

DESIGN GUIDELINES

For

HISTORIC RESOURCES AND HISTORIC DISTRICTS
LOWER MERION TOWNSHIP
Montgomery County, PA

Draft Guidelines - September 2018

Historical Commission
Historical and Architectural Review Board
Lower Merion Township, Montgomery County, Pennsylvania



Lancaster Avenue, Ardmore. Photo courtesy of Lower Merion Township.

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Introduction

1.1 INTRODUCTION TO LOWER MERION TOWNSHIP'S HISTORIC DISTRICTS AND RESOURCES

There is probably no municipality in Pennsylvania that has a greater variety of historic settings than Lower Merion Township, including large estates, storied and expanding institutions, historic villages, suburban residential neighborhoods, and ruins of historic industrial sites. These design guidelines are written to address proposed changes to Lower Merion's historic districts and historic resources in highly varied settings.

Lower Merion Township's Comprehensive Plan places emphasis on the preservation of historic resources. Preserved buildings and historic districts provide a sense of stability and a tangible connection to Lower Merion Township's past. Materials, forms and architectural styles employed in buildings tell a great deal about material availability, community economics, and connections to the outside world. This heritage, experienced by residents and visitors, is worthy of preservation. These guidelines are designed to help residents and property owners preserve the character and setting of historic resources and historic districts while ensuring that those resources and historic districts continue to meet the needs of residents, property owners and visitors. New construction, rehabilitation, restoration, and historic building maintenance can be guided to preserve historic resources and historic districts. These guidelines create a path for change that will strengthen and protect local heritage.

To preserve and protect the historic resources of Lower Merion Township, the Board of Commissioners enacted the first historic district ordinance in 19__ and historic resources protection ordinance in 19__. The New Zoning Ordinance provides for the protection of historic districts and historic resources in Chapter __: __ and Chapter __: __.

Chapter __ of the new ordinance contains provisions for the review of proposed demolitions of and alterations and additions to Class 1 and 2 Historic Resources, as reviewed by the Historical Commission. Chapter __ contains provisions for the review of proposed demolitions, alterations, and new construction in historic districts, as reviewed by the Historical and Architectural Review Board (HARB). Following review of an application for demolition, alteration, addition, or new construction under the applicable chapter of the zoning ordinance, the HARB or Historical Commission makes a recommendation to the Board of Commissioners, who in turn act on the recommendation. If the Board of Commissioners concurs with the recommendation, it issues a Certificate of Appropriateness for the application.

1.2 INTENT OF THE DESIGN GUIDELINES

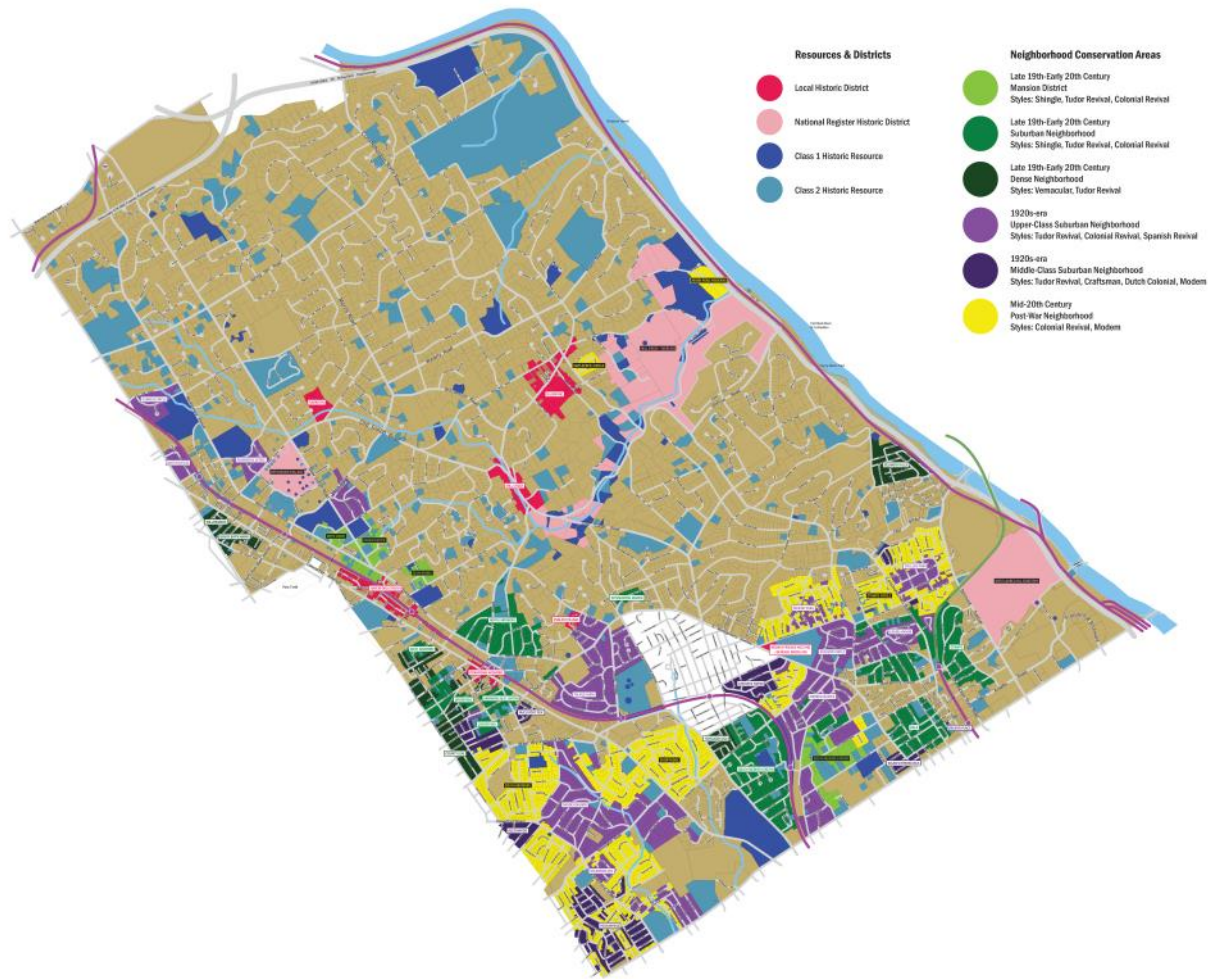
The Design Guidelines for Lower Merion Township are intended to assist property owners, Historical Commission, and HARB in the protection of the historical character of the township in an informed, cooperative effort. The guidelines provide an analysis of what is special about the historic resources and historic districts in the Township, and offer specific direction for preserving those qualities.

This document is not meant to be used as a strict and rigid rule book. Articles ____ and ____ of the Zoning Ordinance will continue to be the legal basis for historic design review in the Township.

The Design Guidelines are a flexible tool for ensuring the thoughtful preservation of the Historic Resources and Historic Districts. As such, they advocate two primary goals for every proposed change:

- To minimize harm to historic fabric
- To enhance the historic character of the historic resource or district

To achieve these goals, the guidelines strive to meet



Map of Lower Merion Township Historic Resources and Districts.

the following objectives:

- To assist property owners in planning for the acquisition of property, alterations to historic structures, and new buildings and additions in the historic district.
- To provide property owners and reviewers with the criteria that will be used to evaluate applications.
- To ensure that reviews of applications are consistent, minimizing the influence of individual tastes and arbitrary preferences.
- To augment the *Secretary of the Interior's Standards for the Rehabilitation*.

accommodating change over time in a manner that enhances the district, encourages pride, fosters stewardship, increases property values, supports local businesses, and generally improves the quality of life in the community.

The guidelines highlight the unique historic character of the township and help establish a process for

Historical Overview

Inside:
Overview
Development Periods of Lower Merion

ARCHITECTURE THROUGH HISTORY: THE DEVELOPMENT OF LOWER MERION TOWNSHIP AND ITS ARCHITECTURE

2.1 OVERVIEW

Lower Merion Township has a rich and varied history. Throughout its first century and a half, the Township played a major role producing lumber and wheat for sale in Philadelphia and for export elsewhere. The wealth generated from intensive agriculture was enhanced by the Lancaster Turnpike, an improved road that facilitated travel to Philadelphia. The next chapter in the history of the Township began when the Pennsylvania Railroad assumed control of the earlier railroad through the Township, improved the lines, and encouraged successful Philadelphia families to spend their summers on the Main Line. New architect-designed buildings began to appear across the landscape of the Township. The wealthiest families purchased adjacent farms and created manors, with a main house in the center and dependencies around the perimeter. Smaller scale houses were built in the emerging villages along Lancaster Turnpike in the vicinity of the train stations. As a result, Lower Merion is the home to a large collection of high-style residences, designed by a variety of well-known architects such as Theophilus Chandler, Addison Hutton, Frank Furness, and Horace Trumbauer, who practiced in the Mid-Atlantic region and beyond. The ample use, experience and expertise of distinguished professional architects in Lower Merion resulted in the application of styles and ultimately designs that are truly significant works of architecture.

By the early twentieth century, Lower Merion was a commuter suburb that depended on the railroad. The large estates continued to be developed into the 1920s. Thereafter, beginning in the Great Depression, most were gradually partitioned for development, a transition that continues. Prominent architects or firms working in Lower Merion at the time included Cope and Stewardson, Zantzinger, Borie and Medary, Mellor and Meigs, and Walter Durham. The

dominance of the automobile after World War II resulted in new shopping centers, new road systems such as the Schuylkill Expressway, and in-fill development. Lower Merion pursued municipal planning throughout the twentieth century to help create a balance between residential development and sustaining the sense of place that had developed in Lower Merion.

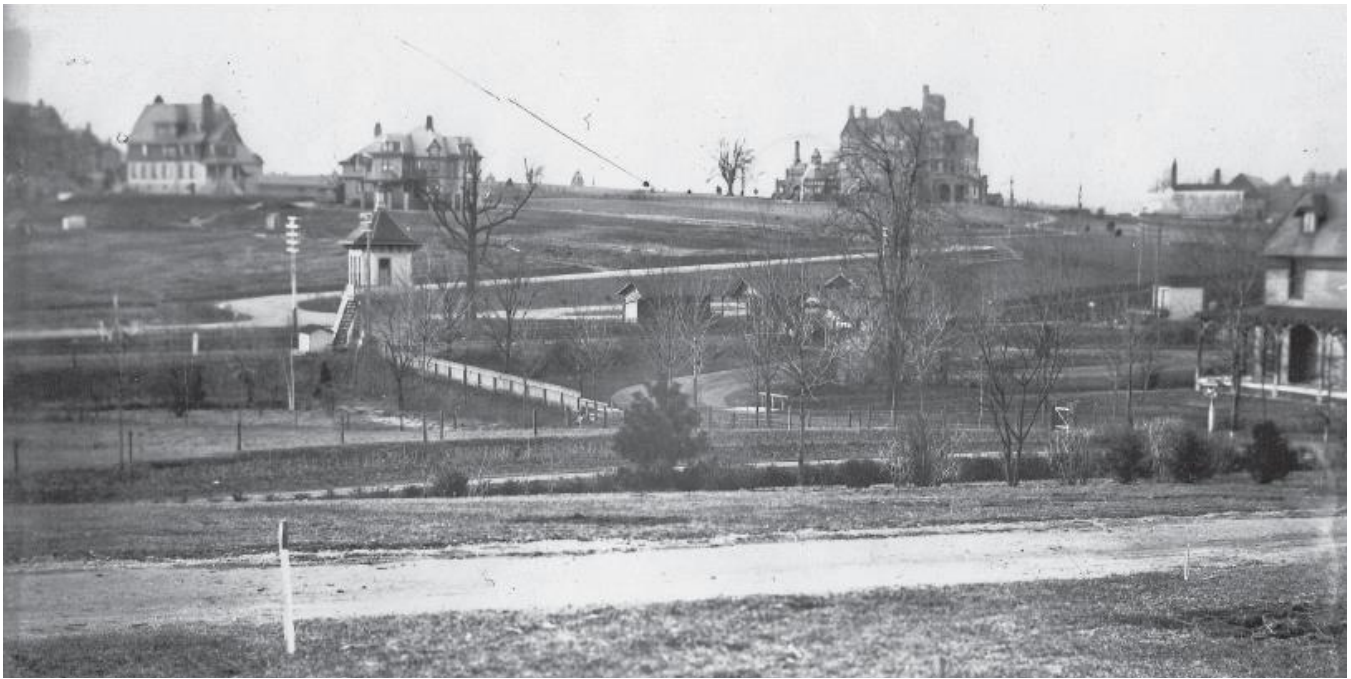
2.2 DEVELOPMENT PERIODS (LOWER MERION COMPREHENSIVE PLAN)

The history below follows the development periods established by the recently completed Lower Merion Township Comprehensive Plan. The periods related to the historic architectural history of the Township are

- Agrarian Characteristics (1682 to 1851)
- Railroad Suburb Characteristics (1851 to 1914)
- Streetcar / Commuter Suburb Characteristics (1914 to 1939)
- Early Auto Suburb Characteristics (1940 to 1959)
- Late Auto Suburb Characteristics (1960-1990)
- Conservation/Open Space Design & Infill of Residential Neighborhoods (1990-Current)
- Mixed Use Redevelopment of Commercial Areas (1990-Current)

2.2.1 AGRARIAN CHARACTERISTICS (1682-1851)

Lower Merion Township was one of the earliest areas settled by Europeans following the grant of Pennsylvania to William Penn. It was created as part of Philadelphia County and was transferred to Montgomery County when it was established in 1784. Positioned well outside of Philadelphia, Lower Merion was rural and agrarian for over a century and a half. Improved transportation brought wealth to farmers in the early years of the nineteenth century when Lower Merion was part of the “bread basket” of North America supplying grains to Philadelphia and



Early development of Lower Merion summer houses near Merion Train Station. Photo courtesy of LMT.

beyond. Approximately 320 buildings remain from this century and a half, comprising 1.6% of buildings in the Township. These buildings are widely distributed throughout the Township with a cluster in Gladwyne, primarily along Youngsford Road, Black Rock Road and Mill Creek Road.

The land encompassed by Lower Merion Township was inhabited by Native Americans when King Charles II of England granted a charter for the Colony of Pennsylvania to William Penn. Penn arrived in the colony in 1682 and began to organize a new government, including a land office in Philadelphia. Penn appointed Thomas Holme the colonial surveyor. Holme prepared “A mapp of ye improved part of Pensilvania in America, divided into counteyes, Townships, and lotts” that was printed in England in 1687. The map shows the initial three counties (Philadelphia, Bucks, and Chester) along with the subordinate Townships and manors. Holme’s map depicts the area that became Lower Merion as several large tracts, each containing hundreds of acres (Figure xx).

In 1684, a group of Welsh Quakers met with William Penn at Pennsbury and requested a large tract of land that would be set aside for the settlement of Welsh families. Penn liked that their plan showed groups of families settling near each other rather and avoiding “useless vacancies” in settlement. He authorized the creation of a “Welsh barony” and directed that people of other backgrounds settle elsewhere. When the area was finally surveyed and named the Welsh Tract, it

included Lower Merion Township, and several eventual Townships to the west. From the beginning, however, neither the land office nor land owners enforced segregation of settlement (Glenn 1896: 26-27). Meanwhile, the Welsh Quakers formed three meetings (congregations) in the area: Merion Meeting House in Lower Merion Township, and Haverford Meeting House and Radnor Meeting House to the west. The Merion Friends Meeting House is the oldest extant house of worship in Pennsylvania and is one of a small number of buildings in the Mid-Atlantic constructed using cruck construction borrowed from northern England and Wales. In cruck construction, the framing system is based on large curved timbers that extend from the ridge to the



Merion Friends Meetinghouse, photo courtesy of Lower Merion Conservancy. (add cruck image)

ground, with small framing members completing the framed box. Although the members of the meeting were derived from Wales, their records were kept in English (not in the Welsh language) from the beginning, and the Welsh sense of identity gradually acculturated into the general settlement pattern of southeastern Pennsylvania.

Most of the original Welsh owners of land in Lower Merion chose to live in Philadelphia and lease their property in Lower Merion to tenants (Becker 1984: 58). A group of Welshmen called the “Merioneth Adventurers” investigated the lands of Lower Merion, looking for house and mill sites. The construction of mills was particularly encouraged by William Penn, who recognized the value of grist and saw mills to meet the needs of first settlers, including local needs such as lumber for house construction and grinding of flour, plus the ability to export grain and lumber to the timber-starved British homeland. Edward Jones, one of the Merioneth Adventurers, wrote a letter in 1683 stating that Mill Creek was particularly suited to milling and ordering millstones to be imported from England (Wise 1995: 12-13). John Roberts was the initial miller on Mill Creek (Wise 1995: 13). Roberts’s house, which survives, is likely the oldest building in the Township (Plate?). His original mill was constructed at the site of a waterfall on Mill Creek; the drop in elevation powered a waterwheel that operated the mill’s interior mechanisms.

VERNACULAR COLONIAL HOUSES (1682 TO 1750)

Throughout the colonial era, the most common houses were vernacular in design. They include the early log or plank houses and later stone houses. An important example of a vernacular colonial house is the John Roberts House on Old Gulph Road. It was built as a one-and-a-half story residence with long shed dormers. Its interior is an example of the one-



The John Roberts house in the Mill Creek Historic District may be the earliest extant dwelling in Lower Merion.

room or “hall plan” with a loft. The house was enlarged in 1752, and then in 1905 the core was raised to a full two stories. Another small vernacular colonial house is the log house at the intersection of Mondella Avenue and County Line Road. The stucco cladding that was applied circa 1800 concealed these logs until recently. Like early log houses in southeastern Pennsylvania, the spaces between the timbers were originally filled with wattle and daub for annual replacement, but the next generation of owners installed a stone infill to eliminate the annual maintenance.

As farms and villages gradually moved further from rivers, roads were needed to reach both farms, villages and markets. One of the earliest major roads through Lower Merion was the Provincial Road, which ran from Philadelphia west to Lancaster (Futhey and Cope 1881: 353). This road, later renamed Lancaster Road, was laid out by 1687. The road was improved and adjusted several times, including circa 1770 when it was shifted to the south in Lower Merion and the original route became Montgomery Avenue, and then again in the 1790s when the old route became Old Lancaster Road (Farrow 1962: 21). Another important early road, today’s Old Gulph Road, was laid out following a pre-existing Native American trail and was mentioned in a 1684 deed. Originally, the road was called the “Road to John Roberts Mill,” later Gulph Road, and finally Old Gulph Road (Farrow 1962: 23). Lower Merion’s agricultural prosperity during the late colonial period, contributing wheat and other grains that were sold in Philadelphia for export, was linked to its well-developed road network.

COLONIAL STYLE HOUSES (1700 TO 1775)

Lower Merion Township retains a number of more formal Colonial style houses. Perhaps the most important is “Harriton,” built by Rowland Ellis in 1704 and later served as the residence of Charles Thomson, the secretary for the Continental Congress from 1774 until 1789. Harriton is an example of a more formal Colonial style house and has been called the first high-style residence in Lower Merion (Doebley 1976: 2). Among its key features are its end-gabled roof with small dormers and large brick chimneys, stone walls, multi-light windows, second floor balcony, and pent roof extending across the main elevation.



Harriton House is an early example of Colonial style in Lower Merion.

“PENN PLAN” HOUSES (1740 TO 1800)

A type of urban house developed in Philadelphia and was sometimes built in the then-rural areas to the west. This house featured two rooms on each floor, with the rooms placed longitudinally. The “Penn Plan” name points to William Penn, though it is unlikely that Penn influenced the design. An example of a Penn Plan house is located in North Ardmore (plate). The two-story, two-bay house has an end-gabled roof with a brick chimney at one end. The rubble stone walls feature multi-light windows with batten shutters on the first floor. The door is located diagonally opposite the chimney, opening below a small porch (which likely replaced an original pent roof).

The role of Lower Merion in the American Revolution was complicated. Most residents of the Township did not fight on either side, partially due to the local Quaker presence. However, during 1777 and 1778 when the two armies were encamped west of Philadelphia, nonresistance became more difficult. Both armies sent foraging parties to raid local farms throughout southeastern Pennsylvania. Several young men from Lower Merion joined the Patriot cause, serving in the Seventh Battalion. A skirmish was fought on December 11, 1777, when Cornwallis and some dragoons travelled from Philadelphia on a foraging expedition and encountered pickets just in Lower Merion Township at the Black Horse Inn. General Washington happened to be moving his forces from Whitmarsh to Valley Forge that day, and they could see the pickets in the distance being chased by the dragoons. The Americans overestimated Cornwallis’s numbers and chose not to engage at that time, but after pillaging some local farms, Cornwallis also withdrew back to Philadelphia (Jones 2000: 197).



“Penn Plan” dwelling in North Ardmore.

An important event in the 1790s was the construction of the Lancaster Turnpike. This route (the first national road) assumed the course then used by Lancaster Road. Gradually, the course of the turnpike was straightened, leaving remnants of the earlier road that continued in use. The turnpike was graded, with an initial layer of large stone and an upper layer of fine gravel (Jones 2000: 42). Milestones were installed along the path, several of which survive in Lower Merion today. The stage coach line initiated in 1785 between Philadelphia and Lancaster shifted to this road, and taverns began to appear at intervals of approximately one mile (Farrow 1962: 25). Taverns or “public houses” served as restaurants and hotels in addition to their use as polling places and public gathering places.

FEDERAL STYLE HOUSES (1780-1840)

The Federal Style, sometimes called the Adam Style, encompasses the architecture of the early American republic. The style is a refinement of the earlier Georgian and colonial architecture, with less exterior texture and with an increased focus on symmetry. An example is the William Penn Inn (plate). Federal style resources almost always feature an end-gabled roof with less pronounced eaves than found in colonial houses, end chimneys, and multi-light windows with shutters (although the shutters do not always survive). Only the earliest Federal style houses in the Delaware Valley included pent roofs. In the early 19th century, it became increasingly more common to have two separate chimney flues on an end wall rather than a single chimney venting separate interior fireplaces, a change that may be used to help date a house. Federal style houses placed a greater emphasis on the



William Penn Inn—swap for photo that displays more Federal era.

entrance and often included a transom or fanlight in conjunction with side lights. The primary interior plans included a center hall arrangement, which featured a center hall with two flanking rooms on both sides of the hall (usually 5 bays or windows wide on the main exterior façade), and a side hall arrangement, which featured a hall with two rooms on one side (usually a 3 bays wide on the exterior).

GREEK REVIVAL-STYLE HOUSES (1825-1860)

The Greek Revival-style was introduced by 1818 and became the chief alternative to the Federal style beginning in the mid-to-late 1820s. The style was popularized by the revolt of residents of Greece at the time against the Ottoman Empire and by an increased interest in Classical architecture. The quintessential Greek Revival-style buildings were designed with front gabled orientations. In Southeastern Pennsylvania, however, the vast majority of Greek Revival-style buildings – mainly residences – maintained the Federal style influenced end-gable



Greek Revival example in North Ardmore—get better picture.

roof orientation. A transitional house type between the Federal and Greek Revival-style was a three-story house with friezeband windows on the third floor. Common features of Greek Revival-style houses include small chimneys, increased use of stucco over stone cladding (visible stone walls fell out of fashion), and the use of classical forms such as pedimented porches or porticoes, and distinctive entrances. One popular treatment emerging from the Greek Revival-style was the increased use of stucco for exteriors of buildings.

2.2.2 RAILROAD SUBURB CHARACTERISTICS (1851 TO 1914)

In the early 1820s, both Maryland and New York were completing canals to connect the eastern parts of the two states to the western hinterlands. Pennsylvania's legislature did not want the Commonwealth to be bypassed by these efforts, and it authorized a canal system to connect Philadelphia and Pittsburgh. When the project engineers concluded that not enough water power existed to connect the Delaware and Susquehanna rivers with a canal, the legislature authorized a railroad to complete the connection as part of the "Main Line of Public Works of the State of Pennsylvania." The resulting Philadelphia & Columbia Railroad was the first publically-funded railroad in the nation. Initially, the railroad was used by cars drawn by a team of horses (horse cars), with the first car passing through Lower Merion in 1832 (Jones 2000: 69). This mode of transportation was actually the most comfortable means of travel at the time. The first locomotive on the line was the "Black Hawk," which first ran along the railroad in 1834. The railroad offered one outbound and one inbound train each day, but local entrepreneurs were allowed to deliver goods to Philadelphia using hand cars on the track between scheduled locomotive service (Jones 2000: 69).

The railroad was not initially a commercial success. A major problem was the inclined plane that had been installed at the Belmont Plateau in Philadelphia. Cars headed for Philadelphia had to be unloaded at that point, with the commuters and goods transferred to smaller cars running on the inclined plane and the locomotive turned around for its next westbound trip. The state legislature authorized the construction of a new rail line that extended from Athenville (later Ardmore) to Philadelphia that avoided the inclined plane. The new route opened for service in 1850 (Harding 2011: 75-77). The earlier rail route through Lower Merion Township was abandoned soon thereafter, with the rails purchased by the Pencoyd Iron Works (Harding 2011: 79). The improved

railroad through Lower Merion became financially profitable by the early 1850s.

During the 63 years from 1851 to 1914, Lower Merion Township changed dramatically from a rural farming community to a highly desirable location for successful Philadelphia families. The driving force behind this change was the unheralded success of the Pennsylvania Railroad, which opened new stylish commuter train stations along its “Main Line” leading west from Philadelphia. Wealthy families began purchasing summer homes in the “country,” where high-style mansions were constructed on consolidated farms. Eventually, these homes became permanent residences. In 1901, Lower Merion was the first municipality in Pennsylvania to be designated a First Class Township. Approximately 3,140 buildings remain from the years 1851 to 1914, which comprise 15.6% of buildings in the Township.

At the beginning of this period, Lower Merion Township had four villages. The largest was Athensville (today’s Ardmore), which had 28 houses, three stores, and a hotel. Humphreysville (Bryn Mawr) had 21 houses and a school. Merion Square (Gladwyne) had 26 houses, two stores, a tavern, a school, and a blacksmith. Finally, “General Wayne” was the name of a small cluster of buildings around the tavern of that name standing just east of the Merion Meeting House (five houses and a blacksmith shop) (Doebley 1976: 4).

ITALIANATE STYLE HOUSES (1840-1890)

The Italianate style was one of two primary styles in the Picturesque movement in architecture. Buildings employing this style looked to the ornate architecture of rural Italy that was constructed centuries after the more formal architecture of classical Rome. In the

United States, Italianate architecture included the use of new types of detailing and features. An example in Lower Merion is found in South Ardmore (plate). The house is an example of the “towered” version of the Italianate. It is a two-and-a-half story building with an overall L-shape and the entrance tower flanked by gables. The house has brackets below the eaves and larger windows than found on earlier buildings. A second floor window features an arched head, and a first floor window is a tripartite unit. In the late nineteenth century, many brick commercial buildings in Ardmore were constructed in the Italianate style.

GOthic REVIVAL STYLE HOUSES (1850-1880)

The Gothic Revival style was one of the primary modes of residential architecture in the third quarter of the 19th century. It was introduced by the romantic ideals of A.J. Downing and A.J. Davis, who sought what they believed would be an American architecture. Their contemporary Augustus Pugin brought the Gothic Revival mode back to use in ecclesiastical architecture, and some medieval Gothic Revival features appeared in residential architecture as well. The standard Gothic Revival house in the United States is an end-gabled building with a cross-gable. The style was rather rare in southeastern Pennsylvania. An example in Lower Merion is Walnut Hill, an early estate in Villanova (plate). The Gothic Revival style introduced several decorative elements – created mainly out of wood – that were produced in large quantities and often shipped by rail; these items included brackets and consoles, jigsaw bargeboard decorations, and pinnacles and pendants. Gothic Revival architecture was another step towards the more complicated architecture found later in the 19th century.

The Pennsylvania Railroad (PRR) became the



Early Italianate commercial building in Ardmore—swap.



Example of Gothic Revival in Gladwyne Historic District.

successor to the earlier Philadelphia and Columbia Railroad. The PRR had been established in the 1840s to complete the Main Line of Public Works in western Pennsylvania, and it completed track from Harrisburg to Pittsburgh in 1852. Trains from Philadelphia to Pittsburgh first ran in December of that year (Harding 2011: 80). Unlike the Philadelphia and Columbia Railroad, the PRR was a private corporation. It unsuccessfully sued the Pennsylvania Canal Commissioners in 1852 for permission to use its own rail cars on the Main Line rather than using state-owned cars. After losing the case, the PRR considered purchasing the Main Line outright, but its board voted down the proposal in 1854 (Harding 2011: 81). In 1857 the state put the Main Line of Public Works up for sale. The PRR gave the only bid, which was \$7,500,000, and as a result the PRR assumed ownership of the earlier Philadelphia and Columbia Railroad, all the rail lines, and the existing canal operations (Harding 2011: 81).

