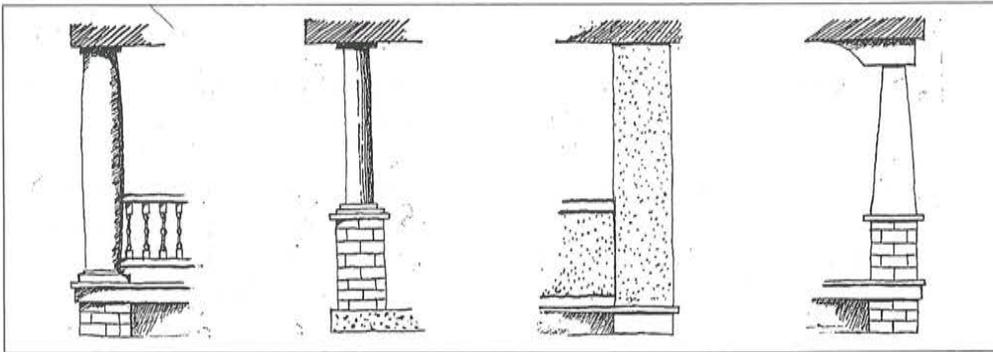
### Reference:

Preservation Brief 4: "Roofing for Historic Buildings." National Park Service, Department of the Interior, Washington, D.C.

## PORCHES

The open front porches contribute to the open feeling in the area.

- ◆ Front porches, including wrap-around, should be open. They may not be enclosed or screened in.
- ◆ Porches should have appropriate railings and/or columns if part of the original design.
- ◆ Half-wall surfaces should be finished as the house exterior.



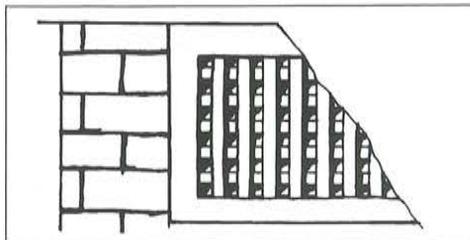
### Reference:

Preservation Brief 17: "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character."  
National Park Service, Department of the Interior, Washington, D.C.

Note: This brief also contains a checklist and questionnaire.

## LATTICE

- ◆ Latticework porch underskirtings are made of 1/4" thick wood strips, nailed at 90 degree angles and enclosed in a frame. Either diagonal or vertical orientation is acceptable. Modern prefabricated heavy-weight lattice enclosed in wood frames may be substituted if approved.

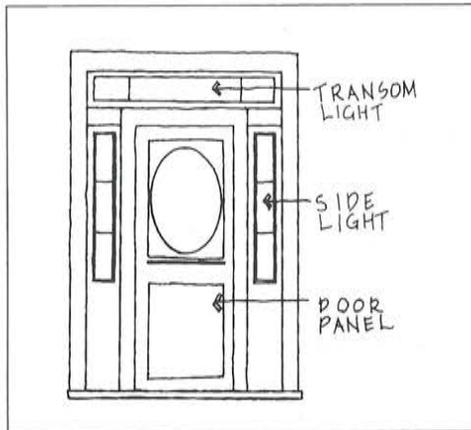


### Reference:

Preservation Brief 17: "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character."  
National Park Service, Department of the Interior, Washington, D.C.

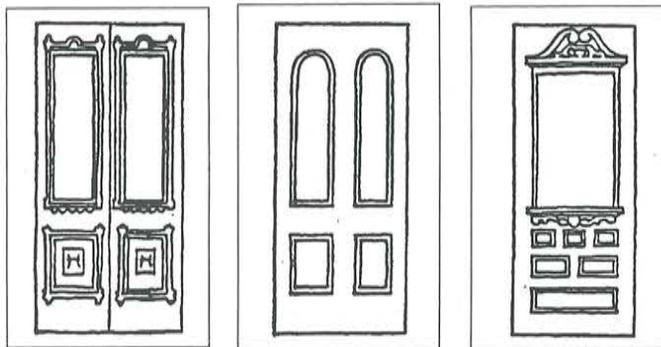
Note: This brief also contains a checklist and questionnaire.

## DOORS AND STORM DOORS



Homeowners are encouraged to consider the style and character of the house when planning changes to the front and storm doors. Front doors are of wood, some with elegant carved ornamentation, and others with simple wood panels. Transoms and side lights are common accompanying features. Glass panes in the doors range from simple to ornate, single to multiple.

- ◆ Any doors visible from the street should be of wood and in the style of the house. Original wooden doors are worth rehabilitating.
- ◆ Storm/screen doors should allow the front door to be visible. Select full view doors that have a door with as much open screen/glass area as possible. They can be constructed of wood, aluminum or vinyl clad, or painted to match the house trim. Unfinished aluminum is not recommended and should be avoided.
- ◆ Retain, repair or duplicate original door frames, molding, and hardware.



Appropriate door styles

### Reference:

Preservation Brief 17: "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character." National Park Service, Department of the Interior, Washington, D.C.

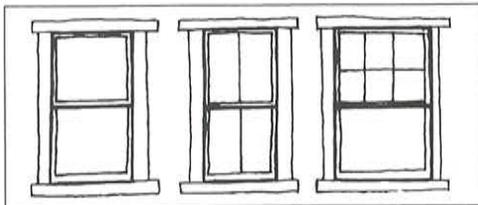
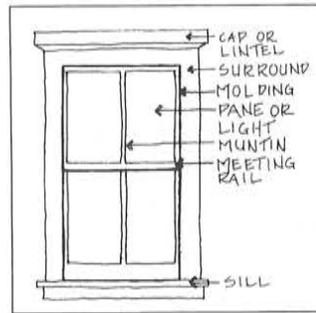
Note: This brief also contains a checklist and questionnaire.