An important development in Lower Merion was a cluster of PRR initiatives at Bryn Mawr in the late 1860s and early 1870s. The PRR was flush with cash after the Civil War, and it set about straightening the rail lines. The lines from the 1830s had followed the contour of the topography, but by the 1860s equipment existed to excavate cuts into hilly landscapes and thereby lay straighter track that would allow the trains to run faster. One of the curves proposed to be straightened was the “Whitehall Curve” between Athensville (Ardmore) and West Haverford (Rosemont). The PRR purchased land, installed three cuts into the landscape, laid new track, and trains began passing through Lower Merion on the straightened track in 1871 (Harding 2011: 82-86). The tracks were removed from the bypassed section, and what is now – and appropriately named – Railroad Avenue uses the old right-of-way. The former Whitehall Station, an orphaned Italianate style building just inside Radnor Township and now without rail access, was sold.

The PRR impact on Lower Merion included other initiatives of the 1870s. The railroad’s board was interested in ideas to increase the use of the railroad. The idea of creating a summer resort in Lower Merion emerged by 1870 as one idea that would appeal to wealthy Philadelphia families. To make Lower Merion more appealing to these families, the PRR re-named its rail stations. Humphreysville became Bryn Mawr in 1869, and Athensville was renamed Ardmore in the early 1870s. In 1871, the PRR constructed the Keystone Hotel at Bryn Mawr (later renamed the Bryn Mawr Hotel) as a first-class resort. The hotel was a large Second Empire style

building with luxurious rooms. The staff organized various sports events, including equestrian events for the children of successful Philadelphians including an annual horse show. The original hotel burned in 1887, to be followed by a replacement hotel designed by Furness & Evans (Jones 2000: 80-81). The Bryn Mawr Hotel is now the home of the Shipley School. Complementing the PRR’s efforts to market Lower Merion were its initiative to build new train stations throughout the Township, including Wynnewood, Haverford, and Merion.

SECOND EMPIRE STYLE HOUSES (1865 TO 1880)

The Second Empire was a mid-nineteenth century interpretation of earlier architectural forms. The Second Empire style was introduced by Napoleon III of France, who constructed several monumental buildings in the mid-19th century that incorporated the signature element of the style, the mansard roof (a medieval French feature). Second Empire residential architecture appeared in the United States almost immediately after the Civil War and was particularly common throughout the 1870s. The key feature of the style is the mansard roof, a “requirement” for a building to be considered part of the style. A major advantage of the mansard roof over a gabled roof is that it provided a nearly full-floor of usable space, thus turning what would normally be an attic into additional living space. Dormers pierced the roof to provide natural light. Several types of mansards were used in the United States, and the example features the concave version, one of the more common variants. The example in the Merion Station neighborhood features a front projection containing two entrances for the interior units. Most decorative features of the Second Empire style were borrowed from the Italianate, such as brackets supporting the eaves and windows with large panes. Another



Second Empire example in Lower Merion.

common feature is decorative iron cresting along the roof crest. The type of entrance introduced by the Second Empire style consists of a two-leaf door opening inside a thick molded casing. A moderately stylish example was constructed in the Merion Station neighborhood (Plate).

After the Civil War, the architectural landscape of Lower Merion Township was revolutionized. An early high-style project was the St. Charles Borromeo Seminary, operating out of an 1871 building designed by Samuel Sloan and Addison Hutton. Many successful Philadelphians looked to the western suburbs as a place of respite from the hustle and bustle of the city, and when they were ready to build, they also contracted with architects for their own houses. Leading architects working in Lower Merion in the late nineteenth century included Hutton, the Hewitt Brothers, Frank Furness, and Theophilus Chandler. Early educational buildings in Lower Merion Township designed by architects included the Haverford School (1882), Bryn Mawr College's Taylor Hall (1885), the Baldwin School (1888), and the Shipley School (1894).

Philadelphia families looking to build along the Main Line in Lower Merion Township initially chose sites located near the train stations. These successful families contracted with architects to design their projects, initially summer homes and later the estate properties that characterized the Township. An early summer home built in Lower Merion was Cheswold, completed in 1872. Cheswold was the summer estate of Alexander J. Cassatt, President of the PRR. The architect was Henry A. Sims, with later additions designed by Furness & Evans. In most cases, the owners of the summer homes (and later the manors) purchased and consolidated pre-existing farms. The new properties were designed with the main house in the center of the property, with the earlier farmsteads and new dependencies like gate houses located strategically along the perimeter road system. The property manager often lived in a gatehouse designed to help secure the property while the owners were away much of the year. In several cases, the manor house was lost in the twentieth century, but the dependencies survive among the later development (such as Cheswold, as well as Pembroke, the 1873 home of Charles Wheeler).

While the early manors were being developed, new construction emerged along the PRR and the Lancaster Turnpike. In 1881, Edward R. Price authorized the construction of new houses on his farm near the Elm train station. The high-style, architect-designed houses appealed to middle class

Philadelphians, including August H. Mueller, the printer who is best known today for his railroad atlases. In 1895, the area around the Elm train station was incorporated as the Borough of Narberth, which is geographically surrounded by Lower Merion. The villages of Ardmore and Bryn Mawr began to assume their current appearance in the late nineteenth century. Real estate along Lancaster Avenue was highly desirable and became commercial, and the streets radiating out from the villages became feeder roads for developments. The houses built in these semi-rural residential commuter villages ranged from high style mansions down to modest worker housing. Common architectural styles included Second Empire, Queen Anne, and Shingle for residences. The houses were often brick or frame with elaborate use of millwork including gingerbread and decorative front porches.

The commercial areas on Lancaster Avenue were originally near the train stations, but with the passage of time, the villages extended along the road. By the end of this period, buildings abutted each other in the commercial centers, with the exception of buildings such as banks that needed additional security. Commercial buildings tended to be brick or stone, with fewer frame buildings. Construction techniques included front gambrels, Flemish gables, and parapet roofs, multi-light windows on upper levels for apartments, and first floor storefronts.

QUEEN ANNE (1876-1910)

The Queen Anne style typifies the movement to build architecturally elaborate houses in the late 19th century. Changes in building technologies and construction methods contributed to the popularity of the style. For example, more frame elements were



Modest Queen Anne example in Gladwyne Historic District.



Queen Anne example in Ardmore.

mass-produced and could be purchased out of printed catalogs; brickmaking was standardized, reducing the amount of mortar (thus giving brick buildings a darker red color); and increasing availability of slate of varying colors provided opportunities for roof decoration. Complicated roofs were a common feature of the Queen Anne style, including towers, cross-gables, octagonal bays that rose to the attic level, and decorative dormers and chimneys. Wall decoration continued the patterns from the Stick style and added decorative brick patterns, rounded and polygonal elements, and polychromatic brick and paint color schemes. Porches were a common decorative feature of Queen Anne houses; they usually had a hipped roof and often wrapped around a front corner of the house. Porches often displayed types of details such as gingerbread, spindlework, turrets, decorative balusters, and spandrels. Inside, floorplans became highly complicated and compartmentalized, complementing complexity of the exterior detailing.

SHINGLE (1880-1910)

The Shingle Style was a high-style yet simpler alternative to the Queen Anne style that appeared mainly in the last two decades of the 19th century. Shingle Style houses represented a selective use of elaboration often (but not always) in conjunction with wall surfaces covered with wood shingles. The massing of Shingle Style houses varies widely but usually incorporates design elements that had the effect of smoothing the often complicated roof lines and extensions of the Queen Ann Style. An example is found at Merion Station (Plate). The two-story house includes an end-gabled roof with small dormers and the conical roof of a front tower. The second floor is clad with wood shingles and includes an incised “sleeping” porch. The first floor is stone and includes an incised porch and large cross-framed



Shingle style in Merion Station.

window units. In many Shingle Style houses, some features were overstated for effect, such as wide towers or turrets and jettied gable areas. One subset of the Shingle Style features two intersecting gambrel masses, representing the springboard of the first phase of the Dutch Colonial Revival style.

The first decades of the twentieth century marked the shift from Lower Merion’s finest houses serving as summer residences to full-time homes. A new set of academically trained architects working on the Main Line included Frank Miles Day, Cope & Stewardson, and Wilson Eyre; they and Horace Trumbauer comprised a group of Philadelphia-area architects with national reputations. The estates developed during this decade were often larger than those of the nineteenth century, with more elaborate designs. Conversely, other estates were now subjected the growth of suburbia, as Lower Merion begun its transition from a distant rural destination to a “bedroom” community requiring convenient access into Philadelphia.

2.2.3 STREETCAR/COMMUTER SUBURB CHARACTERISTICS (1914-1939)

During the quarter of a century between the beginning of World War I and the beginning of World War II, Lower Merion continued to develop as the premier municipality in the western Philadelphia suburbs. The final manors were established in the Township, even as residential development continued apace along the rail line and Lancaster Avenue. Approximately 6,240 buildings remain, which comprise approximately 31.1% of the buildings in the Township.

A new set of architects operated along the Main Line in the years between the wars. Among the prominent architects were Duhring, Okie and Ziegler; D. Knickerbocker Boyd; Charles Barton Keen;

Zantzinger, Borie & Medary; and Mellor & Meigs. The latter firm introduced both the Norman Revival style and the English Cotswold style to residential architecture. Walter Durham, while less known nationally, was prolific in his designs of Cotswold and other styles and maintains a strong regional reputation.

At the beginning of this period, Bala Cynwyd was being developed. This formerly agricultural area between Ardmore and Philadelphia had been mostly bypassed economically. The opening of the Schuylkill Valley Division of the PRR in 1884 resulted in three new train stations: Bala, Cynwyd, and Barmouth. All presented convenient opportunities for commuting to Philadelphia, attracting developers and then home buyers. The estates and agricultural properties near the train stations were subdivided circa 1900. The Lower Merion Realty Company developed Cynwyd, bringing phone service, electricity, and public water and gas to serve their architect-designed houses. By 1913, Bala Cynwyd was “one of the most rapidly growing and most popular suburbs of Philadelphia” (Jones 2000: 101).

Developers began to create their own design standards, with uniform setbacks and similar materials and design. The English Village off Cherry Lane (north of Ardmore) is a collection of Tudor Revival houses built in the late 1920s by two brothers that evoked the architecture of Shropshire in England. Popular architectural styles included Tudor Revival and Colonial Revival, with English Cotswold and Norman Revival subtypes. Other architectural styles employed during this period were based on European antecedents, including the French Eclectic, Italian Renaissance, and Spanish Revival houses. Villages offered a variety of building types, including apartment houses, rowhouses, and twin houses. The smaller houses near the villages reflected the styles of the time, including Bungalows, Dutch Colonial Revival houses, and American Foursquares. In Ardmore, an innovative four-unit complex named Suntop Homes was designed by internationally renowned architect Frank Lloyd Wright in 1939. The advent of World War II thwarted the construction of further units.

On the commercial front, the downtown areas of Ardmore, Bryn Mawr and Haverford, to name a few, emerged with large commercial structures fronting Lancaster Avenue. Suburban Square was constructed as an alternative to the “main street” type development along Lancaster Avenue. Suburban Square was developed in 1926 as one of the earliest suburban shopping centers in the nation. Constructed

adjacent to the Ardmore train station, its original design included two tall office buildings in a complex of small retail buildings with ample parking. Strawbridge & Clothier opened its first suburban branch in the shopping center, the first major department store to take this step (Jones 2000: 127).

Despite this subdivision and commercial building activity, formal estates or manors continued to be developed throughout the first quarter of the twentieth century. Ongoing residential development along the Main Line ruled out new manors near train stations after World War I, but the advent of the automobile meant that distant farms could be purchased and consolidated for estates. The last estate to be developed was LaRonda, built in 1928 in the northwest part of the Township. Addison Mizner, an architect who specialized in the Mediterranean Revival style in Florida (Boca Raton, for example, was in part a Mizner-designed community), designed LaRonda and its smaller perimeter houses. The history of LaRonda followed that of most other estates: the perimeter properties were subdivided, and the large land holdings were gradually reduced with rounds of development. (The LaRonda manor house was demolished in 2010), but its ancillary houses survive.)

During the period from 1914-1939, several architectural styles were popular both in Lower Merion and throughout the United States. Several looked back earlier styles but employed then modern floor plans and architectural details. Numerous examples – including many architecturally significant examples - of these styles are found throughout Lower Merion Township. The style was employed in both large buildings as well as in more modest examples found in early suburban developments. Due to the quality of the construction, the appealing architectural designs, and the consistency of lot sizes and setbacks in the Township’s planned neighborhoods, houses throughout the Township appear in near original, nearly unaltered form. The resulting streetscapes have proven popular with homeowners since these neighborhoods first developed.

COLONIAL REVIVAL (1890-1950)

The Colonial Revival style looked back to the houses of colonial settlements in North America for inspiration. The style began as an influence of the Queen Anne style but became a separate and extremely popular style from the 1890s and well into the last century. It provided a common approach to residential design throughout the first half of the 20th century and was then picked up later in the 20th century in new construction. Older neighborhoods throughout Lower Merion Township, including Cynwyd and Merion Station, have wonderful examples of the style, both large and small.



Colonial Revival example in North Ardmore.

A Colonial Revival house in North Ardmore illustrates the style (plate). The house has an end-gabled roof with three gabled dormers and an engaged stone chimney at one end. The overstated cornice features returns on the end walls. The house's walls are stucco-clad, with multi-light windows featuring horizontal sashes flanked by shutters. A pent roof extending across the main elevation is interrupted by a coved gable that announces the location of the entrance, a six-paneled door with sidelights. Although not found on this particular house, other features associated with the Colonial Revival style include modillions or dentils below the eaves, paired windows, and front porches.

GEORGIAN REVIVAL STYLE (1910-1940)

The Georgian Revival style is a subset of the Colonial Revival that emphasized high-style elements that had been used in Georgian architecture from the eighteenth century. Houses designed in the style were commonly constructed between the two World Wars.

The example shown was built in Cynwyd (plate). The house was designed with large brick H-chimneys on each end wall, gabled dormers with arched headed windows, brick walls with multi-light windows under



Hold for better picture of Georgian example.

brick jackarches with keystones, and a centered entrance below a fanlight and pediment supported by Doric columns. The house features louvered shutters on the second floor (not a colonial feature) and paneled shutters on the first floor. A platband extends across each elevation, running just below the second floor window sills. Another feature of the house is an interior gutter system, a feature also not associated with colonial architecture.

CLASSICAL REVIVAL (1895-1950)

The Classical Revival style, also called the Neoclassical style, is similar to the Colonial Revival style but is more formal and emphasizes more classical elements. The use of the two-story porch or portico is a key feature found on most Classical Revival residences. An example is found in Minden Manor (plate). The two-story portico dominates the main elevation; its pediment sits on an entablature supported by six Corinthian columns grouped at the corners. The proportions of the columns are stretched vertically, but they retain their capital, entasis, and small base. Secondary features of the house include dormers flanking the portico, slightly overhanging



Get better example of Classical Revival.

eaves, stove veneer walls with keystones over the multi-light windows, and a slightly asymmetrical appearance due to the sidelights being separated from the main entrance.

AMERICAN FOURSQUARE (1910-1935)

Two new building types emerged in the very early twentieth century and were but from scratch and also heavily marketed through mail order houses as “kit houses.” Manufacturers or marketers shipped all components to the building site, where the builder would then rely on step-by-step instructions to assemble the new house from the supplied building materials. One of these two new house types was the American Foursquare, which was common from 1910 to 1935. A typical example in Lower Merion was constructed in South Ardmore (Plate). The 2.5-story house has a pyramidal roof with widely overhanging eaves, a centered chimney, hipped dormers on three of the four roof slopes, and a full-length front porch. As with many houses of the early twentieth century, the cladding material of the second floor (wood shingles) differs from the first floor (stucco). The front porch is a hipped roof element with corner columns connected by a low railing. A two-and-a-half story octagonal bay on one side breaks through the cornice.



Example of one of many American Foursquare style homes in South Ardmore.

CRAFTSMAN STYLE AND BUNGALOWS (1905 TO 1935)

Although architectural historians distinguish between the Craftsman Style and Bungalows, the Pennsylvania Historical and Museum Commission considers the two to be differing expressions of the same style. The style emerged in California, where the architectural firm Greene and Greene began building “Western Stick” style houses in the 1890s. Craftsman Style



Bungalow style house in Toland Farm.



Craftsman bungalow style house in North Ardmore.

Bungalow buildings (usually residences) vary widely in appearance, but are usually one or one-and-a-half stories high with a compact floorplan and frame construction. The end-gabled variety (usually called the Bungalows) feature either an extended gabled porch or an incised porch below a large dormer. This subset of Bungalows usually features an asymmetrical roof with an oversized front dormer that can be gabled, hipped, or shed in design. The porch usually features heavy masonry columns or stubby classical columns that stand on a pier or masonry wall. The front gabled variety (usually called the Craftsman style) usually feature a heavy, hipped roof front porch and heavy brackets below the overhanging eaves.

DUTCH COLONIAL REVIVAL (1900-1940)

The Dutch Colonial Revival style encompasses two phases of architecture, each of which displays the key feature of the type: its gambrel roof. Buildings with gambrel roofs began to appear in Lower Merion in the 1890s, some being Shingle Style or Queen Anne Style houses. The first phase of Dutch Colonial Revival houses were designed to draw upon these two preceding styles and often included intersecting gambrel masses. After World War I, a shift took place in the Dutch Colonial Revival style. The new design



Dutch Colonial homes along Berkley Road in Haverford Station usually have their main entrances on the side and an open porch at the front.



One of many in a consistent pattern of Dutch Colonial houses in North Ardmore.

featured a gambrel roofed house with a long shed dormer attached to the roof curb and usually featured Colonial Revival style motifs at the windows and doors. The first phase of the Dutch Colonial Revival style was more varied in its design of the houses. First phase houses included cross-gambrel roofs that often featured two intersecting gambrel masses. These houses were usually designed with stone walls and architectural detailing in keeping with late nineteenth century trends. Woodwork was often painted red or green (two common paint colors of the late nineteenth century).

The second phase of the Dutch Colonial Revival was constructed in a narrow time frame, mostly between 1920 and 1940. These houses were related to the Bungalow in many ways, and in fact several companies that sold kit houses had Dutch Colonial

Revival options. A typical example is found on Avon Road (plate). The house has a gambrel roof with a long shed dormer extending from the curb. The dormer has four windows. Below the dormer is a pent-like portion of the roof that creates an overhanging eave interrupted by an arcuated gable over the entrance. Other features include quarter circle attic windows, paired windows below the pent, an engaged chimney, and hipped end wings. Dutch Colonial Revival houses built in the early 1920s often feature small eyebrow dormers on the top of the long shed dormer, and houses of the style built in the late 1930s often omit the pent below the dormer.

TUDOR REVIVAL (1900-1940)

The Tudor Revival style was one of the most popular architectural modes used in Lower Merion Township in the first four decades of the twentieth century. Lower Merion's Tudor Revival residences range from the high-style manor houses down to simple Tudor cottages. The very earliest Tudor Revival houses were constructed in the late 1890s. The style became more common in the 1920s when it was used for mid-priced houses constructed on the lands of former estates in multi-residential developments. Decorative half-timbering is found on about half of all Tudor Revival style houses. The example shown in North Haverford (plate) was designed with half-timbering and stucco on the second floor and a stone first floor. The house is a formal example of the style and has more symmetry than found on most Tudor Revival houses. Common features of Tudor houses include decorative chimneys, a complicated roofline due to dormers and/or cross-gables, and bay windows. Windows vary widely, including multi-light double hung sash units as well as casement units.



Formal and symmetrical Tudor Revival style example in Merion Station.



English Village Historic District is comprised of Tudor Revival twin and single family detached dwellings (with only two exceptions).

FRENCH ECLECTIC (1915-1945)

The French Eclectic style was one of the European revival styles that was popular in Lower Merion primarily between the World Wars. An example is found in College Park (plate). Its roof is hipped with a steep slope and through-the-cornice dormers. The walls feature a stone veneer with corner quoins and keystones over the windows. An important design feature of the French Eclectic is that the second floor windows are slightly different from the first floor windows; the College Park example follows this pattern with its horizontal lights in the windows (horizontal lights in windows were introduced in 1926). The entrance consists of a two-leaf door opening onto a terrace (front porches are not a feature of the style).



French Eclectic example in College Park.

ITALIAN RENAISSANCE (LOCALLY 1915-1935)

Italian Renaissance residences represent another movement away from the architectural complexity of the late 19th century. The style emerged following projects by the New York City architectural firm of McKim, Mead, & White in the 1880s. A two-and-a-half story, five-bay example of the style is found in North Ardmore (Plate). The house has a hipped roof with two segmental dormers featuring casement windows. The overhanging eaves feature thin sprockets and bed molding. The smooth stuccoed walls have a different type of window on the first and second floors. Second floor windows are nine over nine pane sash units, with a wider center window and grouped windows near the outer corners. A brick course runs along the lower side of the window sills. On the first floor, the centered two-leaf French entrance door is flanked by two-leaf casement windows. The windows are located below brick arches featuring a decorative brick diamond design.



Italian Renaissance example in North Ardmore.

SPANISH REVIVAL (1915-1940)

Spanish Revival houses, also called Spanish Eclectic houses, looked to various architectural elements of Spanish history. The first phase of the Spanish Eclectic, sometimes called the Mission Style, was common from 1890 to 1920 but is mostly found in the southwestern part of the United States. An example of what might be considered the first phase of the style in Lower Merion is found Merion Station, which features the parapet dormers on three elevations (Plate). The house is two-and-a-half stories high, four bays or windows wide, with a clay tile roof and stuccoed walls. The first phase of the Spanish Revival often included a porch on the main elevation, which has been enclosed in the Merion Station example.

The second phase of the Spanish Revival style became common in the eastern states after the Panama-California Exposition of 1915, where architect Bertram Goodhue demonstrated the wealth

of Spanish architecture that had not been part of the architectural vocabulary of American architects. Most examples in the eastern states date to the 1920s and 1930s. Common features of the style include low pitched tile roofs (usually hipped) and stuccoed walls featuring arches over the door and in various other places.



Spanish Revival example in Merion Station.

NORMAN REVIVAL (1930S)

The Norman Revival style was popular during the 1930s in suburbs of American cities and is thought to have been introduced by the Philadelphia architectural firm Mellor and Meigs. It was based on design characteristics found in residences in Normandy, France. An example is found in Minden Manor (plate). The two-story house has an irregular footprint, consisting of a hipped roof main block with wings set back from the front. The tile roof is complicated by cross-gables and decorative chimneys. The primary feature of the main elevation is the heavy entry tower, an octagonal element with a steeply pitched roof over brick dentils. The custom-designed door opens below an elaborate surround extending up to a dove cote. Other features of the



Norman Revival example in Merion Station.

house include rubble stone walls and multi-light windows.

ENGLISH COTSWOLD (1930S) – MELLOR & MEIGS, WALTER DURHAM

May be added.

INTERNATIONAL STYLE



International Style in Lower Merion.

2.2.4 EARLY AUTO SUBURB CHARACTERISTICS (1940-1959)

The 50-year period between 1940 and 1990, and particularly the post-World War II years between 1945 and 1960, brought rapid expansion to Lower Merion. Lands throughout the Township continued to be developed as residential subdivisions while office and commercial centers sprung up along City and Lancaster Avenues. Significant improvements in automobile transportation contributed to this: the Schuylkill Expressway (Interstate 76) was completed in 1954. Approximately 30.6% (6,154) of structures existing in the Township today were built during this time.

Specifically, significant post World War II infill growth, in the form of tract developments – occurred in the Penn Wynne and Wynnewood sections of the Township. Dispersed neighborhood development also occurred in the western end of the Township. Completion of Schuylkill Expressway particularly spurred development in Bala Cynwyd, mainly in the form of office complexes and shopping centers along City Avenue (the Bala Cynwyd Shopping Center opened in 1956), just two years after the Schuylkill Expressway opened.

The main type of residential development occurred in



Mid-century suburban housing in Lower Merion.

the form of single family tract developments for upper middle income professionals commuting to Philadelphia by train or automobile. Previously permitted row house development was prohibited. The design characteristics transitioned from compact, neighborhood design with pedestrian connectivity to increasingly auto-oriented design. Some early residential developments still include front porches, alleys, and walkways, but later developments provided off-street parking, often with no sidewalks. Neighborhoods continue to be designed as a unit of complementary buildings with similar mass, scale, and setbacks, however contemporary designed usually lacked the architectural detailing and natural materials (particularly the use of wood and stone) found in earlier architectural styles in neighborhood developments. Lots were generally larger and the houses placed farther apart than during the Streetcar Suburb era, mainly to accommodate more elongated designs and side or front loading, two-car garages and driveways. Neighborhoods from this time period exhibit a variation of architectural styles such as “Colonial,” ranch, and contemporary styles.

Meanwhile, institutional uses exhibit a variety of architectural styles and do not necessarily relate to surrounding residential context. During this period numerous properties were acquired by the Township for civic uses including pump stations, administrative offices, public parking lots and parklands. The Lower Merion School District also underwent a period of significant growth.

Needed: Post War Styles such as Ranch, Mid Century Modern

2.2.5 L A T E A U T O S U B U R B CHARACTERISTICS (1960-1990)

The pace of development of the immediate post

World War II years slowed after the 1950s, however the Bala Cywyd office complexes grew substantially during this time. Approximately 3,483 structures remain in the Township from this period, which comprise approximately 17.3% of structures in the Township.

Completion of the Mid-County Connector (Interstate 476, also known as the Blue Route) drives development in Villanova, Penn Valley and Gladwyne areas. Additional mid-to high-rise development occurred along City Avenue, while scattered infill development occurred throughout the Township. With the completion of I-476, 1991, Lower Merion would now be linked to the metropolitan area and beyond by two commuter train lines, a commuter high-speed line (though its stations were just outside of the Township), Amtrak, bus routes, and I-76.

With abundant public transportation and access to job centers, Lower Merion continued to attract single family tract developments and as well as apartment houses/condominiums for upper middle income professionals commuting to Philadelphia by automobile. Houses were often platted along curving streets while street tree and sidewalk requirements were often waived. Subdivisions generally contained larger lots with houses placed further apart. Neighborhoods were designed as a unit of complementary buildings with similar mass, scale and setbacks. Although row house type development had long been prohibited, townhouse type development became a permitted residential use in 1972. The infill townhouse development and apartment buildings were often incongruent with existing neighborhoods. Although several other characteristics are similar to the development patterns found in the initial post World War era, there are subtle differences.

Architecturally, the neighborhoods exhibited a wide variation of architectural styles. Off-street parking



Late 20th century house in Lower Merion.

and front loading garages became the standard form. Neighborhoods of ranch houses, French inspired stucco-clad houses, “Colonial” style farmhouses, and contemporary houses were popular styles. Commercial developments continued to be auto-oriented, with parking in front of the buildings. Auto-oriented shopping centers exhibited less design details than centers constructed under previous development eras and often lack pedestrian connections. Minimal attention was given to the pedestrian environment. Generally sidewalk and street tree requirements were waived within neighborhoods. Pedestrians and bicyclists share the cartway with automobiles within subdivisions.

Meanwhile, institutional uses were developed with larger service areas accessed by automobiles, and these uses exhibit a variety of architectural styles and do not necessarily relate to surrounding residential context.

POST MODERN

2.2.6 CONSERVATION/OPEN SPACE DESIGN & INFILL OF RESIDENTIAL NEIGHBORHOODS (1990-CURRENT)

Over the last 25-30 years, growth has been drastically reduced. Approximately 751 structures, which comprise approximately 3.7% of structures in the Township, are present. New construction slowed as open land becomes scarcer, or institutions such as schools utilize large tracts of land. Most recently the Township has seen a greater shift to infill development featuring townhouses, adaptive reuse of older buildings such as churches, and mid-rise development such as that occurring in Ardmore and Bala. A handful of multi-family developments primarily occurred in the eastern portion of Township with scattered infill of single family residential development occurring throughout. Meanwhile, specific regulations enacted to produce better quality, more environmentally responsible site design for subdivision of larger estate properties was enacted. Additional ordinance language to promote the preservation of historic resources and open space has attracted new development into established fabric.

The site design characteristics of many of the developments built at this time were generally small residential plans arranged around cul-de-sacs with green belts of open space along edges on former estate properties. The infill development meets current zoning standards; however, the zoning standards are regularly inconsistent with the existing

residential neighborhoods developed prior to the enactment of the Zoning Code. Stormwater management is provided on-site and the Open Space Preservation District overlay requires that half the land be set aside as open space on properties exceeding five acres.

The architectural characteristics of much of the new construction includes high quality, single family residential architecture. Neighborhood developments of former estates generally are designed and constructed by a single builder to create unity of design within the development. Infill development exhibits a variety of architectural styles with greater emphasis on interior living space than exterior architecture. Infill developments are generally bulkier and less articulated than surrounding residences. Newer infill homes include front loading garages. Historic resources are increasingly integrated into site design. Finally, sidewalk and street tree requirements frequently waived. Little pedestrian connectivity is provided to public facilities. Pedestrians and bicyclists share cartway with automobiles within subdivisions.

Commercial complexes continue to be built continue to be auto-oriented, strip development type projects located between established or historic commercial corridors. Their architecture generally exhibits less design detail than centers constructed under previous development eras.

Institutional uses during this era change from neighborhood scale to regional scale. Regionally scaled institutional uses including private schools, hospitals, and continuing care facilities expanded and intensified. Many neighborhood-scaled institutions lost neighborhood orientation due to changing demographics. Specific regulations were enacted to address intensification of hospitals and continuing care facilities, and to permit residential conversion/historical preservation of smaller neighborhood-scaled institutions.

ARCHITECTURE:

2.2.7 MIXED USE REDEVELOPMENT OF COMMERCIAL AREAS (1990-CURRENT)

Since 1990, Lower Merion has been experiencing the redevelopment of its commercial districts, including the Ardmore Business District, Rock Hill Road, Bryn Mawr Village, City Avenue District, and Bala Village.

Design Intent- Provide for the modernization and revitalization of existing village scaled commercial districts and the redevelopment of auto-oriented commercial districts.

the Ardmore Business District, Rock Hill Road, Bryn Mawr Village, City Avenue District, and Bala Village.

Site Design Characteristics – Promote traditional pedestrian oriented scale and mixed use form of commercial districts with buildings oriented towards the public street and parking located to the rear of lots. Emphasis placed on creating an active, attractive public streetscape.

Architectural Characteristics – Architectural standards enacted to promote a pedestrian scaled environment and high quality design. Ground floor requirements regulating building entrance location and amount of glazing. Building mass deemphasized through step backs of upper floors.

Historic Preservation – Emphasis on adaptive reuse and modernization of historic structures.

Open Space – Emphasis on creation of pocket parks as public gathering spaces, primarily achieved through private development. Greening standards enacted to enhance commercial landscaping.

Relationship of Commercial Areas to Residential Areas – Standards enacted to maintain traditional physical transition between higher intensity commercial uses and lower intensity residential uses. With the exception of City Avenue the orientation of revitalized commercial areas remained towards local service areas.

Pedestrian Environment – Design emphasis on traditional pedestrian character through sidewalks and streetscape requirements. Efforts to reestablish traditional pedestrian links between commercial areas and residential neighborhoods through sidewalks, trails and intersection improvements.

Purpose of Institutional Uses and Relationship of Institutional Uses to Residential Uses - Integration of neighboring institutional uses such as Bryn Mawr Hospital to achieve planning/economic synergies where practical.

Significant Planning Events - 2006: Mixed Use Special Transportation District Adopted; 2006: Rock Hill Overlay District Adopted; 2008: Bryn Mawr Village District Adopted; 2014: City Avenue District Adopted

Since 1990, Lower Merion has been experiencing the redevelopment of its commercial districts, including

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DRAFT

The Design Review Process

Inside:

Introduction
Historic Resources
Registered Historic Districts
Pre-Application Review
Application Submission
HARB and Historical Commission Review
Review by Board of Commissioners
Administrative Review

3.1 INTRODUCTION

Lower Merion Township has made a strong commitment to historic preservation ever since it first moved to protect the Harriton historic site in 1962. The establishment of the Historical Architectural Review Board in 1980 gave protection to the Gladwyne and Mill Creek Historic Districts. In the 1990s, the Ardmore Commercial Center and General Wayne Inn/Merion Friends Meeting Historic Districts were given local district status, followed in the 21st century by the Haverford Station and English Village Historic Districts.

The Township's second historic review body, the Historical Commission, was founded in 2000 to protect and oversee several hundred individual resources scattered throughout the Township. These resources were compiled as the Historic Resource Inventory, a list codified by the adoption of the Historic Resource Overlay District into the Township zoning code. (See Appendix for maps of Lower Merion Historic Districts.)

3.2 HISTORIC RESOURCES

Chapter A180 of the Lower Merion Township Code contains the Historic Resource Inventory (HRI), which consists of a list of properties identified by address, with each assigned a unique code. The code consists of a two-letter town code ("AR" for Ardmore, "GL" for Gladwyne, etc.) followed by a three-digit number. At the time of publication, there are over 900 individually-designated historic resources on the HRI.

3.2.1 CLASSES OF HISTORIC RESOURCES

All historic resources in the Historic Resource Inventory are categorized as either Class I or Class II resources. When initially established, Class I resources could only be recognized as significant by entities outside of the Township. For instance, National Register of Historic Places-listed properties and properties deemed eligible for the National Register by the

Pennsylvania Historical and Museum Commission (PHMC) were eligible for Class I protection locally. Class II properties had to adhere to at least three of ten designation criteria outlined in the Code with a recommendation of the Historical Commission.

In 2018, the Board of Commissioners amended the criteria by which historic resources are designated in the Township. State or national affirmation of significance is no longer required. The revised list of ten criteria are divided into categories A and B, with category A criteria being "general" criteria and those in category B being "specific" criteria. The criteria in category B loosely reflect those used in the National Register evaluation process, and as such ensure that a more thorough review and higher level of significance are considered when determining whether a property is eligible for this highest level of protection. Properties are eligible for Class II status if they match two criteria in either category, and those eligible for Class I status must match at least three criteria including at least one criteria in category B.

The Lower Merion Township Historic Resource Inventory designation criteria are as follows:

CATEGORY A

1. Has significant character, interest or value as part of the development, heritage or cultural characteristics of the Township, county, region, commonwealth or nation;
2. Owing to its unique location or singular physical characteristic, represents an established and familiar visual feature of neighborhood, community or Township;
3. Exemplifies the cultural, political, economic, social or historical heritage of the community;
4. Is part of or related to a commercial center, park, community or other distinctive area which should be preserved according to an historic, cultural or architectural motif;

CATEGORY B

5. Is associated with an event of importance to the

history of the Township, county, region, commonwealth or nation;

6. Is associated with the life of a person significant in the past;
7. Embodies distinguishing characteristics of an architectural style, engineering technology, construction or building method, or material fabrication technique;
8. Is the noteworthy work of a designer, architect, landscape architect or engineer whose work has significantly influenced the historical, architectural, economic, social or cultural development of the Township, county, region, commonwealth or nation;
9. Contains elements of design, detail, materials or craftsmanship which represent a significant innovation;
10. Has yielded, or may be likely to yield, information important in prehistory or history.

3.2.2 DEMOLITION PROTECTION

No Historic Resource is automatically protected from demolition. If the demolition of a resource of either class is proposed, the Historical Commission must make a recommendation to the Building & Planning Committee and Board of Commissioners after reviewing the application during a public meeting.

The reach of the Historical Commission's recommendation is limited by the resource's class. The Commission can recommend denial of an application to demolish a resource if that resource is Class I. In this instance, the Commission must determine that the evidence presented by the applicant is not sufficient to prove that demolition is the best or only option. If other information is required, the Commission may also table the application to give the applicant an opportunity to provide the requested information. The Commission can only recommend a delay of up to 90 days for an application to demolish a Class II resource. The maximum delay period is sometimes shortened if the applicant agrees to mitigation measures.

3.2.3 DESIGN REVIEW

Most commonly, the Historical Commission reviews applications for alterations to Class I and II historic resources. The Commission has the authority to review most kinds of exterior alterations to resources, ranging from material replacement and façade changes to additions and full demolitions. The Commission also reviews exterior alterations to contributing elements found on the same property as the designated resource (which could include garages, carriage houses,

and agricultural buildings), and reviews the construction of new accessory buildings as to their impact on any contributing elements.

3.3 REGISTERED HISTORIC DISTRICTS

Lower Merion Township's Historical Architectural Review Board (HARB) reviews applications for historic resources within all of the Township's seven designated historic districts:

- Ardmore Commercial Center – Designated in 1993
- English Village – Designated in 2010
- Gladwyne/Merion Square – Designated in 1980
- Harriton – Designated in 1985
- Haverford Station – Designated in 2007
- Merion Friends Meeting/General Wayne Inn – Designated in 1998
- Mill Creek – Designated in 1980

All properties within these districts are designated as either “contributing” or “non-contributing” resources. Contributing resources are properties that contribute to the historic character of the district, in most cases having been built during the district's defined period of significance. Non-contributing resources are usually later intrusions into the historic area, falling outside the district's defined period of significance. Contributing resources are listed in the Township's Historic Resource Inventory as Class I resources because changes to these properties are restricted in a fashion similar to individually designated Class I resources.

3.3.1 DEMOLITION PROTECTION

Although like other historic resources, no contributing resource in a historic district is automatically protected from demolition, all contributing resources in historic districts are essentially protected at the same level as individually designated Class I resources. As such, the HARB can recommend a denial of a demolition application following a discussion of such an application during a public meeting. That recommendation would be forwarded to the Building & Planning Committee and Board of Commissioners for a final vote.

3.3.2 DESIGN REVIEW

Applications for contributing resources within historic districts are reviewed in a fashion similar to Class I resources by the Historical Commission. The HARB reviews exterior alterations to contributing resources, including signs in commercial areas, as well as new

construction within historic districts. Unlike the review of individual resources, the HARB must consider not only the impact on the resource but also the overall effect on the greater historic district, including its appearance in the public way and consistency with surrounding architecture, materials, massing, and scale.

In commercial areas, HARB's purview extends to signage, lighting, and other elements unique to non-residential architecture. This review is aided by established precedent and guidelines created and adapted over the years, including the 2006 Ardmore Storefront Design Guidelines.

3.4 PRE-APPLICATION REVIEW

An applicant may receive preliminary feedback from Township Staff prior to submitting a formal application to the Historical Commission or HARB. Staff can only comment on the completeness of a preliminary application, not on its content or potential to be reviewed favorably.

An applicant may also make an informal presentation to the Historical Commission or HARB for preliminary feedback prior to submitting a formal application. Such presentations take place only after all formal applications are heard, and will be placed on the meeting agenda along with all regular agenda items. The applicant must take into account the additional time required to present both informally and formally, since a recommendation cannot be made after an informal presentation.

3.5 APPLICATION SUBMISSION

An application to either the Historical Commission or HARB must be submitted at least ten days prior to the meeting date. All materials must be complete at that time, including dimensioned elevations, photographs, material details, and any other requirements specific to the type of project.

When received, Township Staff compiles all applications onto a meeting agenda, which is posted on the Township website and in the Township Building. Applicants are given copies of agendas so that they are aware of their placement in the order of items.

3.6 REVIEW BY THE HISTORICAL COMMISSION

Building permit applications relating to all Class I and Class II historic resources that are outside of historic

districts are reviewable by the Historical Commission. The Commission's purview is limited to exteriors, from full demolitions to simple modifications. The Commission reviews aspects of such modifications as they affect the historic integrity and appearance, including design, externally visible materials, and loss of historic fabric, pertaining to all sides of the resource. While the Commission may put more importance on "primary" façades, meaning those most prominent or visible, their purview extends to all exterior elevations.

The Historical Commission reviews Class I and Class II resources similarly, though the extent of their oversight is limited depending on which class is assigned to the resource. The Commission can recommend denial of an application for a Class I resource, but can only recommend a delay of up to 90 days for an application for a Class II resource.

The Historical Commission's recommendations are forwarded to the Building & Planning Committee, which reviews them at their meeting following the recommendation. If the Committee has no further concerns, the Board of Commissioners takes a final vote at their next scheduled meeting.

3.6.1 HISTORICAL COMMISSION SUBCOMMITTEE REVIEW

If the Historical Commission is unable to make a recommendation of approval for an application, yet the amount of additional information required is minimal, the Commission could conditionally approve an application with a subcommittee consisting of no less than three Commission members to review the requested information between meetings. Subcommittee reviews can occur on the premises of the property in question (at the discretion of the owner) or via digital communication, assuming the requested information can be transmitted by the applicant in this fashion.

The Building & Planning Committee and Board of Commissioners can conditionally approve such an application, even if the subcommittee's review and approval is not yet complete by the time of their final vote. The Township will not issue a Building Permit until after the Commissioners' approval (even if conditional) and the subcommittee's approval is obtained.

If the subcommittee is unable to come to a consensus for an approval, or if they find that the scope of their review is larger than anticipated by the full Commis-

sion, they can decline to make a recommendation and have the applicant return to a future meeting of the full Historical Commission for a formal review and recommendation.

ditions as to how the impact of the repair could be mitigated.

3.7 REVIEW BY THE HISTORICAL ARCHITECTURAL REVIEW BOARD (HARB)

The HARB review process is similar to that of the Historical Commission, with the exception that HARB reviews applications that impact the external appearance of contributing resources in a historic district only as visible from a public way. Unless visible from a public driveway, parking lot, or side street, modifications to rear elevations of contributing resources are typically not reviewable. The HARB's main charge is to assess applications for their impact on the integrity and cohesiveness of a district as a whole rather than that of an individual property.

The HARB can recommend denial of an application, since contributing resources in historic districts are listed as Class I resources in the Historic Resource Inventory. At subsequent meetings, the HARB's recommendation is forwarded to the Building & Planning Committee and the final vote is taken by the Board of Commissioners.

3.7.1 HARB SUB-COMMITTEE REVIEW

The HARB may appoint a subcommittee to review an incomplete or unclear application between meetings using the same process as the Historical Commission, as outlined in 3.6.1.

3.8 ADMINISTRATIVE REVIEW

Township Staff flags all incoming applications if they pertain to any historic resource. If no Historical Commission or HARB application has been submitted for such a building project, the Historic Preservation Planner reviews the application and any submitted materials to ensure that the work described does not require review.

Typically, an in-kind replacement is the kind of application that does not require Historical Commission or HARB review. An example of an in-kind replacement is a non-original asphalt shingle roof being replaced with a new asphalt shingle roof. Repairs in-kind are also usually reviewable by staff, unless the repair is deemed to be major and will have a drastic change in the resource's appearance. If this is the case, the Historical Commission or HARB may make recommen-

Qualities of Historic Architecture

Inside:

Introduction
Building Materials
Massing
Order
Proportion
Rhythm
Scale

4.1 INTRODUCTION

Architectural styles contribute to the richness and understanding of Lower Merion's historic districts and particularly its Class 1 and 2 Historic Resources. Within the historic districts, the uniform size, spacing, setbacks, and materials of buildings are often the primary character-defining qualities of the districts, but at times architectural style and building form go hand-in-hand. In the Ardmore Commercial Center Historic District, almost all buildings are masonry "building blocks" to which stylistic elements were added. In contrast, in the English Village, Harriton, and Merion Friends Meeting/General Wayne Inn Historic Districts, architectural style is paramount to all other considerations. Class 1 and 2 Historic Resources are included in the Historic Resource Inventory because of their historical and/or architectural significance. Consequently, architectural style often is closely related to building form.

Architectural styles in Lower Merion Township manifest themselves in both architectural detailing and in building form. Building form is the primary basis for evaluating proposed changes and additions to historic buildings, as well as the compatibility of proposed new buildings in historic districts. Therefore, when evaluating proposed changes to existing buildings or proposed new buildings in a historic setting, the qualities of the basic building forms and materials are more significant than the applied stylistic features.

To preserve an individual building, the architectural character and stylistic elements of the building must be identified and either maintained or restored. To preserve a historic district, the architectural character of each proposed new structure and addition must be compatible with neighboring historic buildings. The architectural character of a building refers to the qualities of massing, scale, proportion, order, rhythm, and materials. These qualities are related first to the architectural form of the building and secondly to the stylistic elements of buildings. Each application for a change to an existing building or for a new building should be evaluated using these qualities, which are

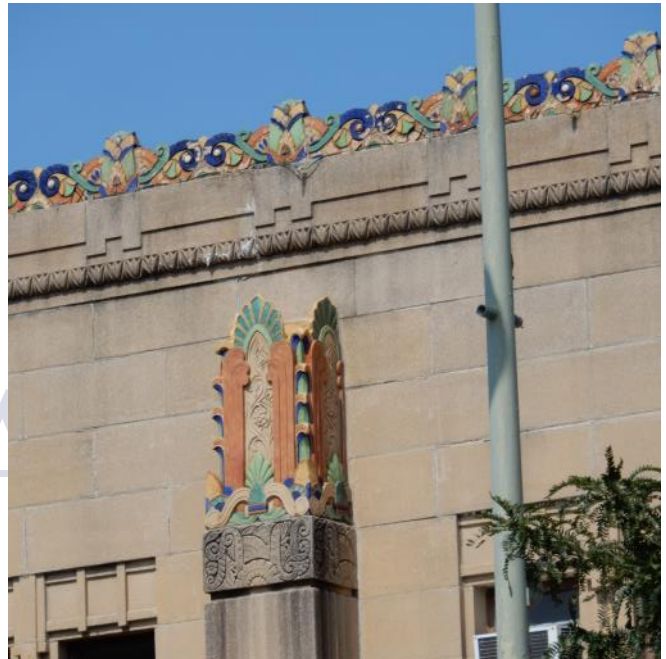
defined in this chapter.

4.2 BUILDING MATERIALS

The historic buildings of Lower Merion Township were constructed of a range of traditional building materials. Wall materials included fieldstone, cut stone, brick, painted wood, stucco, and other claddings. Windows and doors were typically painted wood or, less frequently, painted metal. Roofing was slate and cedar shingles, clay tile, and metal. The repeated use of traditional materials along streets in historic districts create an architectural cohesiveness and harmony that define each historic district.



Typical building materials of Lower Merion historic resources include brick, half-timbering and horizontal wood siding in the English Village Historic District (above) and stone masonry and wood shingle roofs in the Mill Creek Historic District (below).



Building materials that are distinctive of a neighborhood, a style or a particular building should be preserved. Clockwise from top left: wood shingles and multi-light wood windows in Gladwyne, hewn porch posts in English Village, glazed terra cotta details and copper balcony in Ardmore.

4.3 MASSING

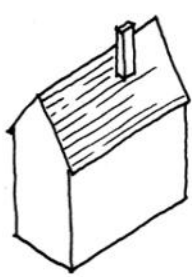
Massing, also referred to as architectural form, is the overall volumetric shape of a building. The massing of a building may be described as large or small, simple or complex. The massing of a building is defined by the volume formed by the exterior walls, roof shape, and appendages such as porches, projecting bays, towers, dormers, and cupolas. In a historic setting, massing is the single most important characteristic to consider in the evaluation of proposed additions and new construction. A large new building set in a context of uniform-size, smaller, historic building blocks is visually disruptive because the continuity of the historical pattern is broken. Roof forms in a residential streetscape are highly visible and contribute significantly to the shape of a building.

4.4 ORDER

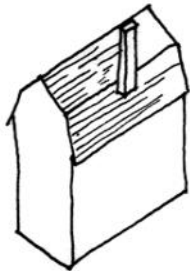
Order in architecture is the arrangement and relationship of parts of a building. A symmetrical building façade — one where a center door is flanked by an equal number of windows on each side of the door — is highly ordered. Windows that align vertically are ordered; their placement is based on a rational structural and visual order. An asymmetrical façade is less formal than a symmetrical façade, but may also be highly ordered. For example, the façade of a side-hall plan house has an arrangement of vertically-aligned door and window openings that directly relate to the arrangement of hall and rooms inside.



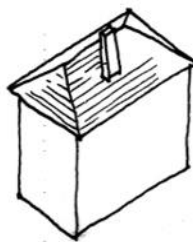
English Village Historic District. The massing of a typical twin in this district may be described as complex, with several geometric volumes that are skillfully integrated.



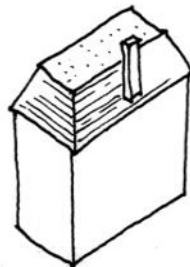
GABLE ROOF



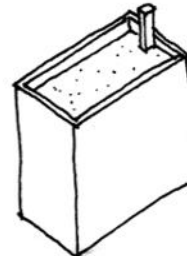
GAMBREL ROOF



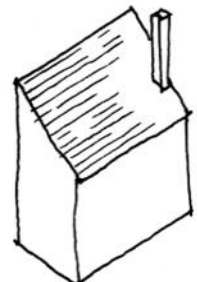
HIPPED ROOF



MANSARD ROOF



FLAT ROOF

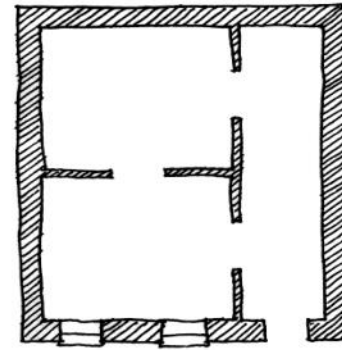
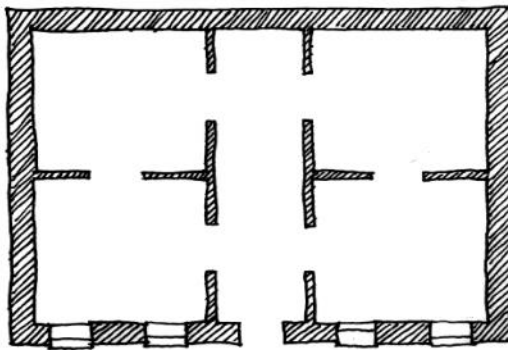


SHED ROOF

The roof form contributes to the volumetric shape of a building. All of these roof shapes may be found in Lower Merion.



Many of Lower Merion's historic buildings have highly ordered facades. At left, a 20th century commercial building in Ardmore Commercial District, and at right, a 18th century resource in Gladwyne are examples of highly ordered facades.

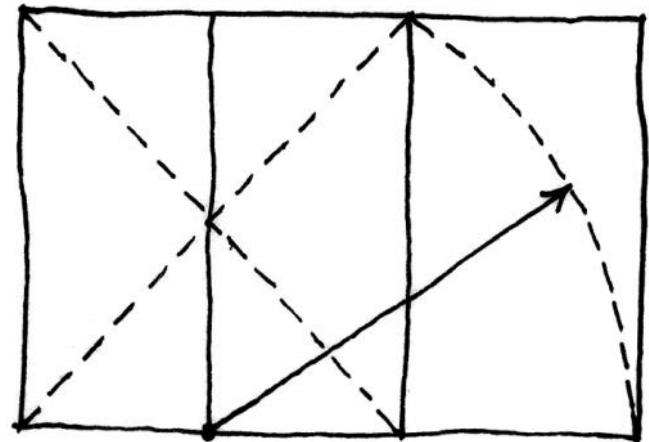


The center-hall plan house, with its symmetrical façade, is highly ordered. The side-hall plan house, although lacking a symmetrical façade, is also a formal, ordered plan-type in which the doors and windows of the front façade are uniformly spaced and directly related to the floor plan inside the building.

4.5 PROPORTION

Proportion in architecture is the relationship among the dimensions of the various building elements and the individual features to each other. Architectural harmony is achieved in a building façade when façade elements are proportional to each other and to the overall façade. “The purpose of proportion is to establish harmony throughout the structure - a harmony which is made comprehensible either by the conspicuous use of one or more of the [classical] orders as dominant components or else simply by the use of dimensions involving the repetition of simple ratios.” (John Summerson, *The Classical Language of Architecture*, Cambridge, MA: MIT Press, 1963, page 8.)

One of the oldest systems of proportion was the Golden Section, which was devised in ancient Greece. The Golden Section is a rectangle with a width to length ratio of about 5:8, proportions that are an ideal ratio in western art and architecture.



The Golden Section formed by arcing the diagonal of half a square, creates a ratio of about 5:8. This shape recurs in western art and architecture.

In architecture, the use of repeated proportions creates a harmony in a building façade. The overall proportions of the façade are repeated in façade elements such as doors and windows.

4.6 RHYTHM

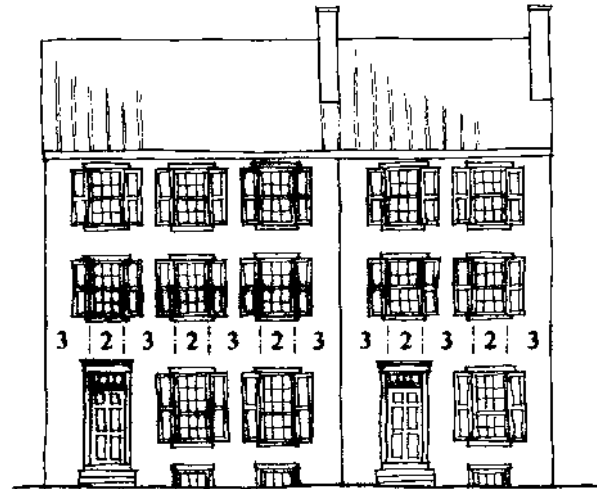
Rhythm in architecture is the pattern and spacing of repeating elements such as windows, columns, arches, and other façade elements. Almost all buildings are made of elements that repeat themselves — alternating vertical bands of brick wall and windows, alternating horizontal bands of brick wall and windows, for example. The spacing of buildings in a historic streetscape also creates a rhythm.



Analysis of a three-story commercial building façade showing the repeated proportions in façade elements, beginning with the overall façade and carried down to the proportions of individual glass panes. (Geometrically, when the diagonals of rectangles are parallel, the rectangles are proportional.)

4.7 SCALE

Scale in architecture is a measure of the relative size of a building or building component in relation to a known unit of measure or customary size for such a component. A person evaluates how large a building or building component is in relation to the human body size and his or her memory of the expected size for such a component. For example, a sense of the



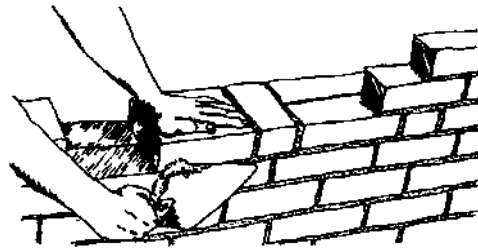
The spacing of window and wall on a façade creates a rhythm that repeats itself from building to building. The spacing of buildings along a street also creates a rhythm.



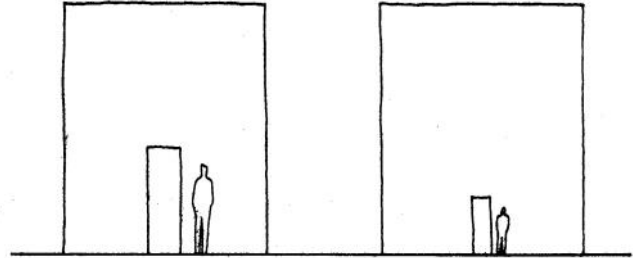
Ardmore Historic District. The original rhythm of this block of the Commercial district was asymmetrical but continuous and created a consistent pattern along the streetscape. Photo courtesy of Lower Merion Township.

size of a wood-frame building can be established because of the width of a clapboard, which is usually about 5 inches. Doors and windows are scale-giving features on all buildings. Residential doors are typically slightly higher than the height of a tall person, or roughly seven feet high. Double-hung sash windows in historic buildings are typically five or six feet tall, the height of an average size person. If the size or shape of a familiar building component diverges from the expected, it may be said to be “out of scale.”

The principle of scale applies both to individual buildings and to streetscapes. In a village setting, where each building forms part of a larger streetscape, building scale is of paramount importance. In the hierarchy of social order in a community, prominent buildings such as churches, civic buildings, and any “mansions” differentiate themselves by contrasting with the predominating building form. The perceived scale of any proposed building or addition is a function of 1) the overall size of the proposed new construction relative to existing building sizes, and 2) the visual relationship of building façade elements in the new construction relative to the visual relationship of building façade elements in existing buildings. Outdoor spaces — formed by the buildings, fences, fields, and vegetation that surround them — also have scale. The historic village streetscape with its narrow streets, small gardens and garden walls, finely-textured architecture, and intimate natural setting is of a human scale. The scale of buildings in a traditional village creates a clear hierarchy of building significance.



The common brick is scaled to the human hand.



The scale of a building refers to its size and the size of building components relative to the size of a human. In a building of monumental scale, such as a large courthouse, a human is dwarfed in comparison to the size of the building and its elements. We use scale to estimate the size of a building or building element. In both diagrams, the door appears to be slightly taller than a human form, say 7 feet. With that assumption, the wall in the left diagram may be estimated as slightly higher than 2 times the door height, while in the right diagram, the wall is several times as high as the door opening.

Guidelines for Preserving Historic Buildings

5.1 GENERAL GUIDELINES FOR PRESERVING HISTORIC BUILDINGS

The following guidelines are applicable to all contributing historic resources in Lower Merion, including outbuildings such as carriage houses, garages, and other outbuildings.

5.1.1 BUILDING CHANGES

Significant changes to a historic building take place over time and are evidence of its history. Significant changes are defined as those that took place within the period of significance of the historic district. Such changes reflect the evolution of the building to accommodate evolving owner needs and changes in lifestyle or technology. Historically significant changes should be preserved.

5.1.2 DETERIORATED AND MISSING COMPONENTS

Deteriorated or missing significant architectural components should be replaced or recreated with materials that replicate the historic design, color, texture, and other visual qualities of the components. Replicate components should generally be fabricated from traditional materials. However, for painted woodwork, substitute materials that are field-painted, such as plastic composites and solid PVC, may be employed. For missing components, efforts should be made to determine the original design of the component through physical evidence or historic pictorial evidence of the building. If the original design is unknown, a component that is appropriate to the type and style of the building's architecture should be used.



Originally constructed as a two-story building, Ardmore's Merion Trust & Title building was transformed into a four story building by 1925. Historic additions of such significance should be preserved.