Preservation Brief 3: "Conserving Energy in Historic Buildings." National Park Service, Department of the Interior, Washington, D.C.

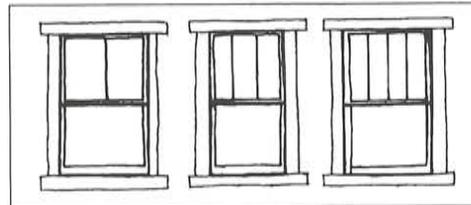
## WINDOWS AND STORM WINDOWS

The real determination of the level of significance of a window should be made within the context of the whole building. After all the factors have been considered, windows become significant to a building if they:

- are original,
  - reflect the original design intent for the building,
  - reflect period or regional styles or buildings practices,
  - reflect changes to the building resulting from major periods or event, or
  - are examples of exceptional craftsmanship or design.
- ◆ Windows vary in number of lights (panes) characterizing their respective home styles. Retain, repair or duplicate original sash, glass, and lintels.



Most common windows



Less common windows

- ◆ Original wooden window sashes are worth rehabilitating. Exterior storm windows applied over the original windows improve energy efficiency and protect the historic sash.
- ◆ Storm windows need not be of wood, and should minimize interference with the appearance of the original window. They should be finished to match the color of the window and frame and be inset. The meeting rails of the storm sash must align with those of existing windows. Unfinished aluminum is not recommended and should be avoided.

### Reference:

Preservation Brief 3: "Conserving Energy in Historic Building."

Preservation Brief 9: "The Repair of Historic Wooden Windows"

Preservation Brief 13: "The Repair and Thermal Upgrading of Historic Steel Windows"

Preservation Brief 17: "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character." National Park Service, Department of the Interior, Washington, D.C.

Note: This brief also contains a checklist and questionnaire.

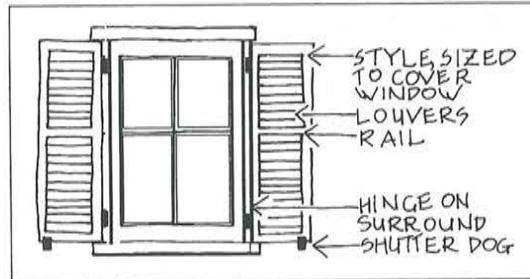
The Window Handbook, available for reference at Gaithersburg City Hall.

Maryland Association of Historic District Commissions Handbook, available for reference at Gaithersburg City Hall.

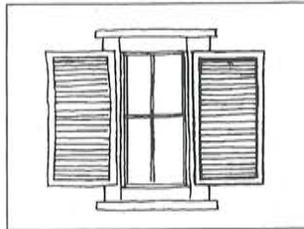
## SHUTTERS

Many structures are equipped with shutters, but not all homes must have shutters. When replacing or adding shutters to a structure, be sure that they appear to actually work. Vinyl shutters are decorative only and therefore cannot function as protection from the weather. Aluminum shutters do not resemble wood, dent easily, and wear quickly.

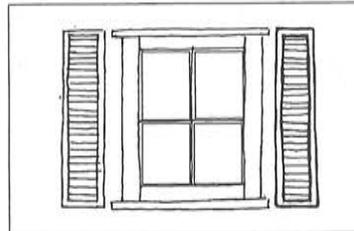
- ◆ Shutters should be sized, placed, and attached to appear functional.
- ◆ Shutters should be of wood and attached to the wood casing.



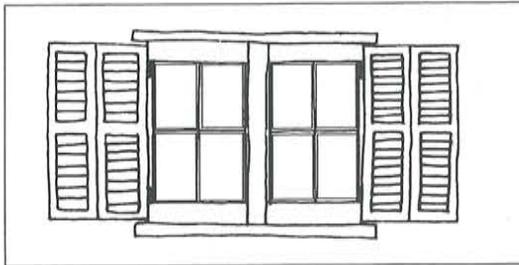
Properly installed shutters



Too wide shutters



Too long and too narrow shutters



Properly sized shutters

### Reference:

Shutter Source book, *Old House Journal* May-June, 1993.

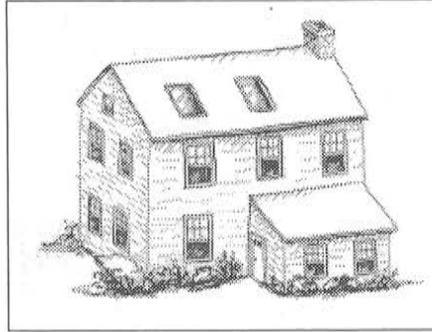
Maryland Association of Historic District Commissions Handbook, available for reference at Gaithersburg City Hall.

Preservation Brief 17: "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character." National Park Service, Department of the Interior, Washington, D.C.

Note: This brief also contains a checklist and questionnaire.

## SKYLIGHTS

- ◆ Skylights with a low profile, e.g., mounted flush with the roof on the original building, on any additions to the building, or on a new structure, may be permitted on roof surfaces not visible from a public way.
- ◆ Framing and flashing materials should be appropriate to the historic era and be finished to blend with the existing roof colors.
- ◆ All skylights should be of flat-glazed, insulated glass construction, mounted as close to the roofing as possible, and should be designed as part of the overall fenestration of the building, relating vertically to other openings. Skylights are not permitted on roof planes that already have dormers. Where possible, skylights should be sized and installed to fit between existing roof rafters to avoid damaging original rafters and overstressing the original structure.



## SOLAR PANELS, ANTENNAE, ELECTRONIC DISHES, AND MECHANICAL EQUIPMENT

- ◆ Solar panels, antennae, and electronic dishes are permitted on roof surfaces or in yards not visible from the public way. Placement on building facades is discouraged because of potential damage to the original historic fabric.
- ◆ The placement of mechanical equipment should be done in a manner to maintain the integrity of the historic property and its environment.