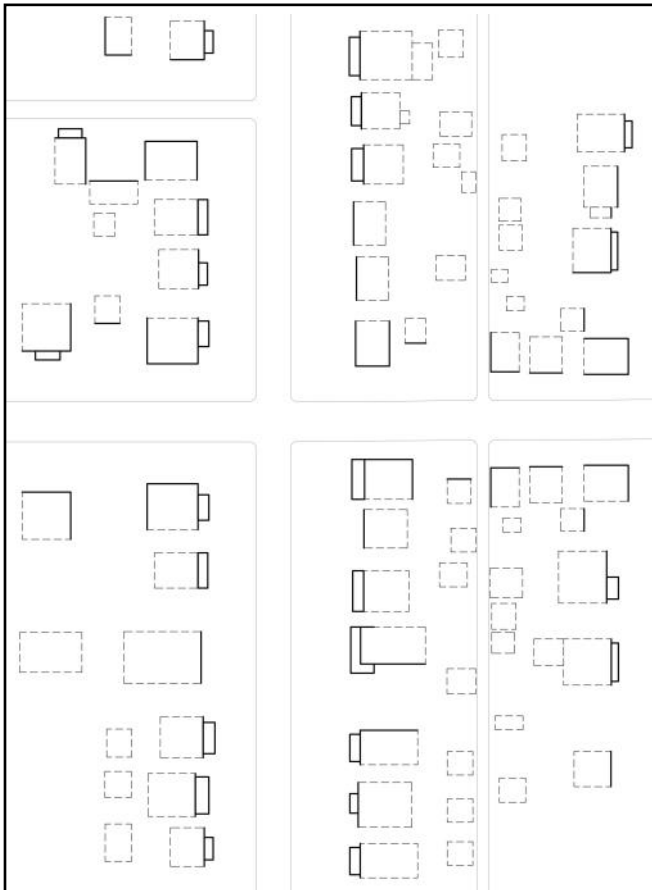
Distinctive architectural details, like the carved relief at the upper limestone panels of this limestone-clad art deco building in Ardmore, should be restored to match the existing.

5.1.3 IMMEDIATE NEIGHBORHOOD

In planning for an alteration, addition, or new building, the immediate neighborhood of the property should be considered the context for the design. The immediate neighborhood is defined as the buildings flanking the subject property (building) and the three buildings across the street.

5.1.4 PRIMARY FAÇADES

In planning for an alteration, addition, or new building, primary façades, which are most visible, to the public should receive the highest level of design treatment and detail. A primary façade includes the front and highly visible side façade of a building. A secondary façade includes a rear façade and nominally visible side façade.



Façades that face or are visible from a main street are considered principal (indicated with a solid line) while façades that face the interior of lots and alleys are considered secondary (indicated with a dashed line).

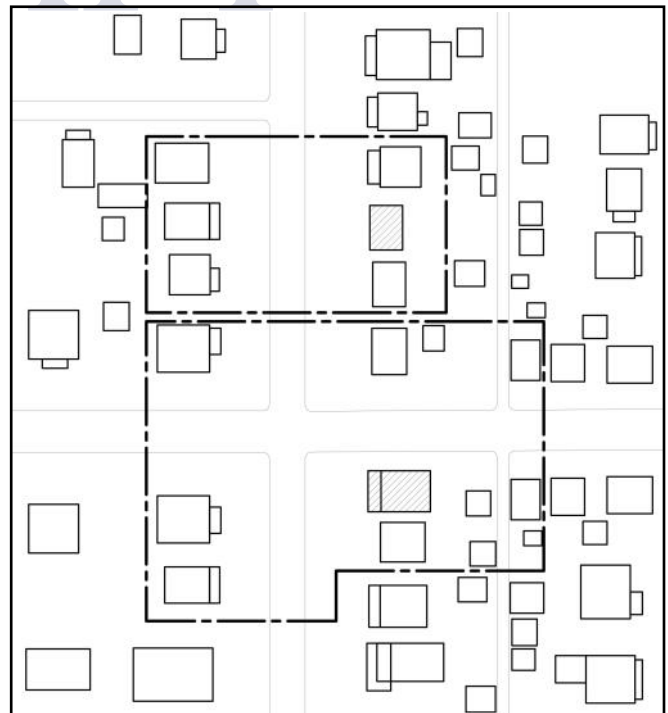


Diagram of “immediate neighborhood” for a mid-block and a corner location.

5.1.5 PRESERVING ARCHITECTURAL CHARACTER

The historic architectural character of structures should be maintained or restored. Proposed repairs and changes to historic structures should not reduce the integrity of a structure nor result in the loss of repairable historic building fabric.

5.1.6 REVERSIBILITY

Proposed changes to historic buildings should be reversible whenever possible. Applying stucco over stone masonry is not recommended for several reasons, including the fact that the removal of stucco is extremely difficult if not irreversible. For severely deteriorated windows, it is recommended to replace only the sashes while restoring the frames in place because the retained frames allow a future property owner to reconstruct the original appearance of the windows.

5.1.7 REPAIR AND RESTORATION VERSUS REPLACEMENT

It is recommended that existing original materials and significant components be retained wherever possible by stabilizing, repairing, or matching them with compatible new materials rather than by replacing them. If, due to severe deterioration or loss, historic components must be replaced, new components should replicate the profiles, dimensions, and material of the original components. The historic architectural



Repair, restoration or replicate components should be employed when character defining features like porch posts and brackets are deteriorated.

character of structures should be maintained or restored. Proposed repairs and changes to historic structures should not reduce the integrity of a structure nor result in the loss of repairable historic building fabric.

5.2 SPECIFIC GUIDELINES FOR PRESERVING HISTORIC BUILDINGS

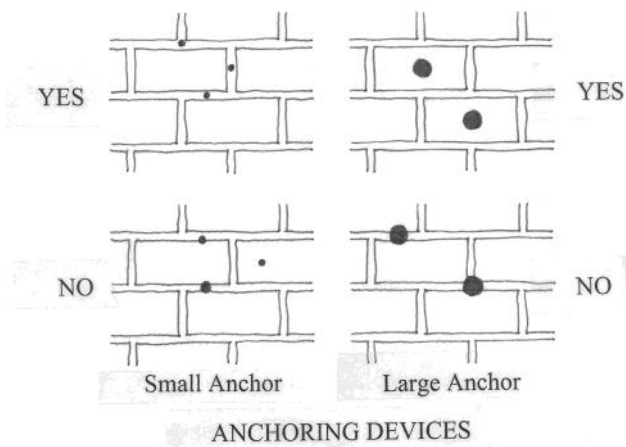
The following guidelines apply to major maintenance, repairs, and restoration of existing, contributing buildings in Historic Districts and Class 1 and 2 Historic Resources, and are based on the *Secretary of the Interior's Standards for Rehabilitation* (see Appendix). The specific guidelines are listed in alphabetical order.

5.2.1 ANCHORING DEVICES

When attaching new items such as signs, sign brackets, light fixtures, door bells, security equipment, building identification numerals, awnings, flagpole brackets, and other devices to existing historic building materials, care should be taken to minimize permanent damage to the historic building materials. Attachment to plain wood surfaces is preferable to attachment to masonry, because at a future date when the item is no longer required, the anchor or fastener can be removed and the resultant hole patched and repainted without harm. When attachment to brick or stone masonry walls is necessary, anchors should be embedded in mortar joints wherever the joint width accepts the anchor without damaging the edges of the masonry unit.



Sequence of restoration of a severely deteriorated cornice return. The crown molding was custom-cut for the project, a procedure that requires scheduling but does not add significantly to the repair cost.

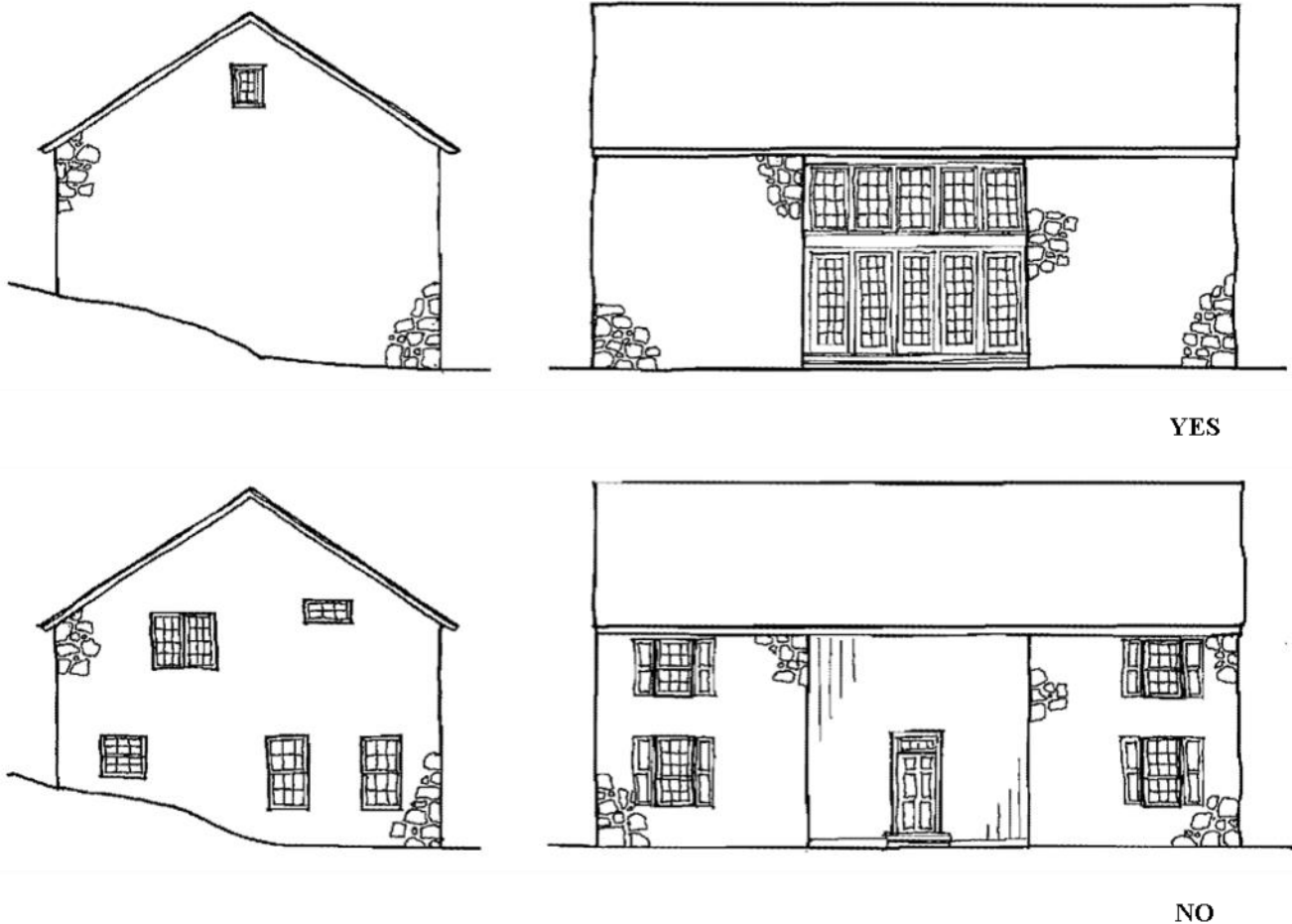


Anchoring devices for the support of signs and other wall-mounted items should be anchored with minimal damage to historic wall materials. In masonry walls, small anchors should be inserted in the mortar joints, while large anchors should be held back from the mortar joint, not overlapping the joint.

When existing mortar joints are less than 3/8 inch wide joints, anchors should be embedded in the stone or brick unit at least 1 inch away from the mortar joint to prevent damaging two stones or bricks at each anchor.

5.2.2 BARN AND CARRIAGE HOUSE CONVERSIONS

A barn conversion, defined as the adaptive use of a barn as a residence, studio, office, or other use, is a means of preserving a building that may otherwise be obsolete. For an agricultural community, preserving historic barns and farmsteads is a high preservation priority, and at times the only viable option for a barn may be adaptive use. The most compatible adaptive use for a barn building is a warehouse or an open workshop that does not require subdivision of the interior space. When more intensive uses are applied to a barn, such as commercial office space or a dwelling, the technical difficulties of insulating the walls and roof as well as providing natural daylight to



Converting a barn to residential use requires careful planning to preserve the integrity of the historic barn. Openings for new doors and windows should be made only in wood-sided portions of the barn, and arranged in clusters or bands that visually reinforce the simple volume and opening of the barn.

many small spaces sometimes compromises the integrity of the barn.

New door and window openings in historic stone walls are highly discouraged because of the permanency of the alteration. Instead, new window and door openings should be placed in wood frame walls, and arranged in bands or clusters that visually emphasize the height and width of the wood frame wall panel. Where possible, the threshold-floor door opening should be entirely infilled with windows. “Punching” individual window openings into barn walls, especially openings that do not follow a strict grid layout, is not recommended because such openings diminish the massive simplicity of the barn.

5.2.3 DOORS AND DOOR HARDWARE, HISTORIC

Historic doors should be preserved by means of repair and restoration. Unique features such as leaded glass, fanlights, and sidelights should also be preserved. Where the severity of door deterioration dictates replacement, new units should match the historic units in design, dimensions, and pane configurations.

Where historic wood exterior doors are severely deteriorated or missing, replacement doors are appropriate. Options for replacing historic wood exterior doors include the following:

- Replace with replicate, custom-size wood door. Custom wood doors are readily available from architectural woodworking shops, and...
- Replace with stock wood door of same dimensions and similar design. This option is recommended only when available stock wood doors can be fitted to existing door openings.
- Replace with stock fiberglass or composite door of same dimensions and similar design. Similar to a replacement stock wood door, this option is recommended only when available stock fiberglass or composite doors can be fitted to existing door openings.
- Not recommended: Insulated steel door and frame; pre-hung wood or fiberglass door and frame set in existing opening.

Visible door hardware should be compatible with the architectural character of the building. The preservation and repair of historic door hardware is encouraged. Buzzers, intercoms, and mailboxes should be selected and located to have minimum

visual impact on building entrances.

5.2.4 DOORS, STORM AND SCREEN

The paneled front door was a symbol of hospitality and security. When a storm door is required to further protect the front door opening, the storm door design should be simple and should allow the historic door to be visible. While wood storm and screen doors are preferred, simple aluminum doors that are finished with a baked enamel finish matching the historic



Doors and door hardware that are characteristic of a resource should be preserved.



When needed, storm doors should be coordinated with the patterns of the door they protect.



When a storm door is required to further protect the front door opening, the storm door design should be simple and should allow the historic door to be visible. While wood storm and screen doors are preferred, simple aluminum doors that are finished with a baked enamel finish are also acceptable. Scalloped edges and cross-buck patterns on aluminum storm doors are not appropriate.

wood door paint color are also acceptable. Scalloped edges and cross-buck patterns on aluminum storm doors are not recommended.

5.2.5 LIGHTING, EXTERIOR

Where historic light fixtures survive, they should be preserved. Reproduction exterior light fixtures on historic structures should be documented as compatible with the historic period of the structure and in scale with the building. Polished brass, “colonial style,” and other overly ornamental light fixtures are not recommended for the primary façades of historic buildings. For historic periods before electric lighting (pre-1879), a concealed electric light source, or a very simple, clearly modern fixture is encouraged. A reproduction fixture from the wrong period is not recommended. If exposed conduit cannot be avoided, it should be painted to match the background material on which it is mounted. In addition to these guidelines, all new lighting is required to comply with the Lower Merion Township lighting ordinance. Exterior floodlights and spotlights should be avoided on principal façades. Lighting for signage on historic buildings should be inconspicuous and should be restricted to reasonably low light levels. Yard lighting and parking lot lighting should be post-mounted on maximum 12-foot high posts, or mounted on a secondary façade. High efficiency light fixtures that produce yellowish or pinkish light are not recommended at highly visible locations.

5.2.6 MASONRY - CLEANING

Cleaning of historic brick, stone, and terra cotta masonry should be done using the gentlest methods possible. Destructive techniques such as sandblasting, harsh chemical cleaning, and high-pressure water washing are not recommended. Water washing, with or without mild detergent cleaners, is generally effective and safe for historic masonry surfaces. Water pressure should be limited to 600 pounds per square inch (PSI), using a 15-degree spray tip held 6 inches from the masonry surface. Specialty cleaners may be required for the most tenacious stains, but are only recommended for application by highly-skilled historic masonry cleaning contractors. Muriatic acid is never appropriate for cleaning historic masonry.

5.2.7 MASONRY - PAINT REMOVAL

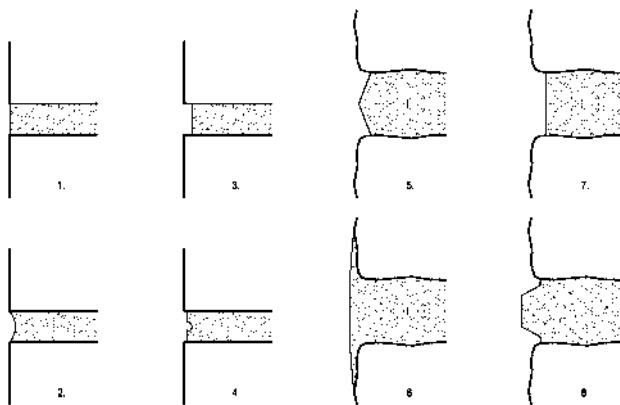
Generally, the complete removal of paint from historic masonry is not appropriate. Historically, masonry buildings were painted only if the exposed masonry units could not withstand exposure to the weather and were deteriorating. If, during a restoration project, an owner desires to remove paint from stone or brick walls, a test panel should be conducted to assess the condition of the original stone or brick below and to confirm that the masonry below will not be damaged by the paint removal process. If the building has been painted for several decades, an owner may elect to repaint the structure. Dry-grit blast cleaning (sandblasting) is never recommended, because it causes irreversible damage to historic masonry surfaces. Paint removal should be accomplished using an environmentally-friendly paint stripper. If the paint coating is pre-1972, it should be removed using a chemical system in which the applied paint stripper is covered with a laminated paper sheet and the stripper and sheeting are removed together.

5.2.8 MASONRY REPOINTING

To preserve historic masonry, periodic maintenance is required. Natural stone and brick vary in hardness and durability, but generally have a long service life, while mortar joints deteriorate and require periodic renewal. Where repointing is required, care should be taken to ensure that the stone or brick is not damaged in the process of removing deteriorated pointing. For wall areas to be 100% repointed, the new mortar should match the color, texture, and tooling of the original mortar, not the appearance of the surface dirt on weathered pointing. For spot pointing, new mortar should match the darkened color of surrounding

mortar. For brickwork, the new pointing should be slightly recessed, flat joint profile unless there is evidence for an original recessed or grapevine joint profile. For stonework, the profile of new pointing should match the profile of original pointing. Deeply struck (recessed) and concave joint profiles are generally not appropriate, except where replicating twentieth-century pointing. For brickwork, the slight recess is important, however, to prevent the mortar from smearing onto the face of the bricks, resulting in an enlarged joint width that is both unsightly and historically inappropriate.

New pointing should not have a high Portland cement



New mortar joint profiles should match the pattern of original pointing. Brick joint profiles shown are 1) flush, 2) concave, 3) slightly recessed – struck flat, and 4) scribed. Stone joint profiles shown are 5) shallow raised ridge, 6) parge pointing (appropriate only where matching existing parge pointing), 7) slightly recessed – struck flat, and 8) raised ribbon.

content. Mortars rich in Portland cement are harder and less permeable than historic masonry units, causing damage to the historic brick or stone. Recommended repointing mortar mixes for buildings in the historic district are dependent on specific conditions at each building, including the type and quality of the stone or brick, the mortar joint profile, and the condition and appearance of existing mortar. Although specific conditions may indicate a softer mortar mix, the following mixes are generally appropriate for historic masonry in good condition:

Historic stone and brick walls:

1 part by volume white Portland cement
2 parts by volume hydrated lime
6 parts by volume selected sand.

OR:

1 part by volume natural hydraulic lime
3 parts by volume selected sand

Historic stone and brick chimneys:

1 part by volume white Portland cement
1 part by volume hydrated lime
5 parts by volume selected sand

OR:

1 part by volume natural hydraulic lime
3 parts by volume selected sand

5.2.9 MECHANICAL, ELECTRICAL, AND COMMUNICATIONS EQUIPMENT

The mounting of ventilation louvers, registers, exhaust fans, alarm devices, cable boxes, utility meters, satellite dishes, security cameras, and other mechanical, electronic, and electrical devices is not recommended on primary façades. To minimize their visual impact, devices mounted on secondary façades should either be painted to match the color of the material on which they are mounted or screened by landscaping. Rooftop mechanical equipment should not be visible from a public way. If this is not possible, equipment should be screened with lattice, louvers or vertical-board screening. Electrical, cable and telephone services should be placed underground whenever possible. Window-mounted air conditioning units are not recommended on a primary façade. If unavoidable, they should be removed during off-season or installed only on secondary façade. Air conditioning condenser units should be screened from public view.

5.2.10 OPENINGS (NEW) IN EXISTING WALLS

Creating new openings in a principal façade is not recommended. Proposed new openings in walls should be compatible with the historic character of the building, and should follow the existing rhythm, proportions, and scale of the façade.



These proposed new sliding doors do not follow the rhythm, scale and proportions of the existing primary façade and would not be recommended on historic resources in Lower Merion.

5.2.11 PORCHES

Historic porches are important character-defining features of some Lower Merion Township dwellings. On primary façades, the original materials, configurations, details, and dimensions of a historic porch or stoop should be preserved or restored. Where components are severely deteriorated and require replacement, new components should be similar to the original in dimensions, design, and painted finish.

In recent years, synthetic wood railing systems, porch columns, ceilings, and trim have made significant improvements in representing and replicating traditional exterior woodwork, including porch components. Early vinyl railing systems, with their

exposed fasteners, gloss-white finish, and non-historic profiles, poorly represented traditional railings. Since then, the most advanced solid PVC and composite products have solved the problems of color, finish, exposed fasteners, and profiles. As a result, except in the case of very elaborate historic architectural woodwork, synthetic wood products with a satin gloss finish may be appropriate, but standard vinyl railing systems and railings fabricated from unpainted pressure-treated wood are not recommended.

Porch flooring was traditionally painted wood, fabricated with tongue-and-groove board edges to lay flat. With fewer rot-resistant wood options available, as well as fewer coating options because of VOC restrictions, synthetic wood options now dominate the market. Vertical grain, tongue-and-groove Douglas fir or mahogany with a painted finish remain the preferred porch flooring option for historic houses. However, solid synthetic wood (PVC) porch flooring fabricated with tongue-and-groove edges is also a viable solution, depending on the significance of the building and its visual prominence. Spaced boards – whether wood or synthetic wood – are not recommended for porch floors, and pressure-treated wood decking also is not recommended.

The open area between a porch deck and the ground is referred to as the skirting. Typically, skirting is a lattice of thin wood strips set in a wood frame and fitted between masonry porch piers. Existing wood skirting should be repaired or replicated. Where missing, new skirting should be fabricated in a square or diagonal pattern from painted wood. Plastic lattice panels are not recommended.

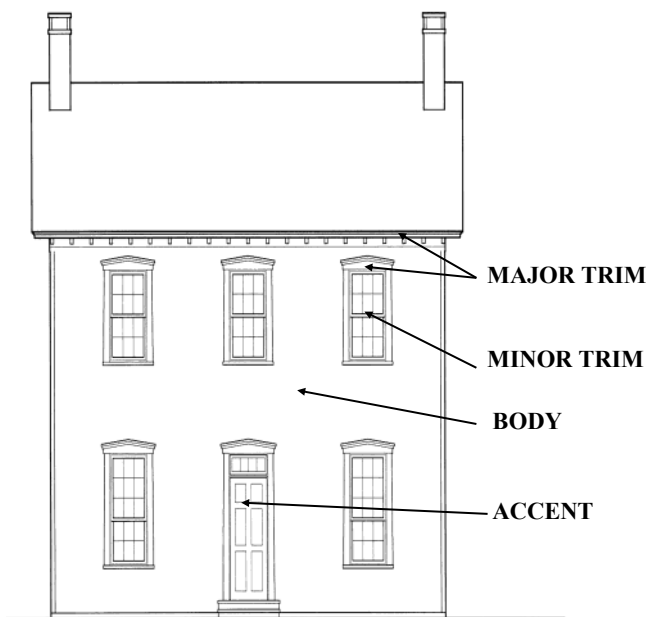


Porches in Haverford Station Historic District .

5.2.12 PAINT COLORS AND COLOR SCHEMES

Exterior colors and color schemes should be consistent with the architectural style and period of the building. When a historic building is repainted, the removal of all paint layers to bare wood is not generally recommended. Except for heavily weathered paint, scraping off loose material in preparation for new coats of paint is sufficient. Unpainted masonry surfaces generally should not be painted. Painted masonry surfaces generally should remain painted.

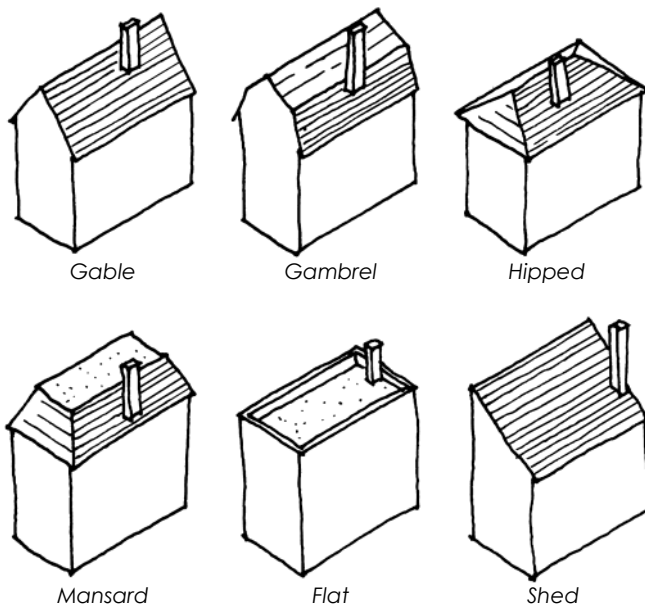
On commercial buildings, the paint scheme for the entire building should be coordinated, including building cornice, upper-floor windows and shutters, storefront, and doors. Storefronts should not be repainted without taking into account the color scheme and condition of paint on the entire façade.



Paint color schemes for historic buildings should be organized according to body color, major trim color, minor trim color, and accent color.

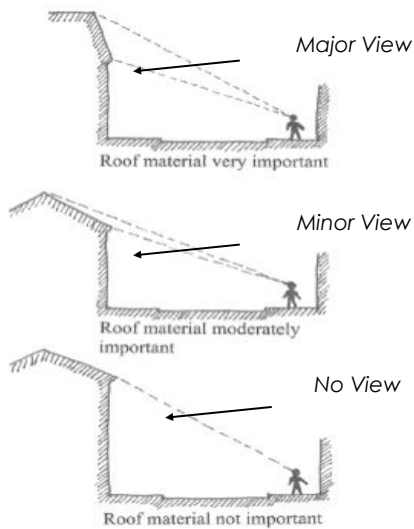
5.2.13 ROOFING - GENERAL, HISTORIC

Significant historic roofing materials and features should be preserved. Where the material is too deteriorated and replacement is necessary, best practice encourages that new roofing materials should replicate the original roofing material used on the historic building. Typical historic roofing materials used on sloping roofs in Lower Merion Township were slate shingles, wood shingles, clay tiles, and standing-seam metal.



Common roof forms found on historic buildings.

The prominence of the roof and the height and angle of the roof as seen by a pedestrian or from a passing automobile make the roofing material more important on some buildings than on others. The roofing material used on a sloping porch roof or storefront cornice that is near to the viewer is visually very important. In contrast, a shallow pitch (i.e. 3-in-12 or less slope) gable roof on a three-story building may not be visible from a public way and therefore is not visually important.



The prominence of a roof and the height and angle of the roof when seen by a pedestrian are important factors when selecting an appropriate replacement roofing material.

5.2.14 ROOF FEATURES - HISTORIC CHIMNEYS

Historic chimneys are significant components of a building's architectural character and should be preserved. A replacement chimney should be an accurate reproduction of an original chimney and should be based on physical or pictorial evidence. Although historic chimneys were frequently finished with stucco as a maintenance measure, the treatment is not recommended. Where an interior chimney is removed as part of a proposed alteration, best practice recommends that the exterior portion of the chimney should be preserved or reconstructed to retain the historical appearance of the structure. When a new heating system eliminates the need for a through-roof chimney, it is recommended that the historic, though abandoned, chimney be preserved.



Masking the form of an historic chimney is not appropriate.



Above and below: distinctive chimneys in English Village Historic District.





Chimneys on the oldest buildings in Lower Merion, like this example in Mill Creek, were usually more simple, and should be preserved.



Chimneys pots may be original features of some 19th century homes in Lower Merion and should be preserved, even if they are strictly decorative.