## SIGNS

- ◆ Signage is an important visual entity. A separate sign permit is required for the installation of any sign, except for political, for rent, or for sale signs per Section 24-213A of the City Code, as may be amended from time to time.
- ◆ The signs for home occupations shall be non-illuminated and not exceed six (6) inches by twelve (12) inches total area. They may be affixed to the building only and should not protrude more than two (2) inches beyond the building.
- ◆ Wood is the preferred material.
- ◆ Commercial signs shall follow sign guidelines for the area in which they are located, e.g., Olde Towne.

Reference:

*Gaithersburg City Code*, Section 24-116, c.4.

## ACCESSORY STRUCTURES

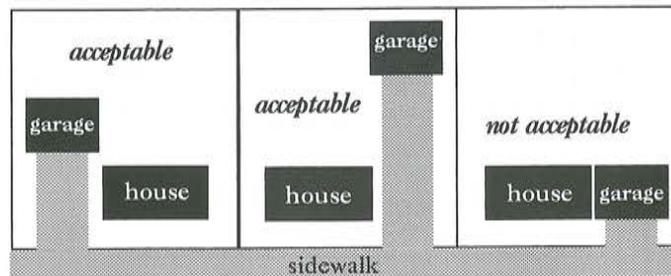
Accessory structures are important to the site and context of the neighborhood as is the main house and should be well maintained. These include outdoor storage sheds, trash receptacles (screened or concealed), and children's play equipment.

- ♦ Accessory structures shall follow the requirements in Section 24-163 of the City Code, as may be amended from time to time.
- ♦ Accessory structures shall be located only in the rear yard.
- ♦ A residential improvement permit is required to install an accessory structure, e.g., a shed.

## GARAGES

In the historic district limitations for garages are more extensive than for other accessory structures.

- ♦ Garages are set back from the rear of the house, stand alone, and are not connected to the main house by any enclosed or covered structure.



- ♦ Generally, new garage roofing and siding are of the same material as the main house. Historic garage materials may differ from the main house and should be preserved. If the garage was originally constructed of a different material than it is made of now, it should be restored to its original material in shape and texture whenever possible.
- ♦ A replacement garage is defined as one that is of the same size, structure, and style as the original. Replacement garages can be rebuilt on the same location as the original, provided the original garage is not demolished until after plan approval. If the replacement garage is not of the same size, structure, and style as the original, it will be defined as a new structure.
- ♦ New garages must harmonize with the character of the neighborhood and be compatible with existing structures in height, scale, materials, roof shape, windows, etc. Synthetic siding such as aluminum or vinyl should be avoided.

- ◆ New garages may be located a minimum of two (2) feet from neighboring property lines (City Code Section 24-163(b)(4)). They should be aligned with the existing historic driveway and placed no farther forward than at the rear of the house to maintain the current streetscape. If these two directives are in conflict, requests will be reviewed on a case-by-case basis.
- ◆ A building permit is required for a replacement garage and for a new garage.

Reference:

*Gaithersburg City Code*, Section 24-163.

## **NEW CONSTRUCTION**

Homes may be added on to, and in the event of destruction of existing homes, or resubdivision, new homes may be built in the historic district using the following guidelines:

### **New Homes**

- ◆ New work must harmonize with the character and scale of the neighborhood and, whether infill or as replacement for an existing structure, be compatible with contributing existing single family homes in height, scale, materials, elevations, texture, color, and details.
- ◆ Setbacks of new construction should correlate with the existing physical setbacks and lot widths to preserve the current streetscape. The Traditional Neighborhood Development (TND) option, Section 24-22.3 of the City Code, may be used in this circumstance.

### **Additions**

- ◆ New work must harmonize with the character and scale of the existing house. The new work shall be differentiated from the old. It shall be compatible in height, scale, materials, elevations, texture, color, and details.

Reference:

Preservation Brief 14: "New Exterior Additions to Historic Buildings: Preservation Concerns." National Park Service, Department of the Interior, Washington, D.C.  
 "Respectful Rehabilitation: Answers to your Questions on Historic Buildings." National Trust, Washington, D.C.

## HISTORIC AREA WORK PERMIT INFORMATION



### **Is my property designated historic?**

To confirm the status of your property, refer to the map of the historic districts and individually designated sites or contact the Planning and Code Administration.

### **What makes a property historic?**

Any resource which contributes to the historical, architectural, archaeological, or cultural values of the City is considered to be "historic."

### **How do I know if my property in a designated historic district is "contributing" or "non-contributing," and how does that affect the historic area work permit review process?**

When the Historic District Commission evaluates historic districts, it must identify the factors that provide cohesiveness and homogeneity to the area. Material, level of workmanship, and scale of the contributing structures are some of the features which can convey the sense of place that constitutes a historic district.

"Contributing" resources are those individual structures which contribute to this historical sense of place. The "non-contributing" resources are those buildings constructed after the significant dates established for a district. Some "non-contributing" resources are old enough to be historic, but do not contribute to the historic significance of a particular district. All sites in a designated district are reviewed for changes to the exterior as listed below, with a stricter review being given to the contributing resources.

### **How does the designation of "contributing" or "non-contributing" affect tax credits?**

Contributing resources, both residential and income-producing, are eligible for Montgomery County and Maryland State tax credits. Commercial and other "income-producing" historic properties may also be eligible for the federal tax credit. Non-contributing resources in a designated district in Montgomery County may be eligible for the Montgomery Ten-Percent Property Tax Credit. Criteria for the tax credits must be met.

### **When don't I need a historic area work permit?**

You will not need a historic area work permit for interior work, regular maintenance of the exterior, such as painting, repair, replacement work with materials of like-kind and design, or for temporary sale signs or political advertisement.

### **When must I acquire a historic area work permit?**

You should apply for and acquire a historic area work permit before you do any "constructing, reconstructing, demolishing, or in any manner modifying, changing or altering the exterior features." (City Code Sec.24-288 a.1)

Specifically, a historic area work permit is needed for all sites in a designated district for:

- ◆ demolishing the building or any part thereof
- ◆ new construction or enlargement
- ◆ removal or enclosure of porches
- ◆ basic alteration of materials
- ◆ installation or removal of fences
- ◆ permanent removal of shutters
- ◆ modification of paving materials
- ◆ removal or installation of signs
- ◆ removal, modification, or alteration of exterior architectural features
- ◆ painting or removal of paint on masonry items
- ◆ infringement on archaeological sites
- ◆ removal of live trees

### **Who reviews and decides on the historic area work permits?**

An advisory committee called the Historic Preservation Advisory Committee (HPAC), made up of citizens with expertise in a range of preservation related fields, holds a public hearing on the application and makes a recommendation to the Historic District Commission (HDC) who renders the final decision. In some cases, the HDC, at their discretion, may hold a second public hearing.

### **How do the HPAC and HDC decide on approval?**

Approval of a project is based on:

- ◆ The preservation of the historic, archaeological, architectural, and cultural significance of the site and its relationship to the setting.
- ◆ Criteria in these Design Guidelines.
- ◆ The relationship of the exterior architectural features to the remainder of the structure and setting.
- ◆ The compatibility of the exterior design, scale, proportion, arrangement, texture, and materials proposed to be used.
- ◆ Any other factors which the Commission deems pertinent.
- ◆ Photographs documenting original features.

**What should I think about when I consider changes to my home?**

- ♦ Try to retain as much of the original materials, details, and design as possible.
- ♦ Eliminate modern elements which would diminish the features that define historic character.
- ♦ Avoid using styles from earlier periods to “age” your home.
- ♦ Take before and after photographs.

**What is the process for a historic area work permit?**

- ♦ Preliminary meeting to review project with staff and/or HPAC.
- ♦ Applicant fills out the application.
- ♦ City staff provides notice of the date for the review of the request.
- ♦ HPAC holds a public hearing and makes a recommendations to the HDC. Some plans will also require a review by the Planning Commission.
- ♦ Historic District Commission makes the final decision.
- ♦ The application is approved or denied.
- ♦ Appeals may be directed to the circuit court.

**Do I need other permits from the City if I have received a historic area work permit for a project?**

In most cases, yes. Tree removal and building projects, such as decks and additions, are examples of projects requiring additional City permits. These can be obtained in the Planning and Code Administration at City Hall.

**Do I need permits from the City for interior work that is not reviewed by Historic District Commission?**

Interior projects are treated the same as for any other property owner Citywide. Examples of required permits include electrical, plumbing, and building work. Call the Planning and Code Administration for additional information, 301-258-6330.

## THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION



*Washington, D.C. The National Park Service, U.S. Department of the Interior,  
revised 1990.*

1. A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building and its site and environment.
2. The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided.
3. Each property shall be recognized as a physical record of its time, place, and use. Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken.
4. Most properties change over time; those changes that have acquired historic significance in their own right shall be retained and preserved.
5. Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a historic property shall be preserved.
6. Deteriorated historic features shall be repaired rather than replaced. Where the severity of deterioration requires replacement of a distinctive feature, the new feature shall match the old in design, color, texture, and other visual qualities and, where possible, materials. Replacement of missing features shall be substantiated by documentary, physical, or pictorial evidence.
7. Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of

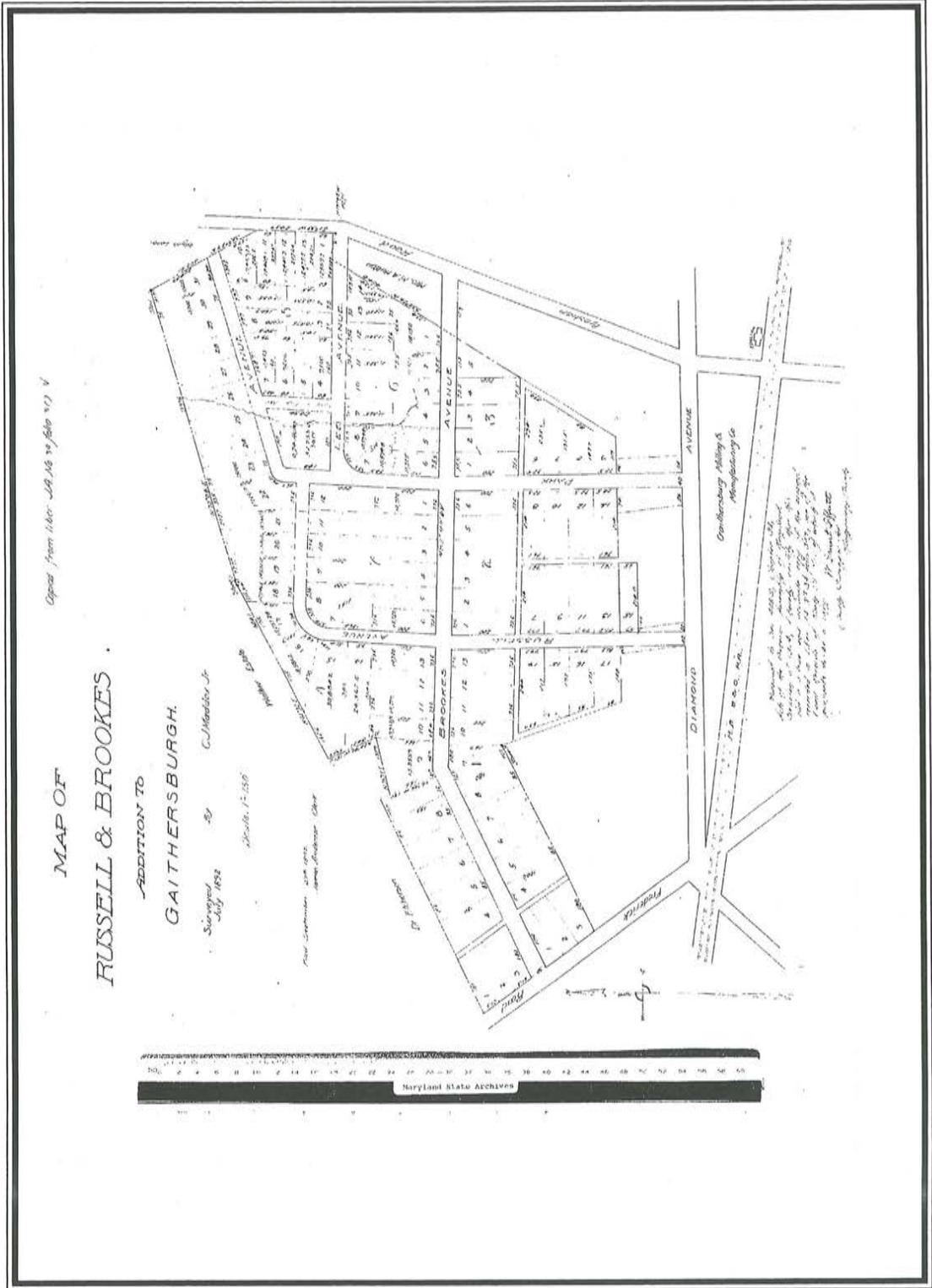
structures, if appropriate, shall be undertaken using the gentlest means possible.