5.2.15 ROOF FEATURES – HISTORIC CORNICES

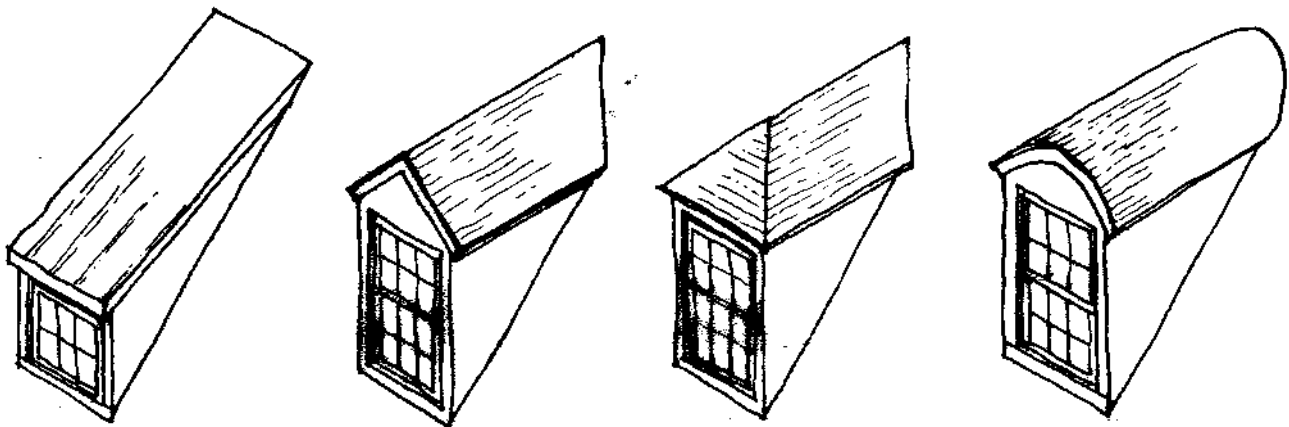
Historic cornices are significant components of a building's architectural character and should be preserved. A replacement cornice should be an accurate reproduction of an original cornice and should be based on physical or pictorial evidence. Wrapping historic cornices in aluminum to eliminate painting is not recommended.



Conspicuously missing major architectural components, like half of the original copper cornice of a commercial building on Lancaster Avenue in Ardmore, should be restored to match the original existing adjacent cornice.



Dormers are often character defining features not just of the house, but of the style of the house. In this example in Lower Merion, the gothic arch light divisions of the upper sash of the dormer windows is a typical feature of the Classical Revival style.



Types of dormer forms, from left to right: shed dormer, gabled dormer, hipped dormer, and segmental-arched dormer.

5.2.16 ROOF FEATURES - HISTORIC DORMERS AND CUPOLAS

Historic dormers and cupolas should be preserved. If physical and pictorial evidence proves that either dormers or cupolas originally existed on a building, the reconstruction of the original feature is recommended.

The construction of new dormers or a cupola on any principal façade of an existing building is not recommended, except where historic dormers already exist in the immediate neighborhood. An application for new dormers should include photos of neighborhood buildings to support the placement, spacing, rhythm, size and type of new dormers.

Prefabricated ventilators or cupolas are not recommended within the historic district where visible from a public way.

5.2.17 ROOFING - ASPHALT SHINGLES

Invented in America in 1901, most single-family houses built post-war in the United States have asphalt shingle roofing. During this same post-war period, asphalt shingles have also been used to replace more expensive, traditional roofing materials such as cedar and slate shingles. If asphalt shingles are proposed, it is recommended that the shingles be heavyweight, dimensional shingles that resemble the color of the historic roofing material they are replacing.



Asphalt shingles may be the most common roofing material on 20th century structures, but many types of historic roofing are present and well preserved in Lower Merion. Clockwise from top: The sprawling roof of “Skylands” highlights its variegated slate shingle roof; Cedar shingle roofs are found on the oldest dwellings in Lower Merion, like the John Roberts house in Mill Creek; and less common, but still abundant are the red slate tiles that occur on the steep turrets of “Maybrook”.

For a building constructed before asphalt shingles were manufactured, but currently has asphalt shingles, the owner is encouraged to determine the historic roofing material, and consider replacing the existing asphalt shingles with the appropriate historic material. The use of asphalt shingles as a substitute material is described under slate, clay tile, and wood shingle roofing, and may be summarized as follows:

- Slate shingle roofing: Replacement natural slate or synthetic slate roofing is recommended, particularly for Class 1 resources and architecturally significant buildings. For outbuildings and roofs not visible from a public way and with single-color gray or black slates, dimensional asphalt shingle in a color similar to the original slate roofing may be appropriate.
- Clay tile roofing: Replacement of barrel shaped and s-shaped pantiles with substitute materials is not recommended. Replacement of flat synthetic slate or wood shingle clay tile roofing with dimensional asphalt shingle roofing may be appropriate, depending on the application.
- Wood shingle roofing: Replacement of wood shingle roofing with dimensional asphalt shingle roofing may be appropriate for roofs higher than one story, depending on the application.
- Metal roofing: Replacement of standing seam metal roofing with similar color dimensional

asphalt shingle roofing may be appropriate for roofs with limited visibility, depending on the application.

5.2.18 ROOFING – CEDAR SHINGLES

Until the middle of the 19th century, almost all roofs in Lower Merion Township were covered with wood shingles. Early shingles were fabricated from locally grown pine, oak, or Atlantic white cedar, but by the end of the 19th century were generally western red cedar. Cedar shingle roofing continued through the revival styles of the 19th and 20th century, into the present, including Colonial Revival, bungalow, craftsman, and other styles.

Wood shingle roofing, including both sawn shingles and hand-split shakes, is also a character-defining feature of many residences, and replacement of wood shingle roofing in kind is highly recommended. However, wood shingle roofing does carry a fire risk, and the difference between dimensional (“architectural”) asphalt shingle roofing and natural cedar shingle roofing is far less than the difference between a slate or clay tile roof and asphalt shingle roofing. As an alternative, substitute materials that closely resemble weathered cedar shingle roofing may be appropriate. These include flat clay tiles and various plastic, rubber composite shingles and dimensional asphalt shingles.

5.2.19 ROOFING – CLAY TILES

Clay tile roofing is highly durable, and is produced in a range of shapes, including both original shapes and imitative ones. Original shapes include flat beaver-tail tiles, barrel tiles and various s-shaped pantiles. Imitative tiles are flat, with interlocking edges, and were developed to imitate wood and slate shingles. Like slate shingle roofing, clay tile roofing is a significant character-defining feature of a historic building, contributing significant texture and color to a building exterior. Like roofing slates, clay tiles can be individually replaced, so that wholesale replacement of a clay tile roof is rarely required. The preservation of clay tile roofing is highly recommended.



While many of the original cedar shingle roofs in the English Village historic District have been replaced with asphalt shingles, many of the low roofs that are tight to the street still exemplify the dominant roofing material of the district.



While most roofing in Ardmore Commercial Historic District is not visible, there are several locations where red clay tile roofs are significant characteristics of the buildings they adorn.

5.2.20 ROOFING - GUTTERS AND DOWNSPOUTS

Historic buildings with substantial cornices often featured built-in gutters that are not visible from the ground. The maintenance and restoration of built-in gutters is highly encouraged but is not subject to HARB review. A more modest type of built-in gutter, the water diverter (also called a “pole gutter” because of the wood board used in its construction), is visible from the ground. The maintenance and restoration of water diverters is also encouraged, but may be replaced with “hung” gutters, so-named because they are hung from the roof deck by metal brackets.

When hung gutters and downspouts are replaced, the use of half-round gutters and smooth round downspouts is historically appropriate and thus recommended. New copper and lead-coated copper gutters and downspouts may be allowed to weather naturally, but galvanized steel gutters and downspouts should be painted to blend in with the color of the building to reduce their visibility. Factory-painted, half-round aluminum gutters and smooth round downspouts are also available.

Aluminum “K” gutters and corrugated rectangular aluminum downspouts, finished with baked enamel paint, are not recommended. PVC gutters and downspouts are not recommended because of their awkward fittings and non-traditional shapes.

5.2.21 ROOFING – METAL ROOFING

Historic metal roofing appears primarily in two forms – standing-seam and flat-seam. Standing seam roofing, which is laid out in long panels approximately 18 inches wide, is used on sloping roofs, sometimes for the entire roof and sometimes for a lesser-slope porch roof. Flat-seam roofing is used on low-slope roofs and built-in gutters.

The continued maintenance of existing metal roofing is highly encouraged. The replacement of severely deteriorated metal roofing with new metal roofing is also highly encouraged, particularly on highly-visible roofs. For flat-seam metal roofing on flat roofs (less than a 2:12 slope), membrane roofing may also be appropriate. Except for sheet copper roofs, standing seam metal roofs were typically painted. To reduce the cost of custom pan fabrication and field painting, replacement roofing may be pre-formed and factory painted, provided standing seams are no more than an inch high and the roofing and flashing details are not complex.



One of the few metal roofs that are visible in the commercial area of Haverford Station.

5.2.22 ROOFING - SLATE SHINGLES

Slate shingle roofing replaced wood shingle roofing in large cities because slate was fireproof. In fashionable residential areas, slate shingle roofing was also desired because it was noncombustible and durable, and in the late nineteenth century was preferred for its decorative qualities.

Slate shingles are the most durable of all historic roofing materials. Depending on the source, slate shingles last from 100 to 150 years. Individual broken or damaged slates can be replaced without affecting the surrounding slates, and it is not unusual for entire flashing systems to be replaced without requiring replacement of the entire slate shingle roof.

The continued maintenance of existing slate roofing is highly encouraged and less expensive than replacement with a substitute material. The replacement of severely deteriorated historic slate roofing with new natural or synthetic slate roofing is also strongly encouraged. On buildings with gabled, hipped, or Mansard roofs that are highly visible from the ground, replacement of slate with asphalt shingles is not recommended. Decorative patterned roofs should be maintained and restored whenever possible. When replacing severely deteriorated decoratively patterned roofs, the new material should match the pattern, color, and texture of the historic roof.

Substitute materials that closely replicate historic slate roofing shingles are recommended. For example, recycled rubber/polymer shingles or fiber-reinforced cement shingles that resemble slate cost less than a natural slate roof but visually simulate slate. Care should be exercised in the selection of substitute roofing materials because their service life is often unproven.

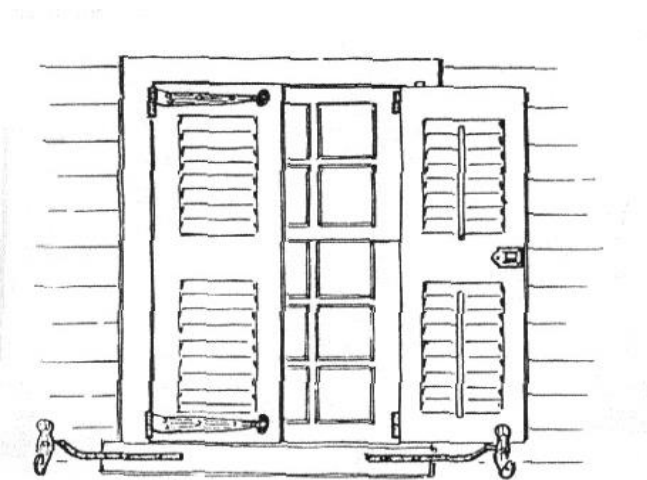


Whether they occur on the most grand Tudor Revival mansions or the more modest dwellings of Haverford Station and Avon Road, hip roofs with low eaves finished with graduated slate shingles create a rich historic texture that is not matched by contemporary synthetic replacement materials.

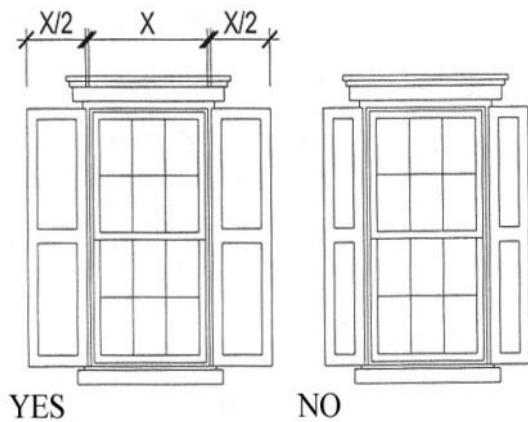
5.2.23 SHUTTERS AND BLINDS

Historic shutters (solid panels) and blinds (louvered panels) should be preserved. Historically, shutters and blinds were employed to provide night security and shading from the sun. Paneled shutters were generally used on the ground floor and louvered blinds were used on upper floors. Where historic exterior shutters and blinds survive, they should be carefully preserved and repaired. If no shutters or blinds are present but there is evidence that they once existed (as evidenced in either historic photographs or surviving pintle hinges), their replacement as part of any proposed rehabilitation project is encouraged. If no vestige of shutters or blinds exists, they should not be added to a building.

Replacement shutters and blinds should be fabricated from painted wood or factory-painted, solid, synthetic wood that are properly sized, and appear operable. Hollow plastic and metal shutters are not recommended. Shutters should measure one half the width of the historic sash, and match the height of the opening.



Historic shutters were mounted using traditional shutter hardware, including hinges or pintles, shutter dogs (hold-opens), and shutter bolts.



Replacement shutters and blinds should be painted wood or solid composite material, properly sized to sash opening, and appear operable.



Traditionally shutters were paneled on the first floor and louvered (blinds) on the second floor. Where possible, old shutters should be retained and restored, or if necessary, replaced in kind.

5.2.24 SKYLIGHTS IN HISTORIC ROOFS

Skylights may be installed on secondary façades, but are not recommended for primary façades. For more information on the placement of skylights on secondary façades refer to Roof - Skylights in Specific Guidelines for New Buildings and Additions.

5.2.25 STOREFRONTS-HISTORIC

Storefronts provide a visual link between building interiors and the public realm of the sidewalk. Storefronts are vital to the visual character of commercial and retail streets and provide an understanding of the extent of commercial activity in the historic district. The scale and architectural detailing of historic storefronts create a richness and sense of visual satisfaction that is lacking in automobile-oriented retail settings.

Early shop windows were essentially large house windows, with sashes fabricated from many small panes of glass. The development of plate glass in the 1850s coincided with changes in retailing brought about by the industrial revolution. As more manufactured goods became available, competition for customers led merchants to increase their storefront display area. Existing buildings were altered to make the ground floor as transparent as possible, and new buildings were constructed with iron beams that supported the upper-floor masonry walls without reducing the storefront.

Existing historic storefront windows and doors should be preserved, even when the use of the first floor space is not retail.

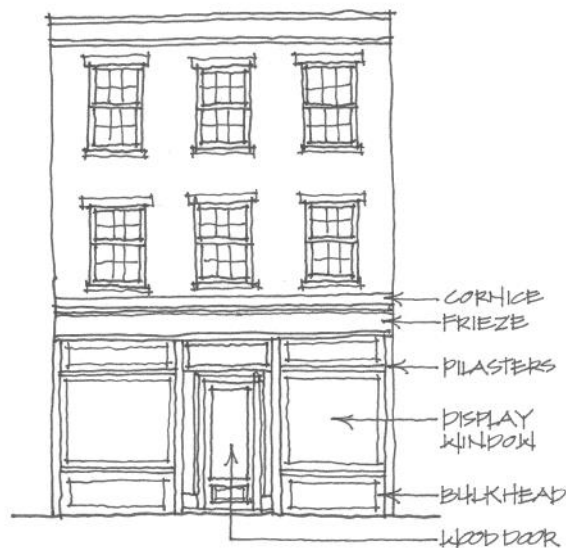


Illustration of storefront components.



This storefront on _____ Avenue in Ardmore is one of few original storefronts that still exist and should be preserved.



Historic marquees, like storefronts, should be preserved as architectural elements indicative of a commercial and cultural history, even if their current function does not necessitate the same visibility.

5.2.26 STUCCO-HISTORIC

The removal of stucco (traditionally a blend of lime and sand, more recently lime, cement, and sand) to expose original masonry is sometimes desirable; however, many masonry structures were originally roughly laid and covered with a lime plaster. In this case, the lime plaster should not be removed, but rather preserved or replaced.

Brick walls were rarely built with the intent of applying a stucco finish. Existing stucco finishes were typically applied as a maintenance finish, to treat deteriorated brickwork and deteriorated mortar



Historic windows that are distinctive features of a house or style like these leaded glass windows or windows with colored glass, should be preserved.



joints, or to cover alterations to the wall. Prior to attempting to remove a stucco finish and expose the underlying brick masonry, a test panel should be undertaken to determine the technical feasibility (and cost) of removal and the condition of the original brickwork. If stucco removal is feasible and the original brickwork is in good condition, stucco removal is encouraged.

When restoring historic stucco finishes, the new stucco should be applied using traditional methods, and finished to match surviving historic stucco. On masonry walls, the stucco should be applied directly to the masonry substrate, not to metal lath. Synthetic stucco finishes and factory-mixed stucco finish coats are not recommended.

5.2.27 WINDOWS - PRESERVATION OF HISTORIC

Historic windows are important character-defining elements of historic buildings and should be preserved through maintenance and restoration. Preserving historic wood and steel windows by means of periodic maintenance is the most cost-effective means of extending the life of historic window assemblies. By maintaining a paint film, historic wood, steel, and putty glazing are protected from ultra-violet light and moisture. When window maintenance is deferred, otherwise sound materials are allowed to deteriorate. In the event of deterioration, repairs are recommended rather than

replacement. Repaired historic wood windows have a longer service life than replacement windows because of the quality of the old-growth wood from which they were fabricated, while at the same time retaining the historic character of the original construction. Depending on the severity of deterioration and type of window, a window repair program might include the following:

- Repair of deteriorated wood components by means of consolidation or Dutchman repairs.
- Rehanging of wood sashes on new cords or chains.
- Repairs to putty glazing.
- Repainting.
- Optional: Weatherstrip sash perimeters to reduce infiltration.
- Optional: Provide interior or exterior storm windows.

5.2.28 WINDOWS - REPLACEMENT

Replacement windows are one of the most frequently encountered applications to the HARB and Historical Commission. Replacement windows are only recommended when the extent of deterioration of existing historic windows is so severe that repair is not feasible or the existing windows are not historic. They are available in numerous types, materials, designs, and quality. This section provides an overview of the range of available replacement windows and their applicability to historic buildings.



Standard size vinyl replacement windows fitted to window frames by means of wood filler strips destroy the original proportions of the windows and are not recommended.

Replacement Window Types

Replacement windows for the most commonly encountered window – the double-hung sash window – are available as 2 types: replacement sash assemblies and replacement windows. Replacement sash assemblies are designed to fit within the frame of the historic window, and typically consist of two sashes and a plastic jamb liner that fits within the space of the historic sashes. Replacement window units, in contrast, require removal of the historic sashes and historic frame in order to create space for the new window. New window frames, however, are almost never as wide as replacement frames because the historic frame is a hollow box containing two cast iron weights hung from sash cords. To accommodate the loss of dimension, the masonry or framed opening is typically boxed out with framing lumber and trim extensions are added to the face of the frame to replicate the width of the original frame. Generally not recommended is the replacement window that fits within the sash space of the historic window. This application reduces the width of the glass panes and increases the width of the frame.

Replacement Window Materials

Replacement windows are available in the following materials: painted wood, clad wood, composite plastic, fiberglass, extruded aluminum, and vinyl.



When replacement windows are required, they should be set in the same plane as the original window, and repeat the style of the original trim. In this case, the replacement window has been set almost flush with the brick wall, and the traditional brickmould that would have trimmed the window has been replaced with aluminum casing. This combination completely eliminates the perceived depth of the masonry wall.

Painted wood is the most historically accurate option, and because of the strength of wood, can be custom-fabricated in profiles that replicate historic wood windows. Certain manufacturers also fabricate aluminum-clad or vinyl-clad wood replacement windows, which are well-suited for sash replacement assemblies because they minimize the loss of sash glass area and have muntin profiles similar to traditional wood windows. Composite plastic and fiberglass replacement windows are available – both as replacement sash assemblies and replacement windows – and because of their strength are well-suited to large window openings and institutional and commercial applications. Extruded aluminum replacement windows with custom-profile frame panning are often proposed for institutional and commercial applications where the large number of windows allows the fabrication of custom-profile extrusions for brick molds and other shapes. Vinyl replacement windows are widely used in the housing market but are not recommended for historic buildings because they do not look like wood, have no molding profiles available, result in a loss of glass

area, and are not available as sash replacement assemblies.

Glazing Bar Configurations

Early historic wood sashes were glazed with several panes of glass because the technology did not exist to produce larger sheets. A sash might be divided into 6 or 9 panes of 8" by 10" glass that were held by narrow moldings called muntins. This configuration is called a "true divided-light sash" because the lights (panes) were separated from each other by muntins. With the introduction of sealed insulating glass, small panes of glass became very impractical and expensive. In response, window manufacturers developed three alternates to the true divided-light sash: applied muntin grids, between-the-glass grids, and simulated divided lights.

- Applied muntin grids are removable plastic or metal grids that may be applied to the interior or exterior face of a sealed insulating glass unit to create the two-dimensional appearance of a divided-light sash. Because they are removable, they are sometimes removed and not replaced.
- Between-the-glass grids are metal grids that are built into the sealed insulating glass unit. They are entirely 2-dimensional, and when light reflects off the exterior face of a sash at an angle, the grid may be imperceptible.
- Simulated divided lights are metal, composite, or fiberglass grids that are adhered to the interior and/or exterior face of a window sash. They are not removable and at the exterior have the beveled profile of putty glazing. The most expensive simulated divided light sashes also have a between-the-glass grid that creates the appearance of a solid muntin extending from interior to exterior.

Because there are so many levels of quality, finish options, fabrication details, and impacts on the historic window frame, it is not possible to simply rank the window options from most desirable to least desirable. A good fiberglass window, for example, may be preferable to a low-quality wood window, and so forth. Generally, however, window replacement options may be ranked as follows from most recommended to least recommended:

- Replicate deteriorated sashes and reinstall in existing frames, with or without weatherstripping and storm windows.
- Replace deteriorated sashes with primed wood

replacement sash assemblies with simulated divided lights (SDLs), custom-sized to existing sash sizes.

- Replace deteriorated sashes with aluminum-clad, wood replacement sash assemblies with SDLs, custom-sized to existing sash sizes.
- Replace deteriorated sashes with primed wood replacement window with SDLs, custom-sized to fit within existing window frame. This will result in a reduction of glass area of 2 times the thickness of the new window frame, which is typically 3/4".
- Replace deteriorated sashes with aluminum-clad wood replacement window with SDLs, custom-sized to existing window frame. This will result in a reduction of glass area of 2X the thickness of the new window frame, which is typically 3/4".
- Replace deteriorated sashes with composite or fiberglass replacement window with SDLs, custom-sized to existing window frame. This will result in a reduction of glass area of 2 times the thickness of the new window frame, which is typically 3/4" plus the additional width of what is typically a chunkier sash stile.)
- Replace deteriorated sashes with vinyl replacement window with SDLs, custom-sized to existing window frame. This will result in a reduction of glass area of 2 times the thickness of the new window frame, which is typically 3/4" plus the additional width of what is typically a wider sash stile. (Not recommended.)
- Replace deteriorated sashes with standard size vinyl replacement window with SDLs. This will result in a reduction of glass area of a minimum of 2 times the thickness of the new window frame, and potentially up to 4 inches. This approach typically includes wrapping the historic window frame with vinyl or sheet aluminum. (Not recommended.)

**ADD MUNTIN
GRAPHIC HERE**

5.2.29 WINDOWS-STORM WINDOWS

Exterior storm windows are recommended by the National Park Service for upgrading the thermal performance of single-glazed historic wood windows. In addition to improving the infiltration of sashes and conductivity of window glass, exterior storm windows move the surface of moisture condensation to the inside face of the storm window, sheltering the prime historic sash from this constant moisture source, and are entirely reversible. Nonetheless, there is a bias against exterior storm windows, and some historic district and historic resource protection ordinances do not allow them. Because they are reversible and allow the historic sashes to be retained, they are recommended.

Types of storm window solutions include the following:

- Painted wood exterior storm windows (most expensive option). Although the most expensive, this traditional option is not necessarily the best solution if window screens are also desired, the screen panels and storm panels must be switched with the season.
- Exterior flush metal storm windows that mount in the shutter rabbet of a traditional wood window frame. A relatively new innovation, the flush-frame exterior storm window is mounted in the shutter rabbet of a traditional wood double-hung sash window. Units may be custom-color finished at the factory, and sliding screen panels are standard accessories.
- Exterior 3-track storm windows that project beyond the face of the original wood window frame (least expensive). This is the storm window that created the bias against exterior storm windows. First available only in mill-finish aluminum with poor fittings and hardware, early 3-track storm windows detracted from the exterior appearance of historic windows. Today, they are available in standard baked enamel as well as custom colors, and remain a viable exterior storm window option.
- Interior metal storm windows. The most discreet of the storm window options, standard- or custom-color interior metal storm windows provide thermal upgrading of a historic window without impacting the exterior appearance of the window. With narrow-profile aluminum frames and ultra-violet filtering glass, interior storm windows are often seen in house museums. Their



Historic storm windows like this one in Gladwyne were made of wood and were removed seasonally.

disadvantage is location of the condensation surface, which in a cold climate is the interior face of the historic sash.

5.2.30 WOODWORK - CLEANING

Cleaning of historic exterior woodwork should be done in the gentlest way possible. In general, scrubbing woodwork with a diluted solution of household detergent or chlorine bleach is an effective cleaning method, followed by a water rinse using a garden hose and spray nozzle. Pressurized water washing using up to 400 pounds per square inch pressure is also acceptable, provided there are no open joints and cracks in the woodwork that would allow water to penetrate into the wall cavity. Cleaning exterior woodwork is an essential preparation step for repainting, and is also useful for extending the service life of a paint coating.

5.2.31 WOOD SIDING AND TRIM, HISTORIC

Historic wood siding includes clapboard siding, vertical-board flush siding, board-and-batten siding, and wood shingles. The visual character created by the texture and pattern of historic siding should not be altered by its replacement with different siding profiles or non-historic siding materials. The earliest synthetic siding products were pressed metal (1830s) and asbestos cement (1907), followed post-war by aluminum and vinyl. Today there is a plethora of synthetic siding and trim products that range in quality, cost, and appropriateness to historic buildings. They are summarized as follows:

- **Wood siding:** It is recommended that historic wood siding be repaired and individual rotted boards replaced to the extent practicable. Replacement wood siding may be fabricated in numerous profiles to match existing siding from rot resistant woods such as Douglas fir, western red cedar, Spanish cedar, and bald cypress.
- **Fiber-cement board:** Fiber-cement boards are castings made from Portland cement, reinforcing fibers, and additives, that are furnished with a factory paint finish that may also be field-painted. Available patterns include clapboard (lap) siding, vertical board-, shingle-pattern-, and beaded-board panels, and trim boards. Clapboards are now available in 5/8-inch thickness, and trim boards in 5/4-inch. Fiber-cement board can be field-cut to length but cannot be planed to form edge profiles. For non-profile clapboard siding and trim, fiber-cement board may be an appropriate substitute material.
- **Solid PVC and composite board:** PVC and composite plastic blends are extruded to form a range of profiles, including siding, plain- and molded trim, boards of varying thickness, shaped railings, and other profiles. The material may be shop-planed to form edge profiles and field cut and using standard woodworking tools and field-installed using conventional woodworking fasteners.
- **Vinyl siding:** Vinyl siding, which was introduced in the 1950's to compete with aluminum siding as a substitute wood siding, is reported to be the most widely used siding material in the United States today. It is produced as lap siding and trim components, with and without edge profiles. Vinyl building products are shell extrusions of PVC resin, fillers, and additives. Unlike solid PVC and composite



It is common that wood siding for primary buildings is horizontal clapboarding, while outbuildings are more likely to have vertical board siding.

boards, vinyl siding is formed as a hollow, thin shell. Vinyl siding is generally not recommended for use in historic buildings. While the siding itself may adequately simulate wood siding – assuming the exposure and thickness are the same – the detailing at corners and ends is not traditional. This becomes acute when vinyl siding is replaced in conjunction with replacement vinyl windows, where historic window trim and cornerboards are removed and the new windows are installed without trim. In contrast, if wood corner boards and wood door and window trim are retained, the vinyl siding may be acceptable.

The removal of existing aluminum and vinyl siding and its replacement with historically appropriate siding is recommended. Wood trim elements such as corner boards, window and door surrounds, brackets, moldings, and other decorative features should also be repaired or replaced to match their historic appearance. New painted woodwork may be fabricated from rot-resistant natural wood, solid PVC, or other paintable, shapeable synthetic wood products.

The cladding (wrapping) of exterior woodwork such as cornices, corner boards, fascias, projecting bays, brackets, window and door frames, porch framing and trim, and other exterior woodwork with sheet aluminum or vinyl is also not recommended. Not only does the cladding cover historic wood moldings and architectural detail, but it also causes the covered woodwork to deteriorate due to moisture that becomes entrapped under the sheet material.

DRAFT

Guidelines for New Buildings and Additions

Inside:

General Guidelines for
New Buildings and
Additions
Specific Guidelines for
New Buildings and
Additions

6.1 GENERAL GUIDELINES FOR NEW BUILDINGS AND ADDITIONS

The following guidelines pertain to new construction in Lower Merion Township. New construction includes additions to historic buildings, new structures, secondary structures such as garages, sheds, outbuildings, or workshops. In general, new construction should enhance, not detract from, the historic character of the district. In village settings, new construction should be compatible with neighboring structures on adjacent lots and across the street.