8. Significant archeological resources affected by a project shall be protected and preserved. If such resources must be disturbed, mitigation measures shall be undertaken.
9. New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale and architectural features to protect the historic integrity of the property and its environment.
10. New additions and adjacent or related new construction shall be undertaken in such a manner that if removed in the future, the essential form and integrity of the historic property and its environment would be unimpaired.

 APPENDIX

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Copied from 1892 - SA 18 14 folio 113 V

MAP OF  
RUSSELL & BROOKES

ADDITION TO

GAITHERSBURG.

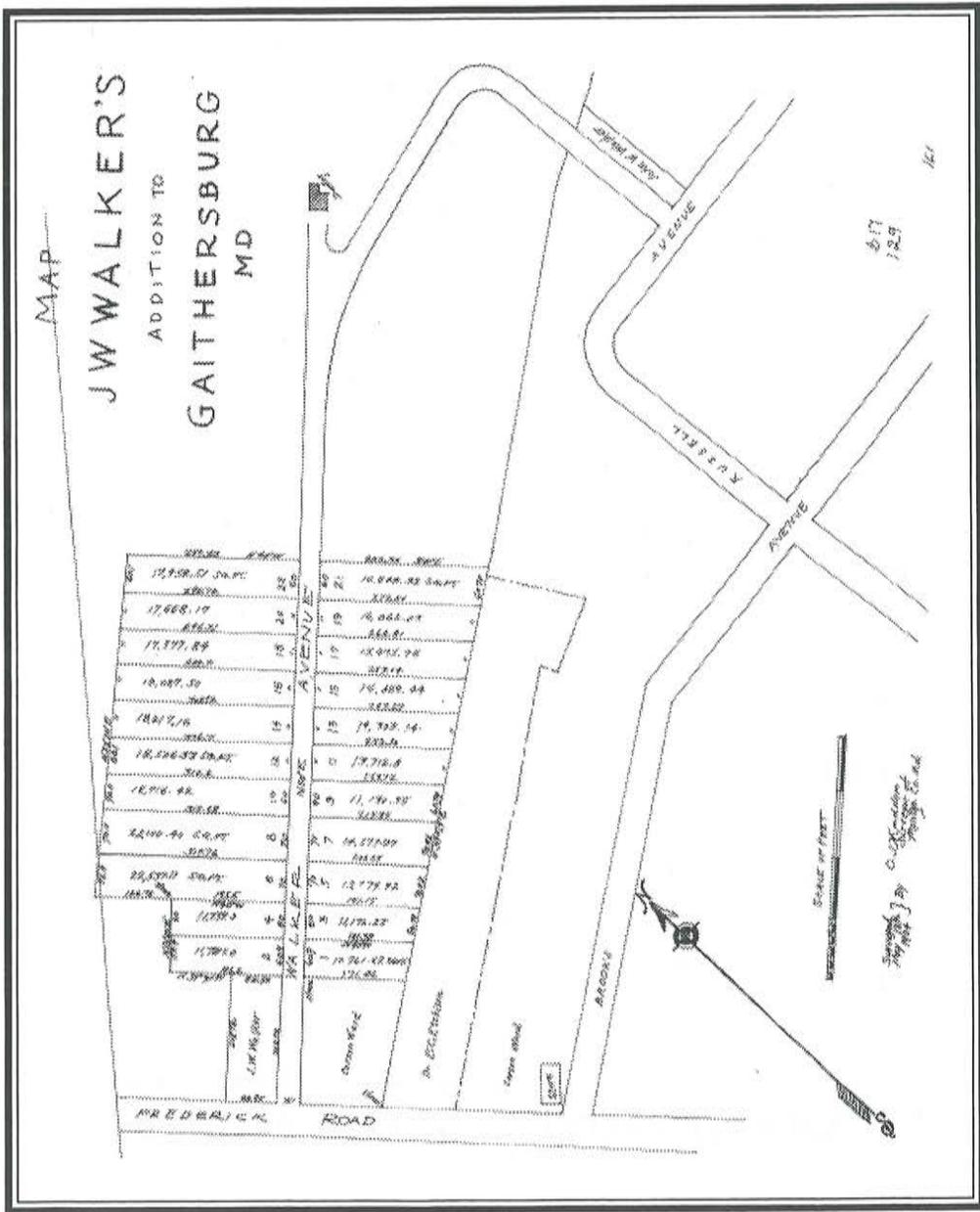
Surveyed July 1892

C. Mendler Jr.

Shed No. 1-156

From Gaithersburg Milling & Manufacturing Co.