6.1.1 BUILDING HEIGHT AND FORM - ADDITIONS

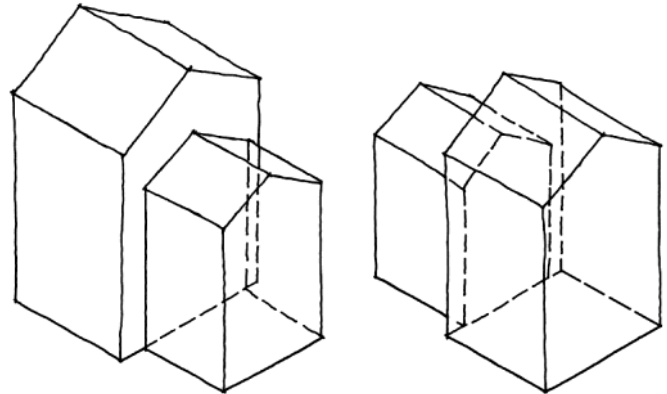
The cornice line on the principal façade of an addition should be no higher than the cornice line on the principal façade of the historic structure. Likewise, the ridge line of an addition should be no higher than the ridge line of the historic structure. The height and overall size of any proposed new addition should not exceed the height and overall size of the principal historic structure.

6.1.2 BUILDING HEIGHT AND FORM - NEW BUILDINGS

The eave line and ridge line of a proposed new structure should not exceed the height of the eave line and ridge line of flanking historic structures. The form of a new building should be compatible with the form of adjacent historic structures.

6.1.3 BUILDING PLACEMENT AND SETBACKS - ADDITIONS

Proposed additions should follow the pattern of setbacks of adjacent historic buildings and their additions in order to blend into the development pattern of the immediate neighborhood. For example, historically, most additions to buildings in a village or



Existing Structure Appropriate Addition Existing Structure Inappropriate Addition

An addition to a historic building should be a secondary form that preserves the form of the historic building. A proposed addition should be no larger than two-thirds the street frontage of an existing building.

town context were built at the building rear because there was no available building lot area on the sides of the building. These additions had minimal visual impact on the appearance of the village from the street, and new additions placed in the same manner will also have minimal impact.

For houses in a more suburban or rural setting, options for placement of additions are greater. Rear additions are often the most convenient in terms of the floor plan, and are generally the most compatible with a historic setting. Side additions may also be appropriate, especially when the massing of the existing residence is complex.



Several additions have been constructed at this historic resource in Gladwyne, but their placement behind the main block of the house does not detract from the original dwelling.



Additions to historic structures should not compete with the primary façade of the house. This addition at the side of the house would have been more appropriate if it had been set back off the face of the primary façade.

6.1.4 BUILDING PLACEMENT AND SETBACKS - NEW BUILDINGS

Setbacks for new construction must comply with the zoning ordinance. Historically, the building type and landscape setting dictated the structure's setback from the street. For buildings in a village setting, commercial buildings such as offices, retail shops, and stores fronted directly onto the street or walk. New construction in the district should follow the precedent of adjacent lots.



Successful new construction in Haverford Station has maintained a setback, elevation and rhythm similar to that of its immediate neighborhood.

6.1.5 BUILDING PLACEMENT AND SETBACKS - SECONDARY STRUCTURES

Outbuildings play an important role in the significance of the Registered Historic Districts and agricultural landscapes. In village settings, outbuildings reached by driveways between houses historically provided support functions to the dwelling, including the functions of carriage house, garden outbuilding and, later, automobile garage. Garages, sheds, workshops, and other new outbuildings should either be placed behind, and remain visually secondary to, the principal building on the lot, or follow the pattern of adjacent historic properties. Side and rear setbacks should follow the general pattern of the placement of outbuildings in the immediate neighborhood.

For farm settings, the barn and outbuildings are often more prominent than the dwelling. New outbuildings in an agricultural setting should be sited as part of a traditional farmstead complex.

6.1.6 RELATIONSHIP OF ADDITIONS TO HISTORIC BUILDINGS

A proposed addition to a building in the Historic District should be subordinate to the principal façade and mass of the historic building. The subordinate appearance of an addition can be achieved through its setback massing, width, and detail. Generally, the width of an addition should not exceed two-thirds the width of the principal historic structure.



The siting, scale and materials of this modern entrance addition to the Gladwyne Library contributed to maintaining the appropriate hierarchy of historic resource..

6.1.7 RELATIONSHIP OF THE FAÇADE PARTS TO THE WHOLE

All parts of a new building façade should be visually integrated as a composition, which should relate to adjacent buildings. The size, spacing, arrangement, and proportions of façade elements such as doors, windows, cornices, and water tables should create a harmonious composition.

6.1.8 REPLICATING HISTORIC BUILDINGS

The design of a new building should not be an exact replica of any existing historic building within the district. Copies of historic buildings among original ones look awkward and present a false historic context. However, a new structure's design may be inspired by historic building designs and features, and may be traditional in form and detailing.

6.1.9 THE ROLE OF MODERN DESIGN

The most successful new buildings in historic context are ones that are clearly modern in design but compatible with and sensitive to the massing, rhythm and character of neighboring historic buildings. The experience of a historic neighborhood or village cluster is enriched by new buildings that have merit on their own and are sensitive to their setting in a Historic District.

6.1.10 SCALE AND MASSING OF NEW BUILDINGS

Large buildings should be designed as a series of masses or building elements compatible with the immediate streetscape. The massing or volumetric shape of a building greatly affects the scale of a building and is most important design consideration for a new building. Where a large building in the Historic District is unavoidable, the mass of the proposed structure can be broken down into traditional building blocks that relate to the scale of the streetscape, thereby blending into its context.

6.1.11 VISUAL RELATIONSHIP BETWEEN THE OLD AND THE NEW

A new building or addition should relate visually to neighboring contributing historic buildings. Proposals for new designs within the Historic District should consider their specific location and immediate neighborhood. For a typical building, neighboring historic structures include those to each side of the structure and those directly across the street from the structure. For a new building located at a corner, the neighboring historic structures include all buildings at the intersection in addition to those immediately adjacent. Where a building falls near the edge of the Historic District, historic buildings located near but outside of the district should also be taken into account during the design process.

The basic building form - the massing and scale - of a new building should be compatible with the general forms of neighboring structures. Specific massing considerations include:

- overall size
- complexity of volumetric form
- combinations of solids and voids in the overall shape
- Incorporating neighborhood “building blocks” into the massing of the proposed building.
- roof configuration

6.1.12 WIDTH AND RHYTHM

Historically, the spacing of buildings along the road or village street create a rhythm of solids and voids. Additions should not fill in the spaces between buildings (unless the addition is recessed), and new buildings should not disrupt the existing rhythm of the street.

The architectural features of the façades of historic



YES



NO

A proposed large building may be made compatible with its context by breaking down its perceived massing into traditional “building blocks”.

buildings within a district have a discernable rhythm. The design of new buildings is encouraged to have a rhythm that is similar, but not identical, to the rhythm of the adjacent buildings. New buildings and additions should not be sited at unusual angles.

6.2 SPECIFIC GUIDELINES FOR NEW BUILDINGS AND ADDITIONS

The following guidelines pertain to new construction for additions and new buildings in the Historic District, and are based on the *Secretary of the Interior’s Standards for Rehabilitation*. The following elements are listed in alphabetical order.

6.2.1 DECKS

Wood decks that are visible from a public way are not recommended. They are permitted when carefully designed to be integral to the overall design of the residence. Deck floor elevations should be no higher than the first floor elevation. The total deck area should not exceed 25% of the livable area of the first floor of the proposed residence. Railings should be a simple picket design, fabricated from painted wood. Privacy screens are not recommended. Arbors of a simple design, constructed of wood, may be appropriate, subject to specific design. The exposed structure under the deck should be screened by wood lattice.

6.2.2 EQUIPMENT, BANKING AND VENDING MACHINES

Automatic teller machines (ATM) mounted on primary façades of buildings within the historic district are not recommended. Efforts should be taken to mount ATM machines on secondary façades whenever possible. The placement and layout of the ATM machine should be incorporated into the design of the ground floor. The machines should be lit using the least obtrusive light fixtures possible while still ensuring customer safety.

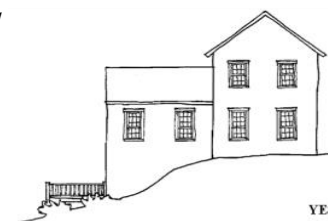
Modern pressure-treated wood decks are not recommended where visible from a public way. Top: For secondary locations, elevated wood decks supported by pressure-treated wood posts are not recommended. Middle: If a main level deck is desired, the deck should be constructed as a traditional porch, supported by ground floor walls, and roofed over. Bottom: The most recommended placement of a deck is less than 4 feet above the grade, so that the deck, when viewed from a street, blends into the terraced hillsides.



NO



YES



YES

Vending machines installed in the public view are not recommended in the historic district.

6.2.3 LIGHTING

Exterior lighting of additions and new buildings should be simple and in scale with the building. New fixtures should be simple, unobtrusive, and mounted in a traditional manner. Exterior recessed downlights, if proposed, should be placed to avoid dramatic light patterns on the proposed building façade. Exterior floodlights and spotlights should be avoided on principal façades. Lighting for signage should be inconspicuous and should be restricted to reasonably low light levels. Yard lighting and parking lot lighting should be post-mounted on maximum 12-foot high posts, or mounted on a secondary façade. High efficiency light fixtures at highly visible locations that produce yellowish or pinkish light are not appropriate.

6.2.4 MECHANICAL, ELECTRICAL AND COMMUNICATIONS EQUIPMENT

The mounting of louvers, registers, exhaust fans, alarm devices, satellite dishes, cable boxes, utility meters, communications equipment, and other mechanical and/or electrical devices should be avoided on principal façades. To minimize their visual impact, devices mounted on secondary façades should either be painted to match the color of the material on which they are mounted or screened by landscaping features. Air conditioning condenser units should be screened from public view.

6.2.5 OUTBUILDINGS - NEW CONSTRUCTION

New outbuildings should visually relate to their historic context. Outbuildings should be simple in design, and should relate to the period of construction of the principal building on the lot. The design of outbuildings should not be overly elaborate. Depending on the placement of the building lot on the street, a proposed outbuilding will be treated as either a primary or secondary façade.



This new garage is compatible with a historic setting through its use of traditional board-and-batten siding, gable roof form, storage loft, and placement on the lot.

6.2.6 PAINT COLORS AND SCHEMES

Paint colors used on additions should follow the color scheme of the original building. For new buildings, paint colors should be compatible with color schemes in the historic district.

6.2.7 PORCHES AND STOOPS

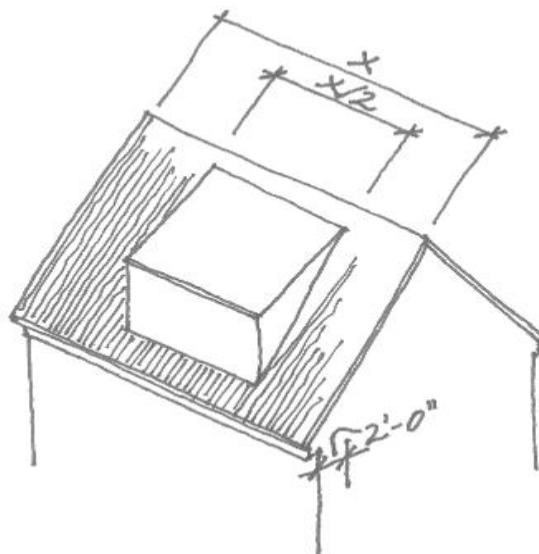
New porches and stoops are encouraged on streets where porches and stoops are common. On additions, porches or stoops should be simple in design and visually relate to the existing building. On new structures, porches or stoops should visually relate to the proposed building in a manner similar to the relationship of historic porches to existing historic buildings in the district.

6.2.8 ROOFS - DORMERS AND CUPOLAS

Dormer design, proportions, and placement on additions and new buildings should be compatible in size, scale, proportion, placement, and detail with the historic dormers found in the Historic District. Shed dormers on principal façades are strongly discouraged except where they exist in the immediate neighborhood. The total overall width of all dormers should be no wider than one-half the overall roof width.

On secondary façades, new dormers should be compatible in size, scale, and proportion with the original façade, and their placement should relate vertically to the building's fenestration. The overall width of a shed dormer should be no wider than one-half the overall roof width.

Prefabricated ventilators or cupolas are not recommended within the historic district where visible from a public way.



The overall width of a proposed shed dormer should not exceed one-half of the roof width.



Dormers should be carefully sized and placed to create a harmonious composition.

6.2.9 ROOFS - FORM

To be compatible, additions and new buildings should match the form of the dominate roof form in the historic district. Generally, on historic buildings, the roof form of an addition placed on the side of a building facing a street followed the form of the principal building. Continuing the historical precedent, additions to gable roof structures that face a street should also have a gable roof. Additions on a secondary façade, can have a different roof form from the original structure. In the design of new buildings, the use of one of the historic roof forms found in the district is recommended. Roof forms not prevalent in the historic district are not recommended.

6.2.10 ROOF MATERIALS – ADDITIONS

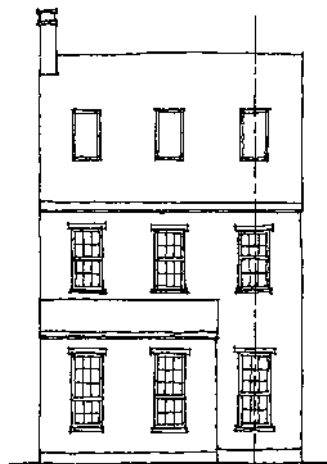
The roofing material on an addition should match the original structure or be visually similar to the existing roofing. For example, a large addition to a building with a slate roof should have a roof that is slate, a synthetic slate, or a material that appears similar in color and dimension to slate. The roofing material of a one-story shed addition to a two-story slate-roof house, however, could be another historically appropriate material such as painted metal.

6.2.11 ROOF MATERIALS –NEW BUILDINGS

The use of traditional roofing materials such as slate and standing-seam metal is recommended on new buildings. Synthetic slates, including composite rubber, concrete, and clay types, are also recommended. Pre-formed, pre-painted standing-seam metal roofs may be appropriate, depending on the complexity of the roof. If asphalt shingles are proposed, they should be heavy weight, dimensional shingles in a color similar to aged traditional shingles in the historic district.

6.2.12 ROOF - SKYLIGHTS

Careful consideration should be given to the placement of skylights. Skylights with a low profile may be installed on secondary façades, but are not recommended for primary façades. When proposed for use on secondary façades, skylights should be low-profile, flat-glazed construction, and mounted close to the roof. Skylights should relate vertically to the overall fenestration of the façade. The use of dormers and skylights on the same roof plane (i.e., next to each other) is not recommended.



While skylights are not recommended on primary façades, they may be added to secondary façades if they are incorporated into the overall pattern of doors and windows. Skylights should align vertically with windows in the wall below.

6.2.13 SHUTTERS AND BLINDS

Shutters and blinds are generally discouraged on additions and on new buildings. If shutter or blinds are proposed, they should follow the historical precedent of historical shutters and blinds in the historic district. New shutters and blinds should be properly sized to fit the opening, and should appear operable by being mounted on proper shutter hardware. Hollow plastic or metal shutters and blinds are not recommended. New shutters and blinds should be fitted with traditional shutter hardware and

should not be surface-mounted directly onto an exterior wall surface.

6.2.14 STOREFRONTS

New storefronts in new buildings and additions should be designed following the proportions, rhythm, and scale of historic storefronts in the historic district. New storefronts should repeat the components of historic storefronts, such as the frieze board, pilasters, display windows, and bulkheads, but may be simplified in detailing. While painted wood is generally the preferred construction of new storefronts, they may also be constructed of narrow-profile, factory-painted aluminum, especially where there are other historic metal storefronts in the historic district.



This new or rehabilitated storefront in Ardmore repeats components of historic storefronts found in in the District.

6.2.15 WALL MATERIALS—ADDITIONS

An addition should either replicate the existing exterior wall material in type, color, and texture or be constructed of a historic exterior wall material found in the district. If wood siding is proposed for an addition, the width and type of the new siding should complement the proportions and scale of the existing building siding. Other possible new materials that would complement existing historic wood siding include cement/fiber synthetic clapboard siding that is manufactured with a smooth surface and field painted. The wall materials of an addition should be compatible with the wall materials of the existing building. Vinyl and aluminum siding are not recommended for primary facades in the historic district.

6.2.16 WALL MATERIALS –NEW BUILDINGS

The use of historic exterior wall materials such as brick, stone, or wood siding and their related details are recommended for new construction. Recommendations for wall materials for additions also apply to new buildings. Composite wall panels, glass-fiber-reinforced concrete panels and cornices, and other contemporary wall systems may be appropriate, subject to their specific application. The principles of scale and proportion will still apply, but there are opportunities for the compatible use of new materials within the context of the historic district.

6.2.17 WINDOWS AND DOORS - ADDITIONS

It is recommended that the material of windows and doors in additions match the material of the windows and doors in the historic structure. The proportions of windows and doors in an addition should be similar to the proportions of original openings in the existing building, or multiples of the size of original openings. Depending on the size and design of the addition, replicating the sash configuration of the original building may be recommended. For all additions, it is recommended that all openings follow the proportions of original openings or be based on clear multiples of original openings. Snap-in muntins in new windows are not recommended. Sliding glass doors are not recommended on the primary façade of an addition.



Windows and doors in additions should relate to the materials and proportions of the windows and doors of the original resource.

6.2.18 WINDOWS AND DOORS - NEW BUILDINGS

Windows in new buildings in the historic district should relate to the placement and proportions of window openings in the neighborhood of the proposed new building. In a primarily residential neighborhood, windows in a new building should be of sizes and proportions similar to existing residential windows in the neighborhood. For such buildings, the total area of windows should be no more than one-third of the total wall area of primary façades. In commercial districts containing twentieth century commercial buildings, however, existing windows may be much larger. Proposed buildings in this setting should be of sizes and proportions similar to existing commercial buildings.

DRAFT

Guidelines for Sustainability

Inside:

General Guidelines for Sustainability
Specific Guidelines for Sustainability

7.1 GENERAL GUIDELINES FOR SUSTAINABILITY

By virtue of their embodied energy, historic buildings are inherently sustainable. Recycling entire buildings and entire neighborhoods maximizes the reuse of existing materials, minimizes waste, minimizes the loss of shade cover in a neighborhood, and reuses existing utility and transportation infrastructure. Because they were built when central heating and especially mechanical air conditioning either did not exist or were very primitive, historic buildings incorporate numerous climate-mitigating, sustainable features. These include porches, operable shutters, shared party walls, massive masonry walls, passive ventilation systems, natural daylighting, and other passive energy-saving devices.

As part of an overall national strategy to make all buildings more energy efficient and more environmentally friendly, energy standards and code requirements are applied to all building construction projects, including new buildings and the rehabilitation of existing buildings. While this environmental ethic is good, energy codes are based on simplistic models utilizing modern wall and fenestration systems, and often fail to recognize and account for the more complex energy conservation features built into historic buildings, such as thermal mass. In historic districts, a balance must be struck between maximizing energy conservation and preserving the historic character of individual building components, buildings, and streetscapes.

Changing Technologies

These guidelines address the challenges of incorporating sustainable features into historic buildings and historic districts. Beyond any specific guideline, the most important general guideline is Standard No. 10 of the *Secretary of the Interior's Standards for Rehabilitation*, "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." Consistent with this principle, a historic district's requirements for the placement of solar collectors is far less important than its requirements for replacement windows because of the principle of reversibility: The solar collector can be removed in the future and the historic property will return to its previous appearance, while replacement windows result in the permanent loss of the original window sashes. An array of solar collectors in a backyard may be perceived as an eyesore, but when the collectors are removed, the site can return to its previous state.

Abandoned shutter dogs or awning hardware on a historic building are a testament to changing technology and reversibility. Fabric awnings were often added to existing windows and porches to reduce solar gain, but were later removed, leaving behind only their mounting hardware. Sustainable technology will continue to evolve, with new hardware and new technology becoming less expensive and more widespread, and older systems abandoned. In more recent times, the trombe wall was retrofitted to numerous existing buildings but receives little attention in the literature today. Abandoned solar water heaters may be seen on many public buildings and private residences because of the problems inherent in piping water from rooftops to interior plumbing systems as well as advances in competing photo-voltaic collectors. In conclusion, because technology changes so rapidly, no sustainable feature should be added to a historic building or site that cannot later be undone without harm to the resource.

7.2 DAYLIGHTING

Daylighting, defined by the Whole Building Design Guide (WBDG) as the controlled admission of natural light - direct sunlight and diffuse skylight - into a building to reduce electric lighting and to save energy, was an important aspect of building design prior to the invention of electric lighting. Daylighting has been rediscovered for both energy-saving reasons

and for reasons of increased worker productivity and human comfort. Daylighting is particularly applicable to loft building conversions, and through the innovative use of skylights and light tubes, may be utilized in residential buildings.

7.2.1 COATINGS FOR NEW AND EXISTING GLASS

Daylighting is reliant on windows in walls and roofs. One means of controlling light emitted through windows is coatings on glass. Reflective and tinted coatings are not recommended for new and existing window glass in the historic district. Such coatings change the relationship of the building interior to the street, analogous to a person wearing sunglasses indoors. Coatings also change the scale of window openings in a wall, making the overall wall appear more monolithic and lacking in human scale. There are, however, sophisticated coatings that significantly reduce solar heat gain and glare while retaining the visual properties of clear glass. Such coatings, when used on new buildings, have no impact on the historic district.

7.2.2 AWNINGS

Awnings are used to shade windows from direct sunlight, reducing glare and solar heat gain. Although once a common residential element, most awnings today are used to shade storefront windows. See 5.2.2 for a discussion of commercial awnings. Residential awnings remain an appropriate method of shading windows, provided they are simple in design, and are striped or solid color, using colors appropriate to the period of the building.

7.2.3 SKYLIGHTS

Skylights, light monitors, light tubes, and other forms of overhead natural lighting can provide natural



Canvas awnings became popular for residential and commercial buildings during the early 20th century. This passive measure reduces solar gain and allows windows to remain open during rainfall.

lighting to areas of buildings that are remote from perimeter walls. In former industrial buildings, light monitors are important architectural features that should be preserved. For skylights proposed for existing sloped roofs, see 5.2.28. For skylights proposed for roofs in new buildings and additions, see 7.2.12. Skylights proposed for flat roofs, where not visible from the ground, have no impact on the historic district.



Tinted glass is not recommended for historic windows. Coatings on glass change the scale of window openings, making the wall appear more monolithic and lacking in human scale. Also, the connection between building interior and the streetscape is lost.



Despite inconsistent paint maintenance, the durable, old-growth heart pine used in the 200-year old moldings of this dormer are repairable, accept paint readily, and offer a more reliable service life than new woodwork. Left: Following paint removal and prior to woodwork restoration; right: completed dormer.

7.3 DURABLE MATERIALS

Material durability is an important principle of sustainability. The wood species selected for exterior woodwork should be rot-resistant and hold paint well. Historic wood window sashes and shutters were constructed with old growth softwood lumber that is no longer available. Because of the durability of this original wood, repaired sashes and shutters generally outlast new sashes and shutters. Finding suitable porch flooring is also problematic. Porch flooring, fabricated from solid polyvinylchloride or composite wood/plastic resin and formed in traditional tongue-and-groove profiles, may be an appropriate substitute material for painted wood. Likewise, smooth, field-painted polyvinyl chloride (PVC) trim may be an appropriate substitute material for painted exterior woodwork.

7.4 GEO-THERMAL HEATING AND AIR CONDITIONING

Ground-source heat pumps, commonly referred to as geo-thermal heating and air conditioning, are applicable to historic structures under certain circumstances. For historic structures with a ducted, all-air, heating system, the change-over to geothermal will have minimal impact on the structure. The change-over will improve the exterior appearance of the site because geo-thermal heating and cooling eliminates the need for outdoor condensing units. However, to drill wells for ground-source heat pumps, the site must be large enough and accessible enough to accommodate a large drilling rig. Most urban sites cannot accommodate such a large truck,

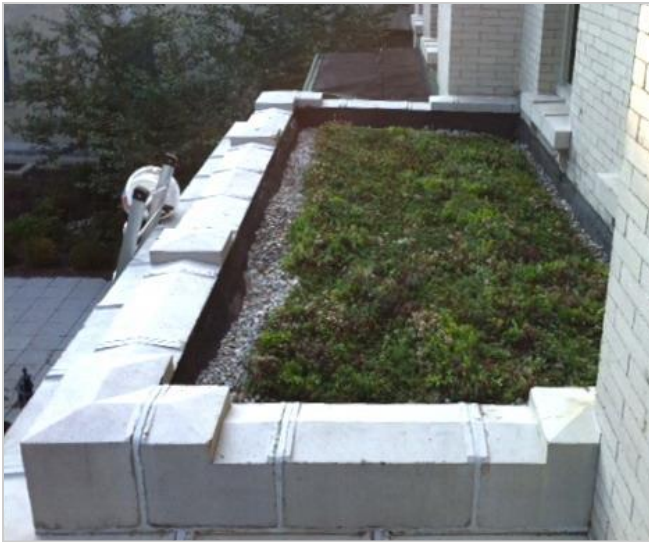


To drill wells for ground-source heat pumps, the site must be large enough to accommodate a large drilling rig.

so opportunities for geo-thermal systems are largely limited to structures in lower-density neighborhoods and rural areas such as Lower Merion Township.

7.5 GREEN ROOFS

Green roofs, defined as roofs vegetated with densely-spaced plants that shade the roof deck, reduce heat islands on a neighborhood level, reduce cooling loads for a building, and reduce storm water runoff. They are largely limited to flat roofs, and typically are not visible from the street. Existing roof framing often requires reinforcement to support the additional load of the plantings and retained water, and roof



If parapet walls are high enough, there is adequate structure and drainage, flat roofs on buildings in the historic district may be vegetated.

membranes and roof assemblies must be carefully selected to withstand constant wet conditions. Although there are historic examples of vegetated sloping roofs in North America, they are rare and all rural. Except for historic districts that contain historic examples of vegetated sloping roofs, they are not recommended for historic buildings or new buildings in historic districts. Vegetated flat roofs have no visual impact on the historic district unless the roof has no parapets or the vegetation is taller than the parapet. Visible vegetation on existing flat roofs is generally not recommended, but may be appropriate for new buildings and additions.

7.6 PASSIVE VENTILATION SYSTEMS

Prior to the advent of mechanical ventilation, passive ventilation systems were employed in all types of occupied buildings. Operable windows, sometimes equipped with insect screens, provided passive ventilation for many historic buildings. Buildings were sometimes built with passive ventilation systems that included wall registers and brick air ducts that discharged through the roof in what appear to be chimneys. Attic spaces were ventilated by means of gable end louvers or sheet metal gravity ventilators. Passive ventilation remains a viable means of conserving energy and is a component of sustainable new design. It is recommended that operable windows and historic roof ventilators be retained. However, modern turbine ventilators and power roof vents are not recommended for roof slopes on primary facades. Continuous soffit vents fabricated from perforated aluminum or vinyl are not



Ornamental sheet copper gravity ventilators were commonly employed on institutional buildings prior to mechanical air conditioning. Often still functional for attic ventilation, they should be preserved.

recommended where visible.

7.7 RAINWATER COLLECTION SYSTEMS

Collecting rainwater on-site for use in garden irrigation reduces storm water runoff and conserves water. Rain barrels placed at the bottoms of downspouts do little to reduce storm water runoff, but may be a plant-watering convenience. However, rain barrels placed on the sidewalk in front of row houses or commercial buildings are not recommended. Underground rain water collection systems can be built large enough to make an impact on stormwater. Roof water piped to a large tank buried in the ground has no visual impact following construction. However, like geo-thermal heating and air



Although invisible after installation, an underground rainwater collection tank requires a property of adequate size and accessibility.



Although placing solar panels on secondary roofs is preferable, they are permitted on principal roof slopes when no other technically feasible option is available. A rectangular array such as the one on this converted barn (left) is preferable to the U-shaped configuration on the right, but both are allowed.

conditioning systems, the site must be large enough for a water tank and accessible enough to accommodate excavating equipment required for installation.

7.8 SOLAR PANELS

Solar panels first appeared in the 1970s in the form of solar water heaters. Solar water heaters decreased in popularity because of the problems inherent in piping water from rooftops to interior plumbing systems as well as advances in competing photo-voltaic collectors. Wind power, hydro, and solar photovoltaics are the three principal renewable energy sources in the world. Solar panels are built as modular units that are grouped together to form an array. A solar array may be ground-mounted on an open metal framework that secures the panels at an angle best suited to maximize solar collection, or the array may be mounted on the roof of a new or existing building. The National Park Service and the National Trust for Historic Preservation have developed guidelines for solar panels, as follows:

- a. *Locate solar panels on the site of a historic resource* [rather than on the roof of the resource]. This guideline is only achievable in low-density neighborhoods and rural areas, and the visual impact of a ground-mounted array must be considered. Installing an array in the front yard of a historic property is not recommended.
- b. *Locate solar panels on new construction.* If mounting an array on the ground is not feasible and if the planned project includes new construction, placing the array on the roof of the new construction is preferable to

the existing historic building.