Subdivision Plat of Russell & Brookes Addition to Gaithersburg



**INVENTORY OF THE BROOKES, RUSSELL, AND WALKER HISTORIC DISTRICT**

ADDRESS	YEAR	HISTORICAL NAME(S)	FORM	ORNAMENT/ DETAILS	CONTRIBUTING RESOURCE	NOTES
Brookes 7	1926	Miller	Colonial Revival	Georgian	Y	square portico, paired columns, porticochere, transom/sidelights, windows
8			Colonial Revival	Federal	Y	altered; sidelights, square portico
9			Victorian/Queen Anne	[Queen Anne]	Y	details obscured; hipped roof, exposed rafter ends, gable front, cornice across gable
10	c. 1923	Plummer	Bungalow	Craftsman	Y	1 1/2 story; columns, windows, dormer
11			Foursquare	Folk Victorian	Y	cross-gabled, peaked dormer/window
12		Ely House	Colonial Revival	Craftsman	Y	windows, door, lights, shed dormer, bays
13			Foursquare	Folk Victorian	Y	cross-gabled, peaked dormer/window
14	1891	Epworth/Hosanna	Victorian	Gothic Revival	Y	windows, tower parapet
15			Bungalow	Craftsman	Y	1 1/2 story; porch columns, piers and balustrade, shingled dormer
16			Folk Victorian	Folk Victorian	Y	brackets, turned columns, exposed rafter ends
17			Foursquare	Folk Victorian	Y	cross-gabled, peaked dormer/window
19			Foursquare	Colonial Revival	Y	columns, windows, hipped roof

Explanations: **Year:** dates are best available at this time; > means "not before;" **Contributing Resource:** refers to whether or not the building is a contributing resource to the district (i.e., was it built during the district's dates of significance) —many "non-contributing" resources are historic in their own right; **Notes:** some of the interesting architectural details of each property—these may not be the only character-defining details of each.

**INVENTORY OF THE BROOKES, RUSSELL, AND WALKER HISTORIC DISTRICT**

ADDRESS	YEAR	HISTORICAL NAME(S)	FORM	ORNAMENT/ DETAILS	CONTRIBUTING RESOURCE	NOTES
Brookes 20	1894	Dosh	Colonial Revival	Georgian	Y	hipped roof, paired columns, windows and trim, shutters, door, transom
21	1911	Waters-Chiswell	Foursquare	Colonial Revival	Y	roof balustrade, columns, hipped roof
22	1953	Jacobs	Colonial Revival	Federal	N	portico, sidelights, fan, windows
24	1895	Moore-Bell	Victorian/Queen Anne	Queen Anne, Stick	Y	hipped roof, gable front, porch and gable trim, 2nd story porch, band boards
26	1997	Matthews	Neo-Folk Victorian		N	infill; cross gable, full porch
101	1945	Redding	Colonial Revival	Cape Cod	N	transom, pilasters, 6/6 windows
102	1892	Spates	Folk Victorian	Vernacular Queen Anne	Y	gable front and wing, porches, gables
103	1947	Schwab	Minimal Col. Rev.	Cape Cod	N	modified Cape Cod; 6/6 windows
104	c. 1892		Folk Victorian	Vernacular Queen Anne	Y	side gabled, porch, columns and brackets
Russell 7	1892	Darby/Haddox/ Broschart	Victorian/Queen Anne	[Queen Anne]	Y	moved from #8 Russell; details obscured; 1st floor windows, hipped roof; shingled gables
9	1890	Cramer/Plummer/ Hershey	Folk Victorian	Queen Anne	Y	gable front, bay, porch, shingled gables

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### INVENTORY OF THE BROOKES, RUSSELL, AND WALKER HISTORIC DISTRICT

ADDRESS	YEAR	HISTORICAL NAME(S)	FORM	ORNAMENT/ DETAILS	CONTRIBUTING RESOURCE	NOTES
Russell 11	c. 1888	Brewster/Lipscomb	Folk Victorian	Folk Victorian	Y	jerkinhead gables, bay, windows/door
14	c. 1906	Burdette	Foursquare	Folk Victorian	Y	details obscured; hipped roof, gable trim
16			Colonial Revival	"Dutch"	Y	gambrel roof/dormers, portico, shutters
102	1996	Matthews	Neo-Foursquare		N	infill; hipped roof, wrap porch
104	1892	Thompson/Little Zoar	Folk Victorian	Stick	Y	gable front, decoration, band boards
105	1891	Etchison-Schumacher	Foursquare	Colonial Revival	Y	hipped roof, columns, windows, dormer
106	c. 1930		Colonial Revival	Federal	Y	5-bay, pedimented entry portico, sidelights, dormers, 6/1 windows
108		Ward	Colonial Revival	Garrison (later style)	N	pilasters/entablature, gable overhang
110		Cox	Colonial Revival	Cape Cod	N	side gable, dormers
Walker 2	>1904		Foursquare	Colonial Revival	Y	square columns, 1/1 windows, dormer
3	1904-5	Briggs	Victorian	Queen Anne	Y	surface details obscured; hexagonal tower w/crest, wrap porch, bay
4	>1906		Foursquare	Craftsman	Y	balustrade/columns, windows, dormer
5	>1905	Virts -Woodfield	Folk Victorian	Vernacular Queen Anne	Y	gable front, brackets, window trim

Explanations: **Year:** dates are best available at this time; > means "not before;" **Contributing Resource:** refers to whether or not the building is a contributing resource to the district (i.e., was it built during the district's dates of significance) —many "non-contributing" resources are historic in their own right; **Notes:** some of the interesting architectural details of each property—these may not be the only character-defining details of each.

**INVENTORY OF THE BROOKES, RUSSELL, AND WALKER HISTORIC DISTRICT**

ADDRESS	YEAR	HISTORICAL NAME(S)	FORM	ORNAMENT/ DETAILS	CONTRIBUTING RESOURCE	NOTES	
Walker	6	1905	Briggs-Grimm	Victorian Picturesque	Gothic	Y	gable/wing, gable windows, bays, porch
	7	>1910		Foursquare	Folk Victorian	Y	porch brackets, gable trim and shingles
	8	c. 1920	Thomas-Powell	Foursquare	Craftsman	Y	windows, paired columns, dormer
	9	>1907	Davis	Foursquare	Folk Victorian	Y	wrap porch, columns, windows
	10	>1914		Foursquare	Colonial Revival	Y	columns, windows, hipped roof
	11	>1910	Mayors(Walker,Bohrer)	Foursquare	Colonial Revival	Y	solid balustrade-beaded paneling, columns, windows, hipped roof
	12	>1912	Miles	Foursquare	Folk Victorian	Y	columns, brackets, hipped roof w/ridge
	14	1911	Offutt-Darby-Griffith	Foursquare	Craftsman	Y	porch columns/balustrade, windows, door
	15	1917	Phebus	Bungalow	Craftsman	Y	1 1/2 story, columns to ground, solid balustrade, shed dormer, stucco
	16	1906	Mansfield-Ringer-Darby	Foursquare	Craftsman	Y	porch columns/balustrade, windows, door
	17	>1904		Folk Victorian	Vernacular Queen Anne	Y	gable/wing, porch, shingles, stucco
	18	1906	Ward-Perry	Foursquare	Colonial Revival	Y	columns, windows, bay, door
	19	1923	Magruder	Foursquare	Colonial Revival	Y	columns, door, dormer, hipped roof

Explanations: **Year:** dates are best available at this time; > means "not before;" **Contributing Resource:** refers to whether or not the building is a contributing resource to the district (i.e., was it built during the district's dates of significance) —many "non-contributing" resources are historic in their own right; **Notes:** some of the interesting architectural details of each property—these may not be the only character-defining details of each.

**INVENTORY OF THE BROOKES, RUSSELL, AND WALKER HISTORIC DISTRICT**

ADDRESS	YEAR	HISTORICAL NAME(S)	FORM	ORNAMENT/ DETAILS	CONTRIBUTING RESOURCE	NOTES
Walker 20	>1906		Colonial Revival?	Craftsman	Y	symmetrical; porch columns and balustrade, windows, door
21	>1905		Folk Victorian	Vernacular Queen Anne	Y	gable front/rear hipped roof, bay, porch
22	>1904		Foursquare	Folk Victorian	Y	details obscured; balustrade, bay
23	>1905		Foursquare	Craftsman	Y	windows, porch piers and balustrade, arched porch soffit
24	>1909		Colonial Revival	Craftsman	Y	columns and piers, dormer, windows
25	1909	Burruss	Victorian/Queen Anne	Queen Anne	Y	gable/wing, gable windows, entry surround, wrap porch, bays
26	1912	Shirley	Foursquare	Colonial Revival	Y	columns, windows, porte-cochere addition
27	1909-23	Martin-Wilkinson	Bungalow	Craftsman	Y	exposed rafter ends, windows, hipped roof, porch, bay
29			Colonial Revival	Federal	N	sidelights, 8/8 windows
30	1914	Troxell	Foursquare	Colonial Revival	Y	columns, shutters, dormer, roof balustrade, garage, hipped roof
31	>1910		Colonial Revival	Georgian	Y	transom/sidelights, Palladian window
32	>1924		Foursquare	Colonial Revival	Y	porch columns/balustrade, windows

Explanations: **Year:** dates are best available at this time; > means "not before;" **Contributing Resource:** refers to whether or not the building is a contributing resource to the district (i.e., was it built during the district's dates of significance) —many "non-contributing" resources are historic in their own right; **Notes:** some of the interesting architectural details of each property—these may not be the only character-defining details of each.

## PLANT RECOMMENDATIONS



### DESIRABLE TREES AND SHRUBS COMMON TO MARYLAND HISTORIC SITES

#### LARGE TREES:

Oaks, Basswood, Little Leaf Linden, Sugar Maple, Red Maple  
Tulip Poplar, Beech, Buckeye, Hickory

#### MEDIUM/SMALL TREES:

Southern Magnolia, River Birch, Ironwood, Japanese Maple,  
Saucer Magnolia, Katsura, Redbud, Serviceberry

#### EVERGREEN:

Norway Spruce, Blue Spruce, Blue Atlas Cedar, Loblolly Pine, White Pine  
Red Pine, American Holly, Red Cedar, Deodar Cedar

#### SHRUBS:

Azalea, Boxwood, Clethra, Forsythia, Hydrangea, Lilac, Mock Orange,  
Pieris, Roses, Rhododendrons, Rose-of-Sharon, Viburnums,  
Weigela, Witchhazel, Yew

### HEDGE PLANT RECOMMENDATIONS

D = use suitable dwarf cultivars,

T = will usually exceed six feet if not pruned

#### EVERGREEN PLANTS:

Boxwood, *Boxus* sp.

Azalea, *Rhododendron* sp.

T Glossy Abelia, *Abelia*

T/D Yew, *Taxus* spp.