- c. *Locate solar panels on non-historic buildings and additions.* If the historic property has outbuildings or a historic building has non-historic additions, placing the array on one of the non-historic roofs is preferable to the historic building.
- d. *Place solar panels in areas that minimize their visibility from a public thoroughfare.* The roof of the primary façade is the least-preferred location for a solar array (see 5.1.5 for a description of primary and secondary façades). Where possible, solar panels should be placed on the roofs of secondary façades and on flat roofs where their visible impact will be less. For all sloping roofs, the solar panels should be low-profile, flat panels that are mounted parallel to the roof plane and held back not less than 18 inches from any roof ridge, hip, penetration (such as a chimney or dormer) or eave. Arrays should be laid out as simple rectangles where feasible. “H,” “L,” “T,” and “U” configurations are also allowed where a simple rectangle is not feasible.
- e. *Avoid installations that would result in the permanent loss of significant, character-defining features of historic resources.* Solar panel installations should be reversible. Technical obsolescence for any solar panel is assured, so any installation should be built in a manner that it can be entirely removed and replaced with the newest technology without harm to the character-defining features of the historic building.

f. *Require low profiles.* See 7.8.d above.

On flat roofs, set solar panels back from the edge.

Because the solar panels on a flat roof must be mounted on a metal frame to maximize the capture of solar energy, the height of the frame is important. A solar array installed on a flat roof is very similar to rooftop mechanical equipment, and its visibility from the street should be minimized. The array should be held back approximately 8 feet from the primary façade of the building.

7.9 WINDOW UPGRADES

Windows have become the central focus of energy inefficiency in existing buildings. Despite empirical evidence to the contrary, the popular press overwhelmingly singles out historic wood and steel windows as the greatest energy loss problem in existing buildings. The same press encourages replacement windows as the preferred option for upgrading historic windows. Historic windows are portrayed as drafty, poorly-fitting, in need of paint, and single-glazed. The recommended solution is always replacement windows, a solution that the replacement window industry invented and the green building community supports because the outcome is measurable.

While replacement windows are an appropriate solution for severely deteriorated historic windows, the vast majority of existing historic windows can achieve equal performance levels through a combination of repairs, weatherstripping, and storm windows. For guidelines relating to existing windows, see 5.2.29 through 5.2.31.



Custom-color, three-track storm windows are now available as flush units that are placed in the shutter rabbet of the historic window frame.

Guidelines for Preserving Historic Streetscapes

Inside:

General Guidelines for Preserving Historic Streetscapes
Specific Guidelines for Preserving Historic Streetscapes

8.1 GENERAL GUIDELINES FOR PROTECTING HISTORIC STREETSAPES

8.1.1 GENERAL

A primary purpose of the historic district ordinance is to preserve the historical character of the historic districts. Streetscapes are the public spaces formed by buildings along streets in a city, town, or village setting. These outdoor, linear rooms have buildings as walls, street and sidewalk paving as flooring, the sky as a ceiling, lighting provided by the sun by day and street lights by night, and furnishings consisting of vegetation, planters, building stoops and steps, benches, trash receptors, automobile signage, and other accessory items. Streetscapes are dynamic and change with the weather, time of day, and season. The public perception of a neighborhood or historic district is formed by the quality of the streetscapes.

The quality of a streetscape is formed by both the character of the buildings that define the street space and/or the character of the outdoor ground surfaces, vegetation, walls, fences, and furnishings that enrich the space.

Rural landscapes are cultural landscapes that include historic buildings in a setting that combines the work of nature and man over time. Examples include a stone bridge over a stream, iron furnace ruins in a natural setting, or a farmstead surrounded by fields. In some respect the rural landscape is more fragile than the village streetscape, because open space is a critical component of the rural landscape. Any new building or addition that is visible to the public results in a loss to the integrity of the landscape.



Continuous rows of three-story commercial buildings set right on the sidewalk define the character of the Ardmore Commercial District Streetscape.



In Haverford Station, the streetscapes are defined by a uniform setback of dwelling units set at grade with one story open porches facing the street.

8.1.2 STREETSCAPES OF LOWER MERION HISTORIC DISTRICTS

The historic districts of Lower Merion Township are diverse, and do not follow the general pattern of suburban residential development of much of the township. They may be characterized as follows:

Ardmore Commercial Center Historic District:

The district is comprised of densely packed 1- to 5-story buildings with retail on the ground floor and residential or office use above. Most buildings date from the first half of the 20th century, with metal storefront framing and large storefront windows. Within this district, there is a clear urban pattern of contiguous masonry buildings, built on the sidewalk line, which should be adhered to in any proposed new construction.



English Village Historic District:

This residential district is remarkably cohesive and intact, with uniform setbacks, uniform building sizes, uniform building spacings, a consistent application of the twin house with shared driveway, a consistent palette of materials, and winding streets.

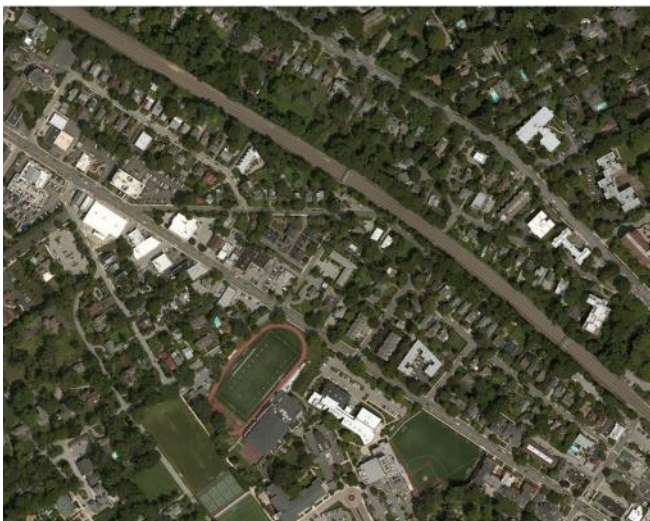


Gladwyne Historic District: Recognized as a crossroads village, the Gladwyne Historic District is best perceived as and defined by rows of buildings along two country roads – Youngs Ford Road and Righters Mill – with commercial buildings at the intersection. Although there are noncontributing resources at crucial points, new construction and additions to existing buildings should reinforce the character of the intersecting country roads.



Haverford Station Historic District:

Streets paralleling the railroad line, with relatively uniform-size, uniformly-spaced, single-family dwellings at grade or set on a terrace. Despite the presence of several non-contributing resources, the district maintains a consistent historic residential character.



Mill Creek Historic District:

Focused on Mill Creek and Old Gulph Road that parallels it, the Mill Creek Historic District preserves the setting and natural beauty of Mill Creek and the John Roberts mill ruin, John Roberts House, a large converted barn, and other early buildings.



8.2 SPECIFIC GUIDELINES FOR PROTECTING HISTORIC STREETSAPES AND LANDSCAPES

8.2.1 ACCESSIBILITY

These guidelines pertain to the addition of exterior elements required to provide accessibility to historic buildings in the Historic District, and are based on the *Americans with Disabilities Act (ADA)* and accessibility provisions of International Building Code. Building accessibility for individuals with disabilities should be achieved without compromise to historic materials or to character-defining features of a historic building or site. A ramp or vertical access lift should not be placed on a primary façade of a historic building where it can be avoided.

If the only feasible placement of a ramp or lift is on a primary façade, efforts should be made to minimize its visual impact on the façade, and the building owner should work with the HARB and the Code Enforcement Officer to achieve accessibility without visual intrusion. Sometimes accessibility devices can be concealed effectively within a traditional building element. For example, a vertical platform lift could be built within what appears to be a traditional porch, or a ramp can be integrated into an entrance terrace. Pressure treated wood railings and exposed structures are not recommended.



Examples of successful ramps. Left (get better pic): The restaurant entrance requires only a short ramp which can be set behind the entrance portico to mask the presence of the ramp. Right: Porches provide a natural screen for a new ramp.

Where possible, a building addition to a public building should be designed to include features that make up for any accessibility deficiencies of the original building. This approach can eliminate the need for intrusive alterations to the original building.

All new buildings except private homes and churches are required by law to be accessible to persons with disabilities. New buildings in Registered Historic Districts and Village Clusters should be designed with integral accessibility features, so that changes in level are accommodated within the new building, not at the building exterior.

8.2.2 DRIVEWAYS AND OFF-STREET PARKING

Off-street parking areas should be carefully planned to protect the historic character of village settings. The removal of mature landscaping and trees to provide parking areas is discouraged. If a new parking area or driveway is required at a location that is currently vegetation, grass-block pavers, clay brick, Belgian blocks, or crushed stone are encouraged.



Mill Creek Historic District preserves the setting of the Roberts Mill with several of its oldest structures set between the creek and Old Gulph Road.



English Village is a cohesive district with uniform building setbacks, sizes and materials.

8.2.3 FENCES

Wood picket, vertical board, wood stockade, and ornamental iron fences are found in the Historic District. Chain-link fences and plastic fences are not recommended in the Historic District except on rear areas of lots. In general, new fences should be compatible with the specific streetscape and comply with the zoning ordinance. New fences along street fronts should be designed to allow views of the yard and building. New fences for rear and side yards may be more opaque. Gates should be designed to swing into the private walkway or driveway, not onto the public sidewalk. Fences alongside and rear lot lines may be constructed of rough board, plank, or welded wire fabric, but fences near dwellings should be more refined or ornamental.

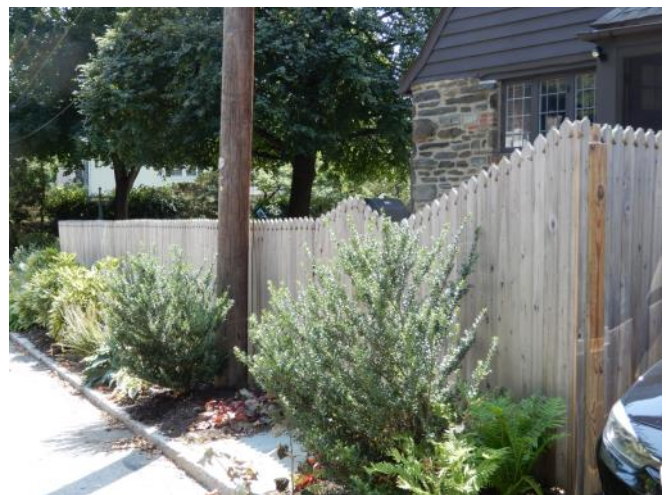


8.2.4 RETAINING WALLS

Existing historic retaining walls should be preserved or restored. New retaining walls that are visible from a public way should be built with materials traditional to the Historic District. Railroad ties, pressure-treated lumber, and decorative concrete units are not recommended retaining wall materials.

8.2.5 SIDEWALKS

Surviving historic sidewalks should be preserved. New walks should be constructed from materials traditional to the historic district.



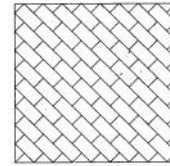
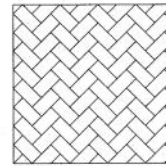
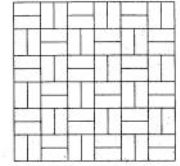
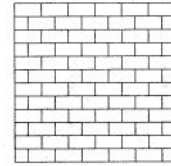
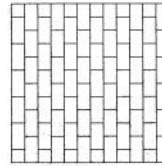
Fences further define the streetscape in dense districts and should complement the architectural character of the styles present.



Retaining walls are distinguishing features in several Historic Districts and should be preserved.

8.2.6 SIGNAGE

Signs should be compatible with the scale, proportion, form, and architectural detailing of the building to which they are applied. The Borough signage ordinance dictates requirements for signage. Projecting signs (hung perpendicular to the wall on a decorative bracket) and wall-mounted signs that are rectangular, square, or oval are appropriate to the majority of historic buildings. Free-standing signs are appropriate for buildings that are set back from the front lot line and fronted by landscaping. A traditional sign type such as wood with either carved or painted lettering is highly encouraged. Signs



Preservation and maintenance of historic brick sidewalks is highly encouraged, including replication of the prevalent, existing brick pattern.

should not obscure any architectural detail. Appropriate colors for signs were traditionally intense versions of building colors— high-gloss bottle greens, olives, golds, and burgundies on a neutral background. On commercial buildings with a storefront, signs should be placed in the signboard area (frieze) located above the storefront windows and below the upper-story windows.

Corporate logos and standard corporate lettering styles that are non-traditional should be de-emphasized in the signage design for a historic building. Creative graphic solutions, in which the corporate logo or corporate lettering style is a secondary element, are recommended.

Where signage lighting is required, gooseneck or hidden lights are recommended. Internally illuminated signs are generally not recommended, except back-lit individual pin-mounted letters.

Street address numerals should be simple in style, with characters not more than 4 inches high. Script styles and the spelling-out of the address are not recommended.



In Gladwyne Historic District, ____ Lane is defined by small twins, set tight to the street and close together.

8.2.7 STREET AND YARD LIGHTING

Site lighting should be compatible with the village setting, and may include either traditional (period) lighting fixtures or simple modern fixtures. Yard lighting and parking lot lighting should be post-mounted on maximum 12-foot high posts. High-efficiency fixtures such as mercury vapor or low-pressure sodium are not recommended because of their light color.

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Appendices

A. GLOSSARY OF ARCHITECTURAL TERMS

architrave: 1) The lowest horizontal element of a classical entablature; 2) The ornamental moldings (trim) around windows, doors, and other wall openings.

asymmetrical: Not symmetrical

baluster: A shaped, short vertical member, often circular in section, supporting a railing or capping.

balustrade: An assembly consisting of a bottom rail a row of balusters and a top rail. See Figure 2 for a roof balustrade.

bay: A regularly-repeated main division of a building design. A building whose façade is five windows wide may be described as a five-bay building.

bay window: A window structure projecting beyond the main wall plane; if attached to the building above ground level, properly called an oriel. See Figure 1.

blind: A louvered shutter that excludes vision and direct sunlight, but not indirect light and air, from a house. See Figure 8.

bond: The setting pattern of bricks or stones, such as common bond, Flemish bond, etc.

bracket: A projecting support placed under an architectural overhang such as a cornice; often ornate. See Figure 1.

brick mold: The wood trim between a window frame and wall masonry.

capital: The top member (cap) of a column.

casement sash, casement window: A window sash which is side-hinged; a window having casement sashes.

casing: The exposed architectural trim or lining around a wall opening.

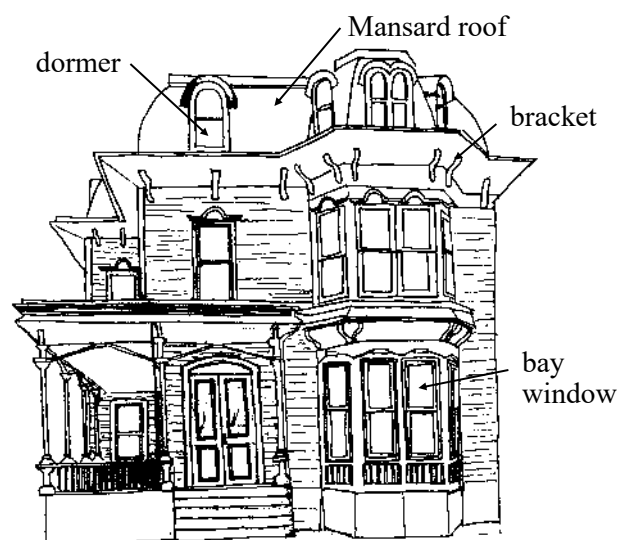


Figure 1.

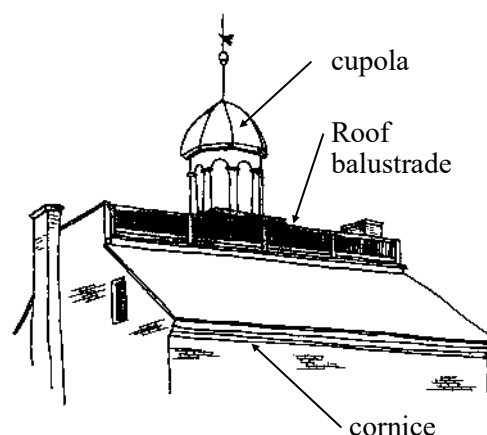


Figure 2.

clapboards: Narrow boards applied horizontally to an exterior wall, each of which overlaps the one below it to create a continuous skin over the wooden frame.

classical: 1) Decorative elements deriving directly or indirectly from the architectural vocabulary of ancient Greece and Rome; 2) architectural harmony based on the principles of ancient Greek and Roman architecture.

column: A long vertical structural member that supports a load; in classical terms, a cylindrical support having a base, shaft, and capital.

cornice: Strictly, the upper projecting part of an entablature; in general terminology, the exterior assembly that closes the joint between the wall and roof of a building.

cupola: A structure set on a roof ridge, with a dome or hipped roof. See Figure 2

doric: One of the 5 classical orders, column usually without a base and with a simple capital.

dormer: A roofed structure with a vertical window that projects from a pitched roof. See Figure 1.

double-hung sash window: A window with two vertical sliding sashes, each closing half of the window opening.

door surround: Decorative treatment at the sides and top of a door. See Figure 3.

eave: The lower part of a roof that projects beyond the wall.

elevation: The perpendicular view of a side of a building; an accurate drawing of one side of a building that represents its true dimensions in the plane perpendicular to the line of sight. See figure 4

ell: A wing or addition extended at a right angle from the principal dimension of building, resulting in an "L" shaped plan.

entablature: The horizontal member carried by columns, composed of architrave (bottom), frieze, and cornice (top). See Figure 5.

façade: The exterior front face of a building; usually the most ornate or articulated elevation.

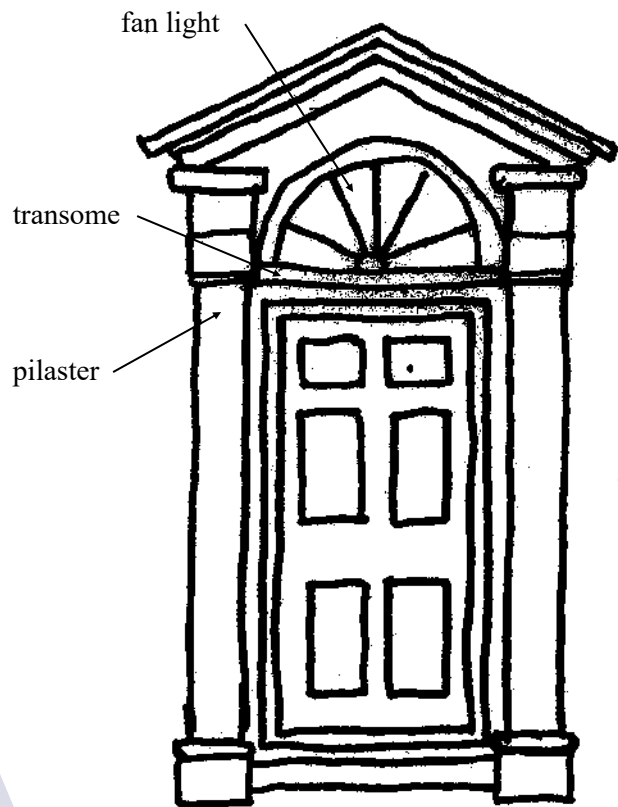


Figure 3.

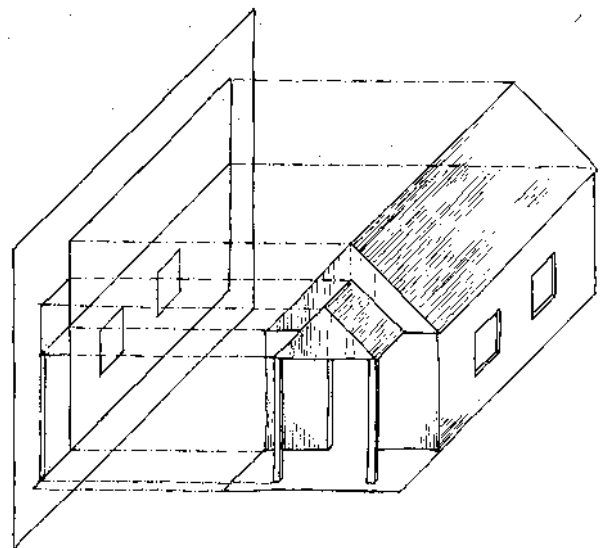


Figure 4.

fanlight: A half-circular or half-elliptical window; often placed over a door.

fascia: Any long, flat horizontal band or member.

fenestration: The arrangement and design of window and door openings in a building.

French door: A door with a top and bottom rail, stiles (sides), and glass panes throughout most of its height.

frontispiece: An ornamental portal or entrance bay around a main door.

gable end,: The end wall of a gable-roofed building. See figure 6.

header: In brick masonry, a brick laid so that its end is exposed in the finished wall surface. See Figure 7.

hip: The external angle at the intersection of two roof planes; a hip roof has roof planes that slope toward the eaves on all sides of the building.

hood: A projecting cover placed over an opening to shelter it.

In-kind. Replacement building component matching the original component in material, size, profile, texture, and color.

light. A pane of glass in a window sash.

lintel. A horizontal structural member that spans an opening, for example a window lintel.

Mansard roof: A roof that is double pitched, the lower being much steeper, designed to allow a full story height within the attic space. See Figure 1.

mass: Bulk or three-dimensional size of an object.

massing: The combination of several masses to create a building volume; organization of the shape of a building, as differentiated from wall treatment, fenestration, etc.

mullion: A vertical member separating windows, doors, or panels set in series; often used for structural purposes.

muntin: A slender member separating panes of glass in a window sash.

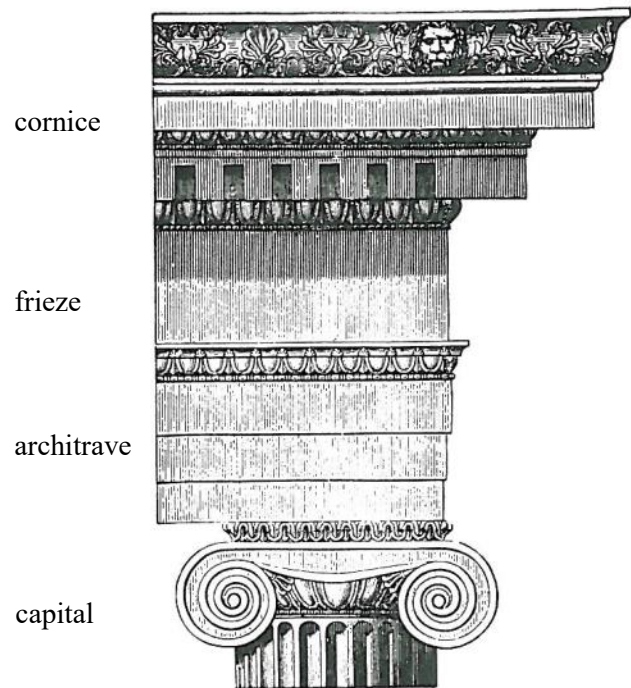


Figure 5.

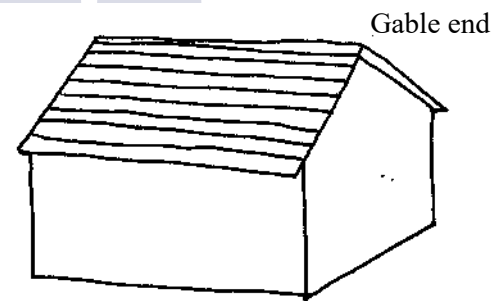


Figure 6.

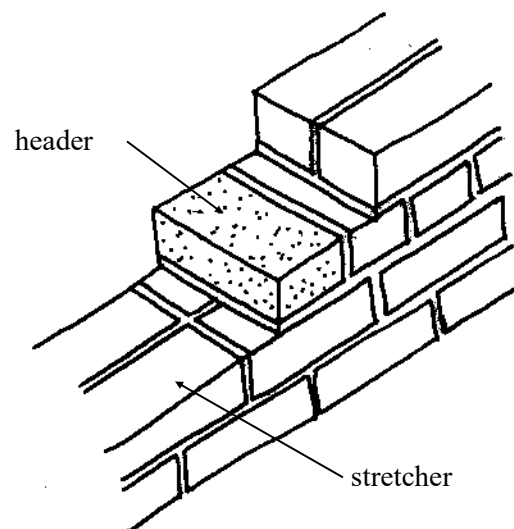


Figure 7.

order: In classical architecture, one of the five orders: Tuscan, Doric, Ionic, Corinthian, and Composite.

oriel window: A window structure projecting beyond the main wall plane attached to the building above ground level. See Figure 8.

Palladian window: A three-part window consisting of a prominent center window unit, often arched, flanked by smaller windows. See Figure 9.

pane: A flat sheet of glass cut to size for glazing use in a window; also called a **light**.

panning: The wrapping of window trim, door trim, cornices, and other exterior woodwork with aluminum or vinyl sheeting.

parapet: A low wall at the edge of a roof or balcony; the portion of a fire wall or party wall above the roof level.

parge: A coating of cement-based plaster (stucco) applied over rough masonry work.

pediment: In classical architecture, the triangular gable end of a roof above a horizontal cornice; a similar triangular form over a door or window. See Figure 10.

pergola: A garden structure with an open wood-framed roof, often latticed.

picket fence: A fence formed by a series of vertical pales, posts, or stakes and joined together by horizontal rails.

pilaster: A flat vertical element applied to the wall surface that simulates a classical column.

pitch, roof: The slope of a roof; usually expressed as a ratio of vertical rise to horizontal run (inches vertical in 12 inches horizontal, for example 5 in 12 pitch).

plan: A two-dimensional view of a building, or horizontal section of it, seen from above; hence, a precise drawing showing the arrangement of design, including wall openings and dimensions. See Figure 11.

porch: A structure attached to a building to shelter an entrance or to serve as a semi-enclosed space, usually roofed and generally open-sided.

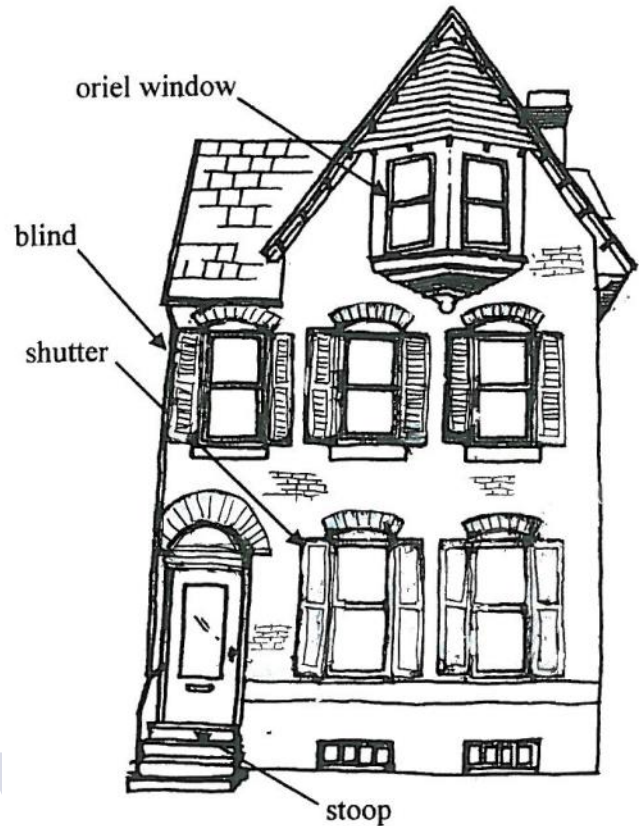


Figure 8.

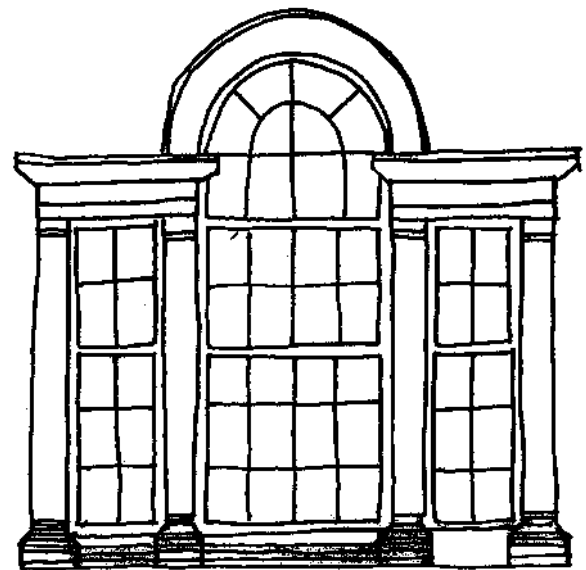


Figure 9.

proportion: The relation of one dimension to another; usually described as a numerical ratio; in architecture, proportions determine the creation of visual order through the coordination of shapes in a design.

quoin: A masonry (or simulated masonry) unit applied to the corner of a building; often slightly projecting. See Figure 12.

rhythm: In architecture, the repeated pattern of building elements such as doors and windows.

ridge, ridge line: The horizontal line formed by the juncture of the upper edges of two sloping roof planes.

sash: The movable framework holding the glass in a window.

sealed insulating glass:

segmental arch: An arch in which the arched portion is less than a semi-circle.

shutter: An external movable screen or door used to cover a wall opening, especially a window; originally for security purposes; often confused with louvered blinds. See Figure 8.

sidelight: A framed area of fixed glass alongside a door or window opening.

sill: The horizontal lower member of a window or other frame.

simulated divided light sash: A wood sash glazed with a single pane of sealed insulating glass, to which is glued a beveled wood muntin grid at the exterior and a molded wood muntin at the interior, to simulate the appearance of a true divided light window sash.

site plan: An accurate scaled drawing of a site (lot) as if seen from above, describing the property boundary and orientation, the location of buildings, driveways, walks and other constructed site improvements, the retained vegetation, and new plantings and finished grade contours.

skylight: A glazed opening in a roof plane that admits light.

stoop: An uncovered platform and steps at an entrance. See Figure 8.