T Rhododendron, *Rhododendron*

Inkberry, *Ilex glabra*

Nandina, *Nandina domestica*

Grape Holly, *Mahonia aquifolium*

D Chinese Holly, *Ilex cornuta*

D Japanese Holly, *Ilex crenata*

T Japanese Privet, *Ligustrum japonicum*

D Juniper, *Juniperus chinensis*

DECIDUOUS PLANTS:

- T Van Houte Spirea, *Spirea x vanhoutii*
- Roses esp. *Rugosa*, *Rosa* spp.
- T Hydrangea (some), *Hydrangea* spp.
- D Viburnum, *Viburnum* spp.
- Blueberry, *Vaccinium corymbosum*
- D Crape Myrtle, *Lagerstroemia indica*
- T Red-twig Dogwood, *Cornus sericea*
- D Forsythia, *Forsythia* spp.
- T Mock Orange, *Philadelphus* spp.
- T Rose-of-Sharon, *Hibiscus syriacus*

**TREES WITH UNDESIRABLE CHARACTERISTICS  
COMMON TO HISTORIC SITES**

DISEASE AND/OR INSECT PROBLEMS:

Elm, Flowering Dogwood, Cherries, Hemlock

DROPPING/FRUIT:

Ginkgo (female), Ash

ROOT/STRUCTURAL PROBLEMS:

Bradford Pear, Silver Maple, Norway Maple, Willow

**INVASIVE TREES/SHRUBS/PLANTS  
THAT SHOULD BE AVOIDED**

TREES:

Norway Maple, Catalpa, White Mulberry

SHRUBS:

Japanese barberry, Winged Euonymous, Bamboo, Multiflora rose

PLANTS:

Common Daylily, European Yellow Iris  
Creeping Lilyturf, many ornamental grasses  
Wintercreeper, Kadzu, English Ivy, Periwinkle, Wisteria

A complete list can be found at [www.dnr.state.md.us/wildlife/iep.html](http://www.dnr.state.md.us/wildlife/iep.html) or is on file at City Hall.

List compiled by Cathy Drzyzgula for the City of Gaithersburg Historic Preservation Advisory Committee, 2000 and 2001, through consultation with Chris Coles of The Care of Trees and Susan Nolde, Arborist for the City of Rockville, and from information published by the Maryland Department of Natural resources and the U. S. Forest Service, Eastern Region.

## GLOSSARY



**ADDITION.** To add a new part such as a win, ell, or porch/deck to an existing building or structure.

**ALTERATION.** To make a visible change to the exterior of a building or structure.

**BALLOON FRAMING.** A system of framing a building in which the studs extend in one piece from the top of the foundation sill plate to the top plate; floor joists are nailed to the studs and are supported by ledger boards (horizontal boards).

**BATTERED.** Thicker at the bottom than at the top.

**BAY WINDOW.** A projecting window from an exterior wall surface and often forming a recess in the interior space.

**BRACKET.** A wooden or stone decorative support beneath a projecting floor, window, or cornice.

**CLASSICAL.** Pertaining to the architecture of Greece and Rome, or to the styles inspired by this architecture.

**CRESTING.** A decorative ridge for a roof, usually constructed of ornamental metal.

**CORBEL.** A projecting block, sometimes carved or molded, that acts as a means of support for floor and roof beams as well as other structural members.

**CUPOLA.** A small structure on a roof.

**DORMER.** A small windows with its own roof projecting from a sloping roof.

**EAVES.** The edge of the roof that extends past the walls.

**FACADE.** The front face or elevation of a building.

**FINIAL.** An ornament at the top of a gable or spire.

**GABLE.** The triangular portion of the end of a wall under a pitched roof.

**GABLE ROOF.** A pitched roof form where two flat roof surfaces join at a straight ridge, forming gables at both ends.

INFILL BUILDING. A new structure built in a block or row of existing buildings.

LIGHT. A glass pane. See PANE.

HIPPED ROOF. A roof with slopes on all four, instead of two, sides.

LINTEL. A horizontal beam over an opening carrying the weight of the wall.

MANSARD. A roof form of two slopes on all four sides, the lower slope being longer and at a steeper pitch than the upper.

MOLDING. A continuous decorative band.

ORIELS. A bay window located above the first floor level; usually supported by brackets or corbels.

PANE. A framed sheet of glass in a window or door.

PERGOLA. An arbor or passageway of columns supporting a roof of trellis work on which climbing plants are trained to grow.

PATINA. The appearance of a material's surface that has aged and weathered. It often refers to the green film that forms on copper and bronze.

PITCH. The degree of a slope of a roof.

PRESERVATION. To sustain the existing form, integrity, and material of a building or structure and the existing form and vegetation of a site.

REHABILITATION. To return a property to a state of utility through repair or alteration which makes possible an efficient contemporary use while preserving those portions or features which are significant to its historical, architectural, and cultural values.

REMODEL. To alter a structure in a way that may or may not be sensitive to the preservation of its significant architectural forms and features.

RENOVATION. See REHABILITATION.

RESTORATION. To accurately recover the form and details of a property and its setting as it appeared at a particular period of time by means of the removal of later work and/or by the replacement of missing earlier work.

SASH. The movable part of a window holding the glass.

SETBACK. The distance that a building is placed from the front edge of its lot.

SILL. The horizontal water-shedding member at the bottom of a door or window.

**STANDING SEAM METAL ROOFS.** A roof where long narrow pieces of metal are joined with raised seams.

**TERRA COTTA.** A fine-grained fired clay product used ornamentally on the exterior of buildings; may be glazed or unglazed molded or carved; usually brownish red in color.

**TURRET.** A small and somewhat slender tower, often located at a corner of a building.

**VERANDA.** A porch or balcony usually roofed and often partly enclosed, extending along the outside of a building.

**VERGE BOARD.** The edge of a tiling that projects over a roof gable.

**VERNACULAR.** Indigenous architecture that generally is not designed by an architect and may be characteristic of a particular area.