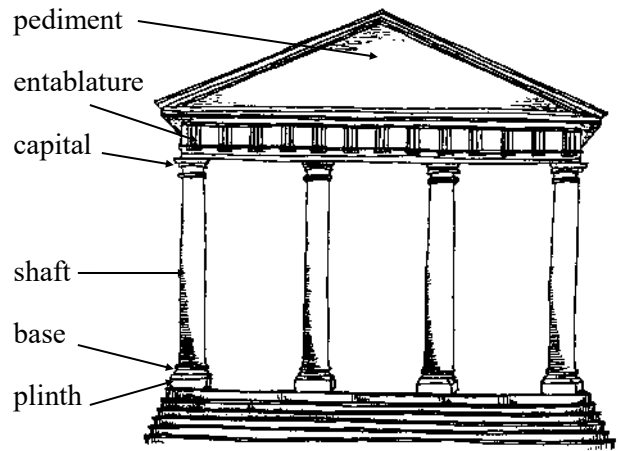


Figure 10.

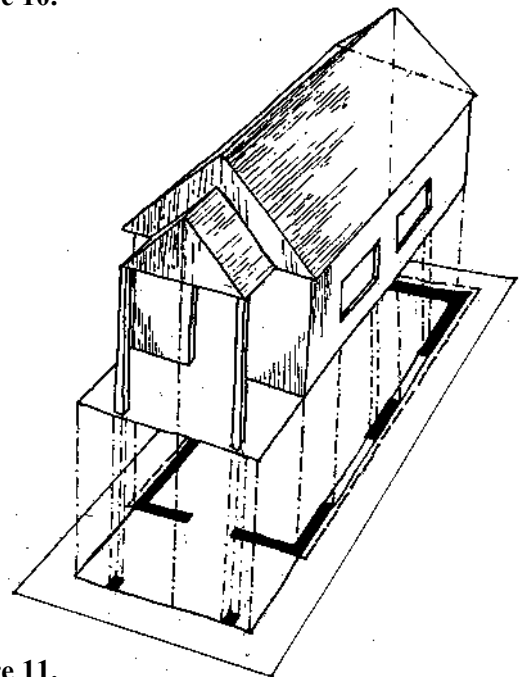


Figure 11.

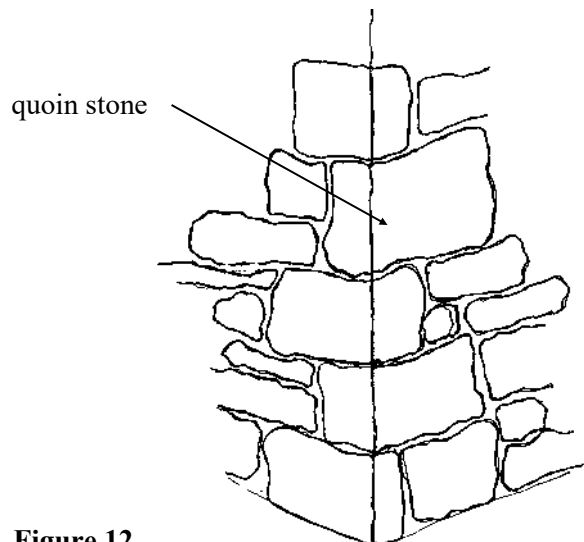


Figure 12.

streetscape: A setting or expanse consisting of the street, landscaping, and buildings along a street, as seen by the eye in one view.

stretcher: A brick laid with the long side visible in the finished work. See Figure 13.

string course: A horizontal course of masonry or wood trim which projects from a wall. See Figure 14.

symmetrical: A similarity of form or arrangement on either side of a dividing line.

transom: A horizontal bar of wood or stone separating a door from a transom window above it. See Figure 14.

vernacular: A mode of building based on regional forms and materials.

water table: A horizontal course of masonry or wood trim separating the foundation walls from the exterior walls above. See Figure 14.

(Glossary definitions are in part based on *Historic Architecture Sourcebook* by Cyril M. Harris, Ed., New York: McGraw-Hill Book Company, 1977)

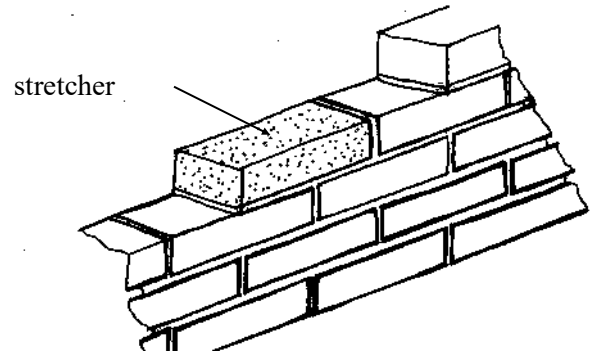


Figure 13.

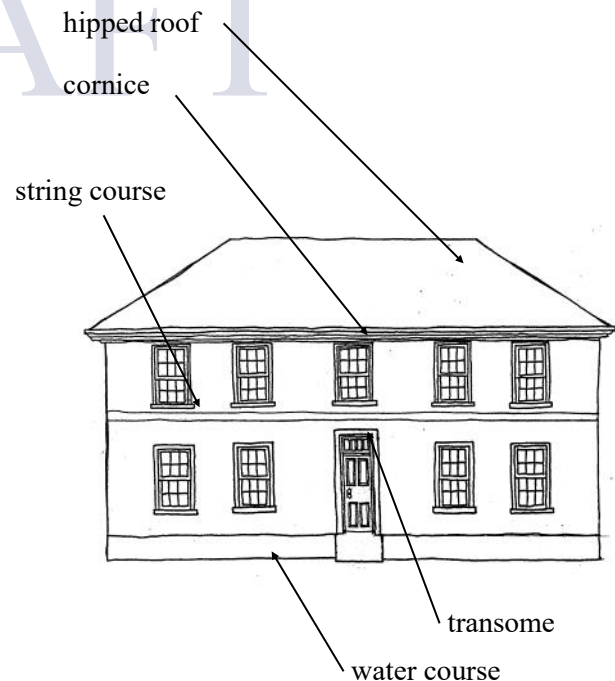
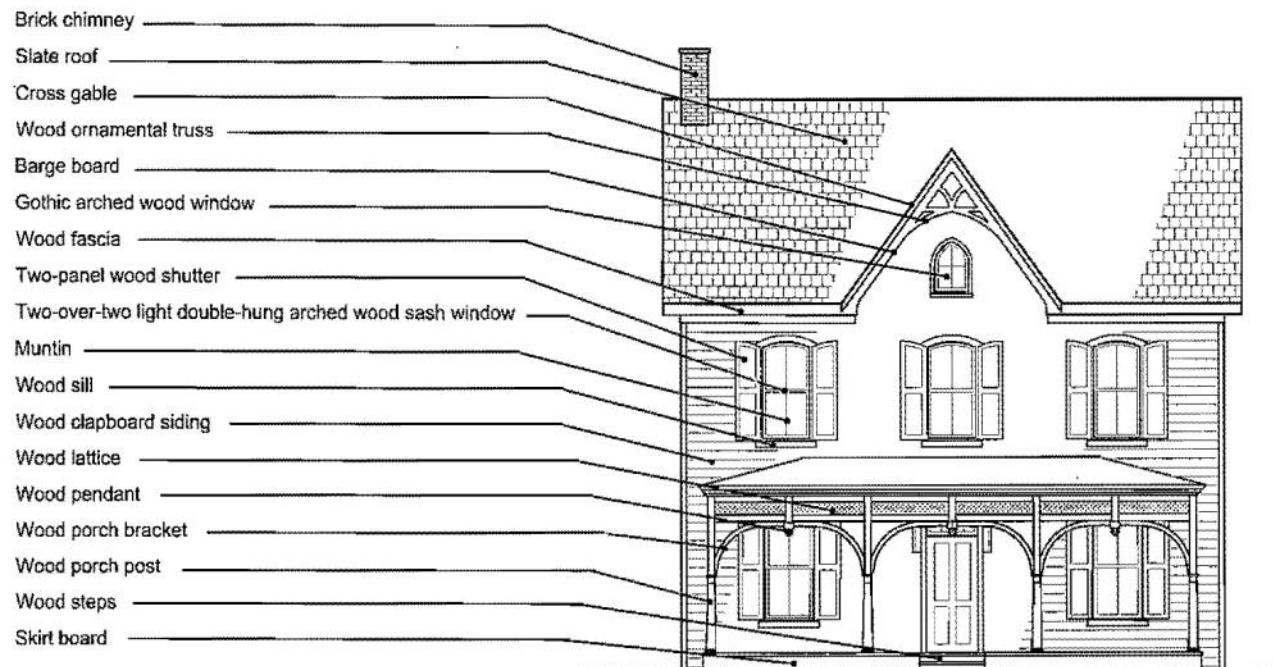
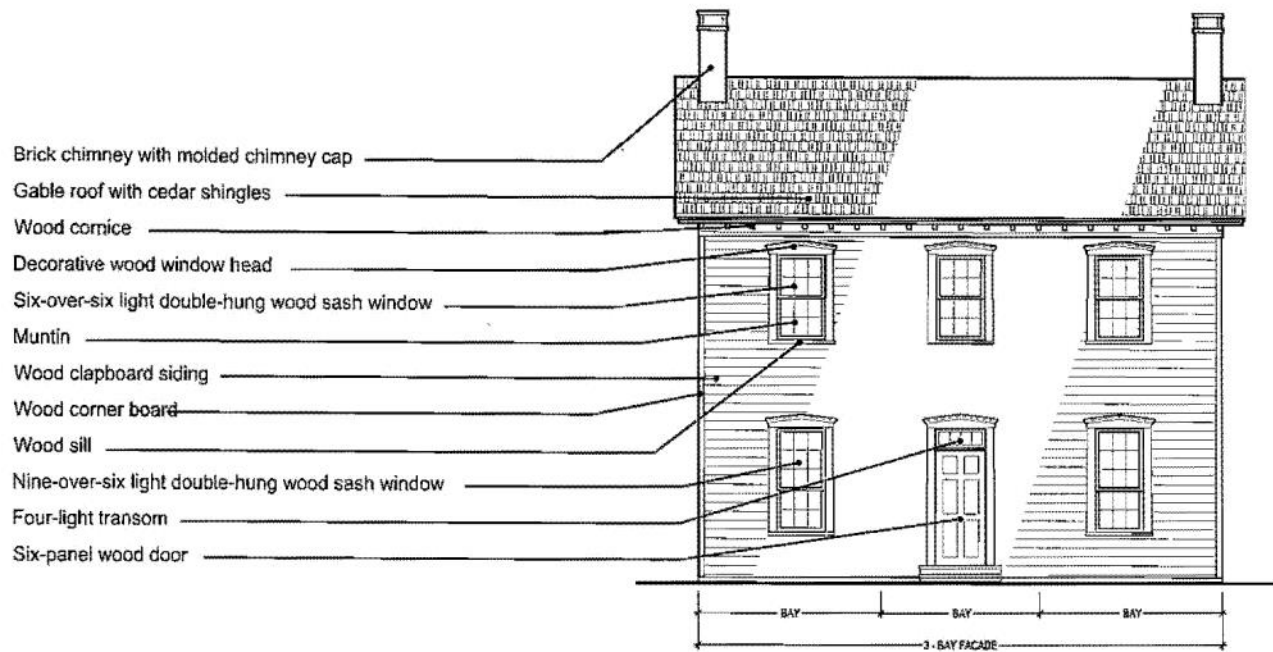


Figure 14.

GLOSSARY OF TERMS



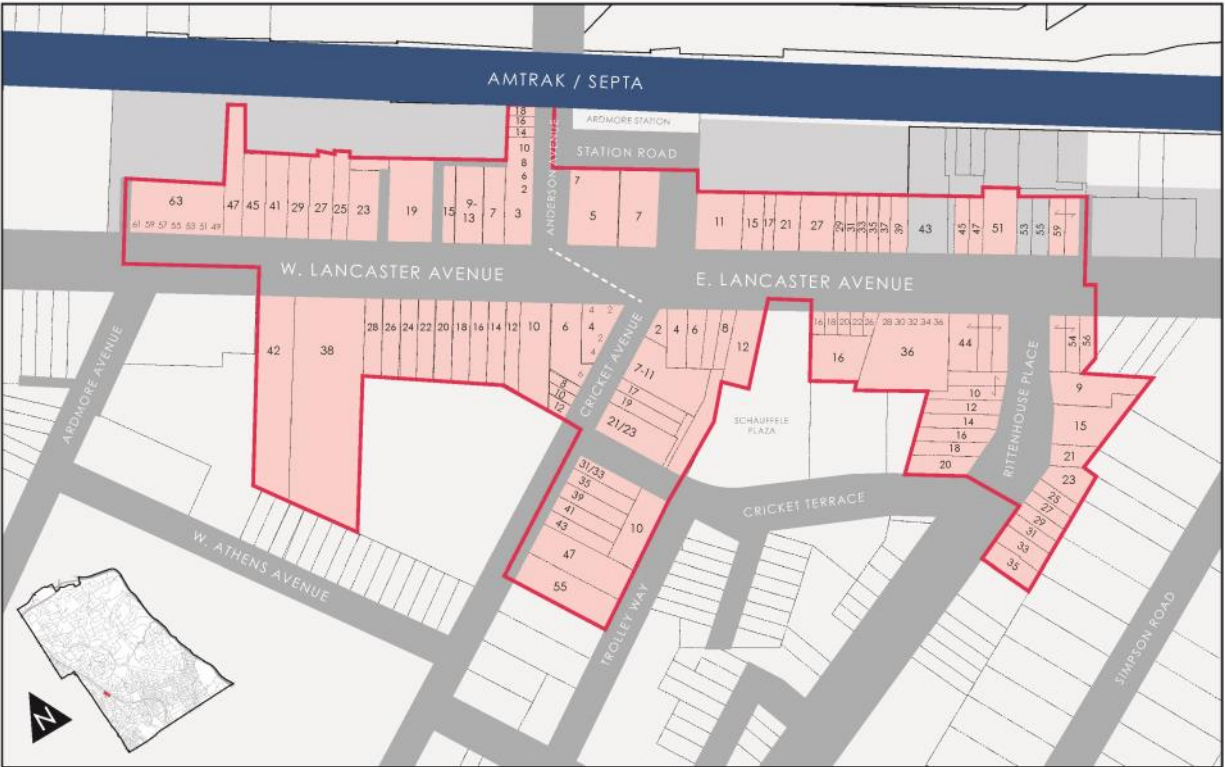
B. MAPS OF LOWER MERION HISTORIC DISTRICTS



LOWER MERION
TOWNSHIP
HISTORIC
PRESERVATION

Ardmore Commercial Center
Historic District

H
A
R
B



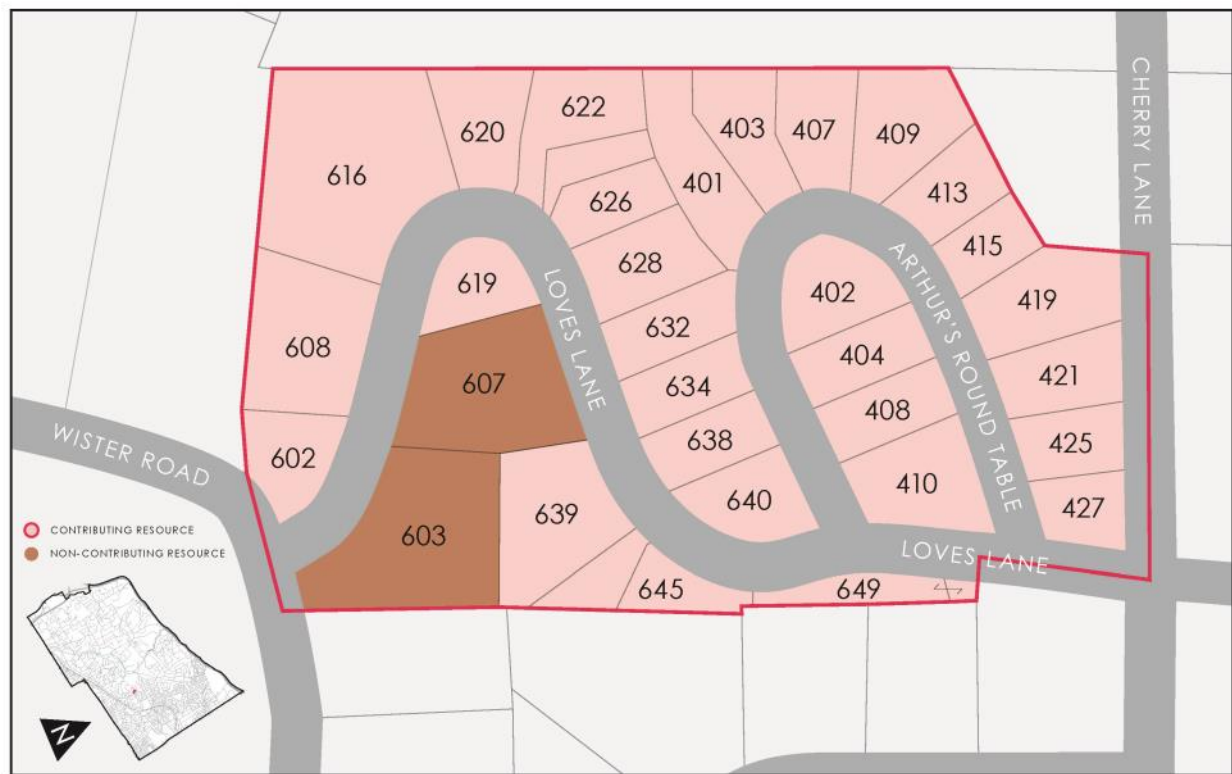
Revised 12/2016



LOWER MERION
TOWNSHIP
HISTORIC
PRESERVATION

English Village Historic District

H
A
R
B



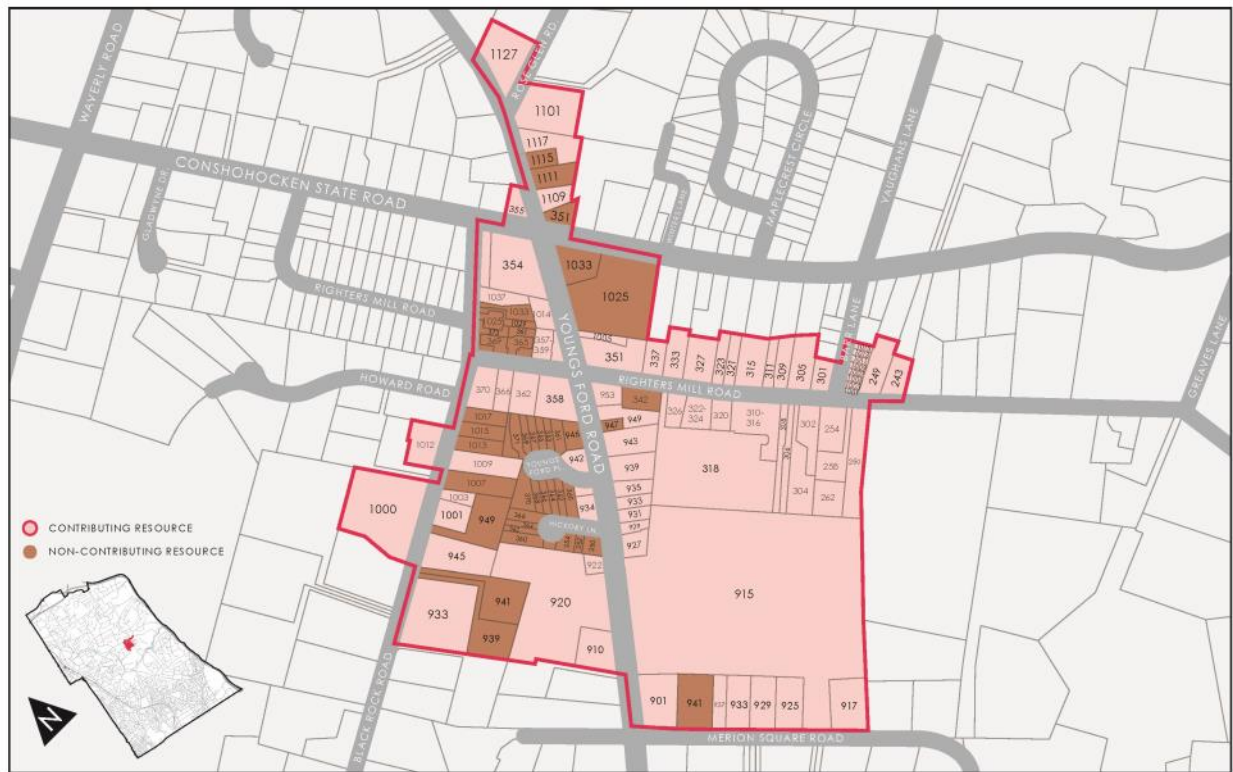
Revised 12/2016



LOWER MERION
TOWNSHIP
HISTORIC
PRESERVATION

Gladwyne Historic District

H
A
R
B



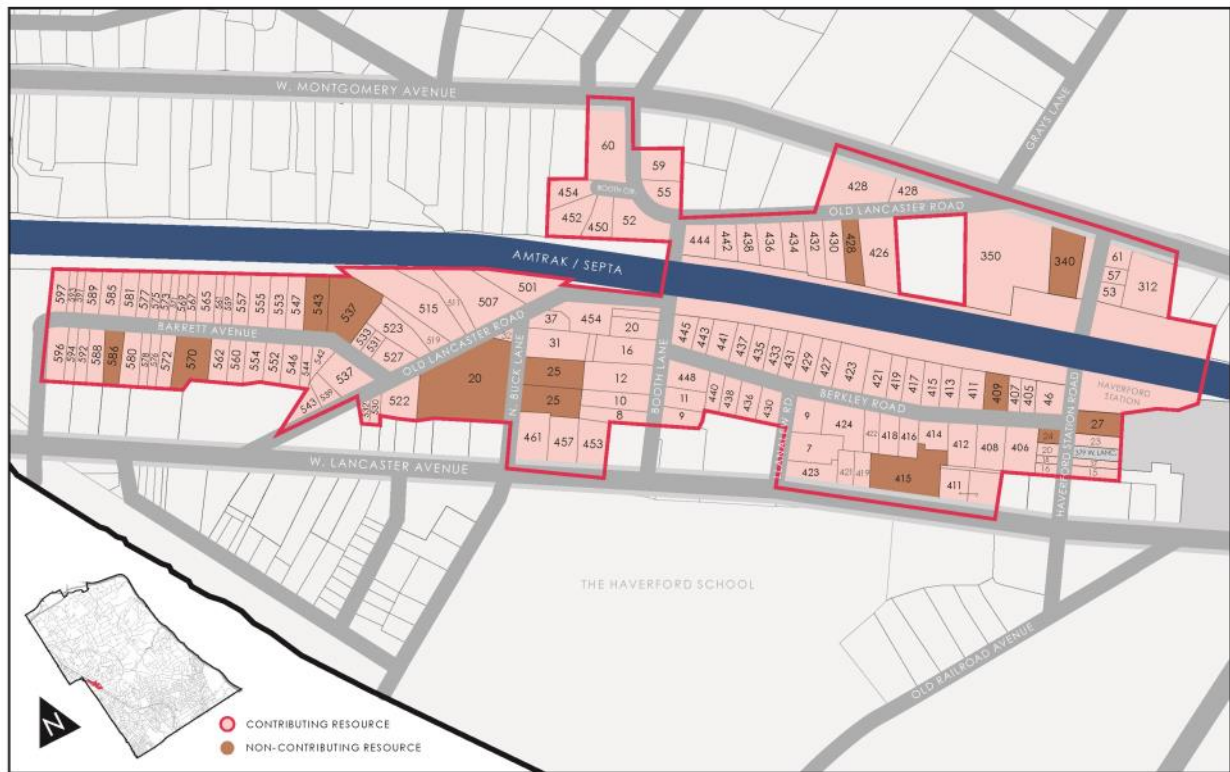
Revised 12/2016



LOWER MERION
TOWNSHIP
HISTORIC
PRESERVATION

Haverford Station Historic District

H
A
R
B



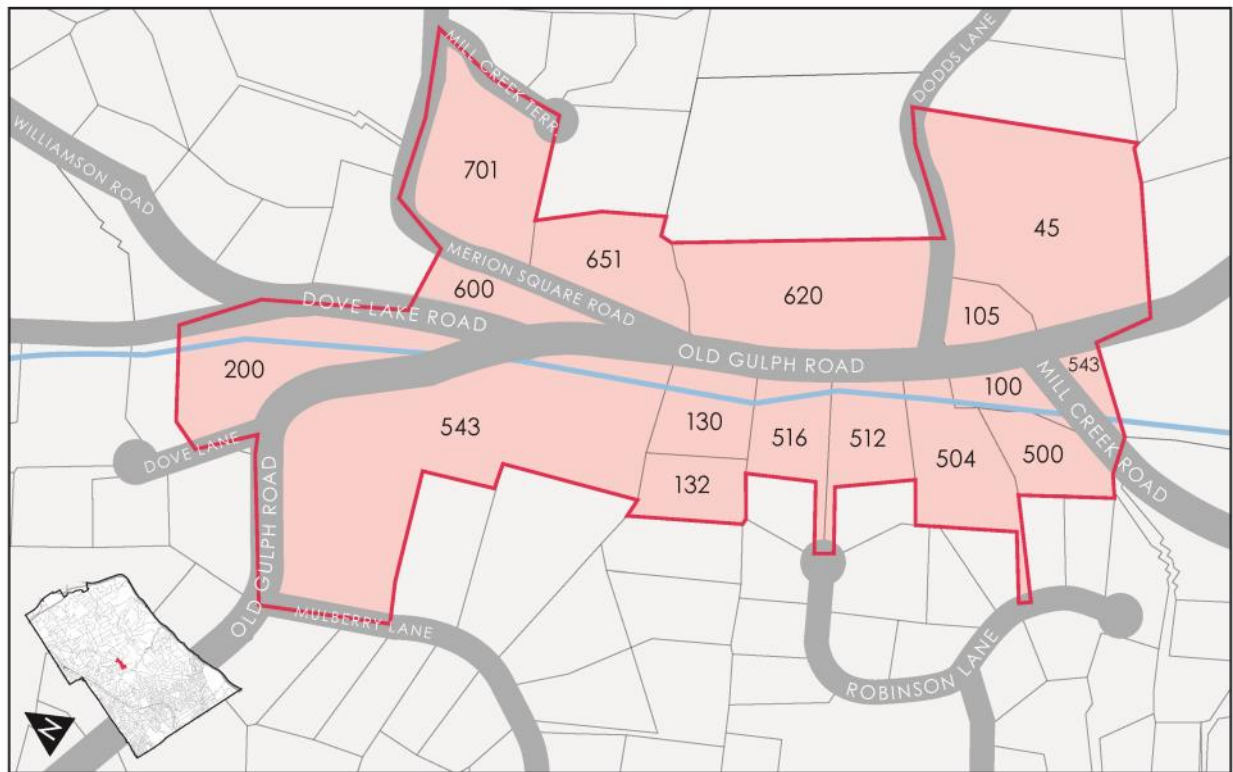
Revised 1/2017



LOWER MERION
TOWNSHIP
HISTORIC
PRESERVATION

Mill Creek Historic District

H
A
R
B



Revised 12/2016

B. THE SECRETARY OF THE INTERIOR'S STANDARDS FOR REHABILITATION

The following Standards are to be applied to specific rehabilitation projects in a reasonable manner, taking into consideration economic and technical feasibility.

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 historical 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 archaeological 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.

DEFINITIONS

The following definitions are included in the Secretary of the Interior's Standards, and are useful for distinguishing between various levels of construction activity relating to historic buildings and properties.

Preservation is defined as the act or process of applying measures necessary to sustain the existing form, integrity, and materials of a historic property. Work, including preliminary measures to protect and stabilize the property, generally focuses upon the ongoing maintenance and repair of historic materials and features rather than extensive replacement and new construction. New exterior additions are not within the scope of this treatment; however, the limited and sensitive upgrading of mechanical, electrical, and plumbing systems and other code-required work to make properties functional is appropriate within a preservation project